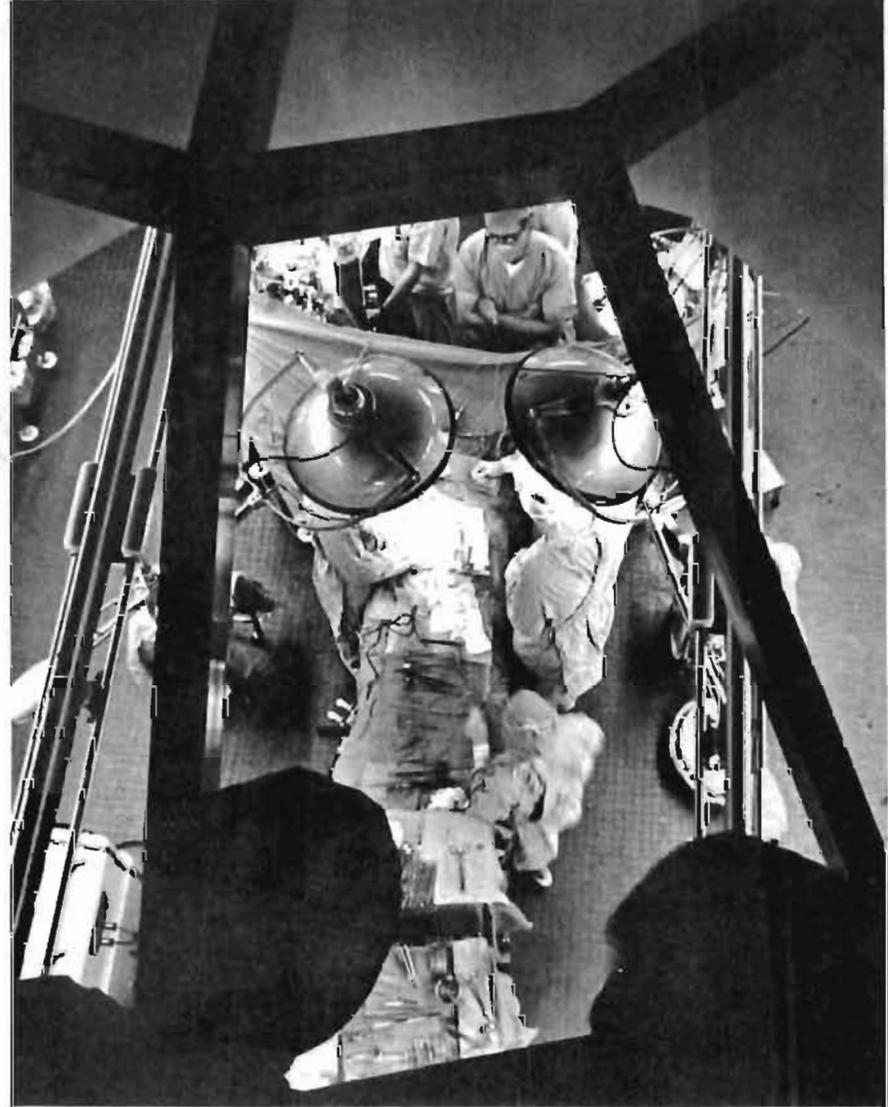




VOL. 4, NO. 2
March, 1965

U.P.A. JOURNAL

UNIVERSITY PHOTOGRAPHERS ASSOCIATION



Open Heart Surgery

James O. Sneddon
University of Washington

U.P.A. JOURNAL

OFFICIAL PUBLICATION OF THE
UNIVERSITY PHOTOGRAPHERS ASSOCIATION

Editor—Nathan S. Tilley

VOL. 4, NO. 2

MARCH, 1965

Remember the Annual Conference

I welcome the opportunity to remind you once again that the Fourth Annual National Conference of the UPA will be held Wednesday through Friday, April 7-9, 1965, at the University of Tennessee in Knoxville. This is the highlight of the year's activities and it features a carefully planned educational program of lectures, discussions and demonstrations in the many applications of the photographic arts. There will be considerable attention this year to discussion periods of the "bull session" variety. We can also look forward to enjoying the "Southern hospitality" that our colleagues in the South are noted for.

I am proud of the fact that during the past three years the attendance at the annual meetings has represented from 40% to 60% of the total UPA membership. This is an exceptional record for any professional organization. It is also a very good indication of the genuine interest many of our members have shown in our attempts to create an educational program that stimulates their thinking and prompts them to exchange creative ideas and experience with fellow members.

I can assure you that the Conference in Knoxville will offer you the unique opportunity to become informed of the latest photographic techniques as well as a chance for you to discuss, in or out of the lecture hall, your particular problems and responsibilities in university photography. The three-day meeting has been arranged entirely for you and I look forward to your participation. From the **National Press Photographer** I remind you of a statement credited to Theodore Roosevelt: "Every man owes some of his time to the upbuilding of the profession to which he belongs."

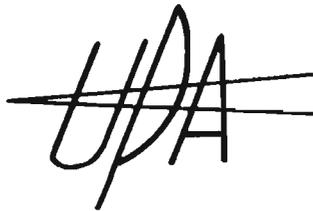
New Committee Chairmen
The following committee chairmen have been appointed: **Clarence H. White**, Ohio University, Nominations; **M. Bruce Harlan**, University of

Notre Dame, Constitutional Study; **Robert W. Stokes**, Southern Illinois University, Awards; **Raymond L. Blackstone**, University of Houston,

(Continued on page 4)

Contents

Remember the Annual Conference <i>William H. Tobey</i>	p. 1
New Committee Chairmen	p. 1
Photographs of 3rd Annual Conference at Harvard University, April, 1964	pp. 2, 6, 8, 9
Non-Squint Proofs <i>James O. Sneddon</i>	p. 3
Professional Placement	p. 4
Instant Coaching <i>Buddy Davidson</i>	p. 5
Solving the Student Labor Problem <i>John P. Adams</i>	p. 7
"Baby" Rollei Reintroduced To The United States	p. 10
Book Reviews <i>Nathan S. Tilley</i>	p. 11



OFFICERS

UNIVERSITY PHOTOGRAPHERS ASSOCIATION

1964-1965

President—William H. Tobey, Harvard University
President-Elect—Nathan S. Tilley, University of Massachusetts
Secretary—Ernest B. Robertson, Jr., University of Tennessee
Treasurer—William R. Simmons, New York University
Executive Board—Richard D. Merritt, University of New Hampshire
George C. Henderson, Brown University



NON-SQUINT PROOFS

By **JAMES O. SNEDDON**
University of Washington



The majority of photographers today have accepted the 35mm camera as a desirable weapon for most assignments. But a great number of these same photographers have been unable to adapt this relatively new format to the old 4x5 darkroom gear. One piece of equipment that can still be very useful is the big enlarger—for making enlarged proofs.

If customers complain because of the small size of 35mm pictures on contact sheets and you have a 4x5 enlarger then this idea is for you.

The most convenient system of handling 36-exposure roll film is in sections of six frames, therefore six frame lengths are also used for contact-enlargements. Take three of these strips and center them on the inside of one of the pieces of glass. They should be just touching each other. Then put masking tape on the glass around the perimeter of the negatives (Figure 1). In the future this tape will serve as a guide for centering the film strips.

Close the hinged glass over the negatives and insert the carrier into the enlarger. Caution is necessary: be gentle in lowering the condenser housing onto the glass. This carrier is designed for most 4x5 enlargers. We have used it on the Omega and Bessler.



Figure 1.

Place the carrier so that one-half of the negatives are projected onto an 8x10 easel (Figure 2). That is, three frames from each strip will be on an 8x10 sheet of paper. This will give nine prints approximately 2½ x 1¾ inches. After one side has been printed, slide the glass carrier along until the other nine negatives are in position to print.

First it is necessary to make a negative carrier. Take two pieces of single-weight glass, 6 x 12 inches, that are free from scratches and blemishes, and hinge them together with masking tape, along the 12-inch side.

It is a good idea to mark the position of the height of the enlarger, once it is set, to give the largest prints possible on an 8x10. Then,

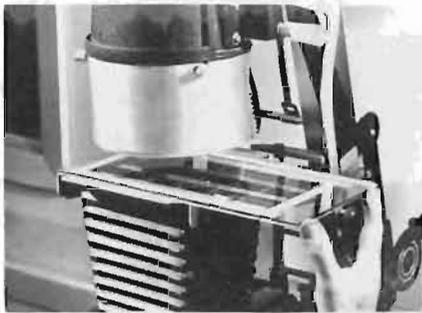


Figure 2.

the next time it can be set quickly by referring to the marks.

The projected image on the easel will not quite fill an 8x10 sheet as there will be about two inches left on one end. Because the condenser head is round it will project a round beam of light, so the negatives must be in a position where light is even throughout. Use the easel to crop out unwanted parts (Figure 3).

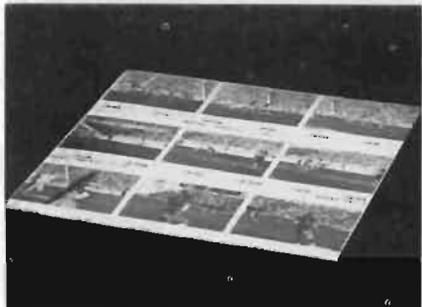


Figure 3.

For filing, these can be cut up into separate pictures or left intact as 8x10's. When trimming, it is a good idea to include the frame number, as it is valuable for identification.

You will find this system easy to adopt and it is simple and inexpensive. Now your clients can actually see in advance what they only thought they saw before—and without a magnifier.

Committee Chairmen . . .

(Continued from page 1)

Education; **Harry D. Williams**, University of California, Membership Directory; **Jerry Richardson**, North Dakota State University, ACPRA-UPA Representative; **Rollin H. Barrett**, Amherst College, Publications; **C. K. G. Hahn**, University of Waterloo (Ontario), Canadian Membership; **Edward D. Bishop** and **Andrew Tau**, University of Missouri, Co-Chairmen, Job Placement . . . **Richard D. Merritt**, of the University of New Hampshire, has been named the UPA Historian, a permanent appointment.

PROFESSIONAL PLACEMENT

POSITIONS OPEN

Robert W. Stokes, Director of the Photo Service at Southern Illinois University in Carbondale, Illinois, is anxious to add two well-qualified photographers to his staff. He prefers to employ individuals now engaged in university photography. Please write or call Bob if you are interested and be sure to include a resume of your professional experience. His telephone: Area Code 618 453-2454. . .

Richard Merritt, Director of the Photo Service, University of New Hampshire, Durham, New Hampshire, has an opening for a university photo lab technician. He prefers a photo school or college graduate. It is a year round contract position with an excellent opportunity for right young man seeking a career in photography. Position is open July 1, 1965. Write Dick and include resume and salary requirements.

INSTANT COACHING!

By **BUDDY DAVIDSON**
Sports Publicity Director
Auburn University



There is no doubt that game movies have helped to revolutionize coaching techniques over the past 15 years. Coaches break these films down into offense and defense and spend countless hours going over them to find weaknesses.

Through the use of these films the coaches are able to make offensive and defensive game plans based on things the opponent has done in games already played during the season. However, all of these preparations could be in vain if the opponent comes up with some new "wrinkles," especially on defense.

For that reason Auburn also uses a polaroid film procedure to spy on

the opponent's defense during an actual ball game.

This is how the procedure works and the benefits derived from it:

Les King and his fine staff of photographers, Robert Lackey, Byron Brown, and Gil Rogers, set up a polaroid camera in the press box next to the Auburn coach who is charting Auburn's offense. The photographer takes a picture just on the snap of the ball and before the next play starts the coach on the phone in the press box can talk to the coaches on the field and tell them of any new defensive adjustments the opponent might have made which had not been seen before in the films.

(Continued on page 12)



Camera action
from Press Box.



Coach on sidelines
studies Polaroid photo.



SOLVING THE STUDENT LABOR PROBLEM

By **JOHN P. ADAMS**

University of New Hampshire

Student labor, a problem at most University Photo operations, has for the past five years been a blessing here at the University of New Hampshire. Our full time operating personnel consists of a Receptionist, a University Photographer who is teaching sixty per cent allowing forty per cent of his schedule to Photo Service management, and an Assistant University Photographer who works full time for Photo Service. It was obvious some additional student hours were needed in the printing stages of production, but not to the extent of a full time lab technician.

Over the years we have used every conceivable source of time saving devices, but not for a loss in efficient operation or in the quality of our work. Some of these are:

1. Fotorite machine for news work only. (ten second print processing)
2. Omega Densitometer in all printing.
3. One film developer for continuous tone processing in three and a half gallon solution containers. (D-76) (See Leica Photography—Vol. 17, number 2, 1964—"D-76 Middle-aged Wunderkind")
4. Cubitainers for the following:
 - a. D-76 Film developer
 - b. D-72 (Dektol paper developer)
 - c. Kodolith A and B solutions

- d. Hypo and Hardener
- e. Hypo Clearing Agent Solution.
(We use Perma-Wash mixed liquid)

5. Hypo Clearing Agent in every darkroom.

6. Many more time savers, but on a smaller scale.

Labor in the form of students previously had been used to prepare chemicals, dry prints, etc., but excluded professional printing. As my duties turned more to camera work and less to printing, student labor had to be used in this operation.

Late in 1960, a student who had been with us for one previous year was started on what we now call a training program for professional printing. The first year was most difficult because it meant many of my hours were used in the initial training while I also had many daily on campus photographic obligations to fill. When hiring students, we prefer they have no previous darkroom experience in printing techniques. Our preference in print quality can be mastered much easier this way.

Less than two months later this first student was producing prints of the highest quality, but lacking somewhat in speed. This was overcome in the next month or so and we were

(Continued on page 10)



Student Labor . . .

(Continued from page 7)

in full swing for the remainder of the year.

The following year we hired a second interested untrained sophomore student, worked out a schedule so his hours were similar to that of the trained man and the training program continued a second year freeing me for camera assignments. Print drying (Pako Dryer) is done once a day by a student, usually the trainee. In his spare time other operations are mastered.

We have since hired a third student sophomore and as things have worked out we have the following:

1. Senior—Three years' darkroom experience (will leave upon graduating)
2. Junior—two years' dark room experience (will move up to position #1)
3. Sophomore—In first year's training (will move up to position #2)

As you can see we have two experienced lab-men and we fit the sophomore trainee's hours to either of the trained men who is capable of teaching the new student. The pay scale is the same for all. At present it is \$1.25 per hour. This is higher than the usual student labor pay, but besides doing professional printing this is an incentive to return the following year to something he is familiar with and enjoys doing. This system needs only the hiring of a sophomore student each year to continue the program. Freshmen are not hired because of the unstable situation they confront in their first year of college. One thing is quite important. We try and find students who have blocks of time available. Example, three or four hours in the morning or similar hours in the af-

ternoon. Working an hour here and there doesn't work well as nothing can be accomplished in such short time.

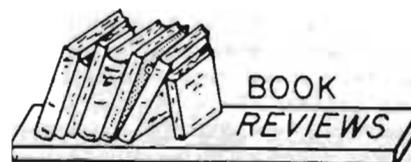
We usually hire one of these trained students for full time work in the summer from the close of school through the week previous to school opening in September. The pay scale is jumped considerably to compete with high paying summer work such as construction wages. The student is given freedom to use cameras, create, do some camera assignments and is in charge of all darkroom printing.

It is interesting to note that after the training program every student has taken the elementary photography course offered at UNH and many have gone on to advanced courses because of the discovery of the exciting field in this phase of Professional Photography.

"BABY" ROLLEI RE-INTRODUCED IN THE UNITED STATES

The "baby" Rollei, which produces 12 superslide-size pictures on a roll of 127 film, is being re-introduced to the U.S. market by popular demand, brought on by a resurgence of interest in compact and pocket sized cameras. The 2 x 2-inch twin-lens reflex has been available in other parts of the world all along.

This popular twin-lens reflex features the 60mm Schneider Xenar f/3.5 taking lens, the viewnig lens is an f/2.8 Heidosmat. Synchron-Compur MXV shutter with speeds from one second to 1/500 second, plus B; coupled controls with LVS numbers are some of the other features of this attractive compact camera. List price is \$117.95.



Photographs from **VENICE** by Martin Hurliman, published by Viking Press.

Venice (New York: The Viking Press, Inc., 204 pp. \$10.) 'A, B'

Venice, by Martin Hurlimann, is a fitting companion to the other Studio Books (such as **London, Paris, Rome**, and **Istanbul**) published by Viking.

The uniqueness of Venice can only be sampled in a collection of 150 photographs, for it is an island city composed of buildings, canals, and people—each worthy of a volume in themselves.

The photographs of architecture and waterways comprise the majority of illustrations. These are superb in their execution offering art students opportunity for the study of Venetian architecture. Two series—one on the Basilica of St. Mark, the other on the Doge's Palace—vie with each

Recommendations

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

other in the excellence of showing detail. The latter group are the more interesting, although the Basilica is the greater magnet for tourists.

One wishes that more studies of the peoples could have been included. Those that are shown only make one yearn for others.

Extracts from writings of famous visitors such as Shelley, Byron, James, Ruskin, Durer, Mark Twain, and Emerson accompany the photographs and extol the virtues and memories of Venice.

J. E. Morpurgo, in the introduction, traces the story of Venice from its grasping beginnings down to its only reason for existence today—the tourist money.

Instant Coaching . . .

(Continued from page 5)

Auburn's offensive plans for a particular game are set up on certain things the opponent's defense is supposed to do, but our coaches never know exactly how they will adjust their defense for Auburn's offensive sets. By using these polaroid pictures the coaches can tell what plays will go best against the things they are doing against Auburn.



Coach and Captain
change strategy.

A polaroid shot is taken on every play, and the coach in the press box studies them all and every ten minutes sends them to the bench for the coaches on the field to look at.

The real value in using these still polaroid pictures is to see if the opponent is using something entirely different from what the offense is prepared to meet and therefore immediate adjustments must be made. If they are doing something entirely new, then the game plan must be altered considerably so the offense can go.

A good example of how the polaroid helped Auburn win a game was in Lexington in 1962 when Auburn beat Kentucky 16-6. They had come out in an entirely new defensive alignment, and we had to make big adjustments. These polaroid pictures showed their changes right away. Consequently we were able to make adjustments in time to have a good offensive night and win a real tough ball game.

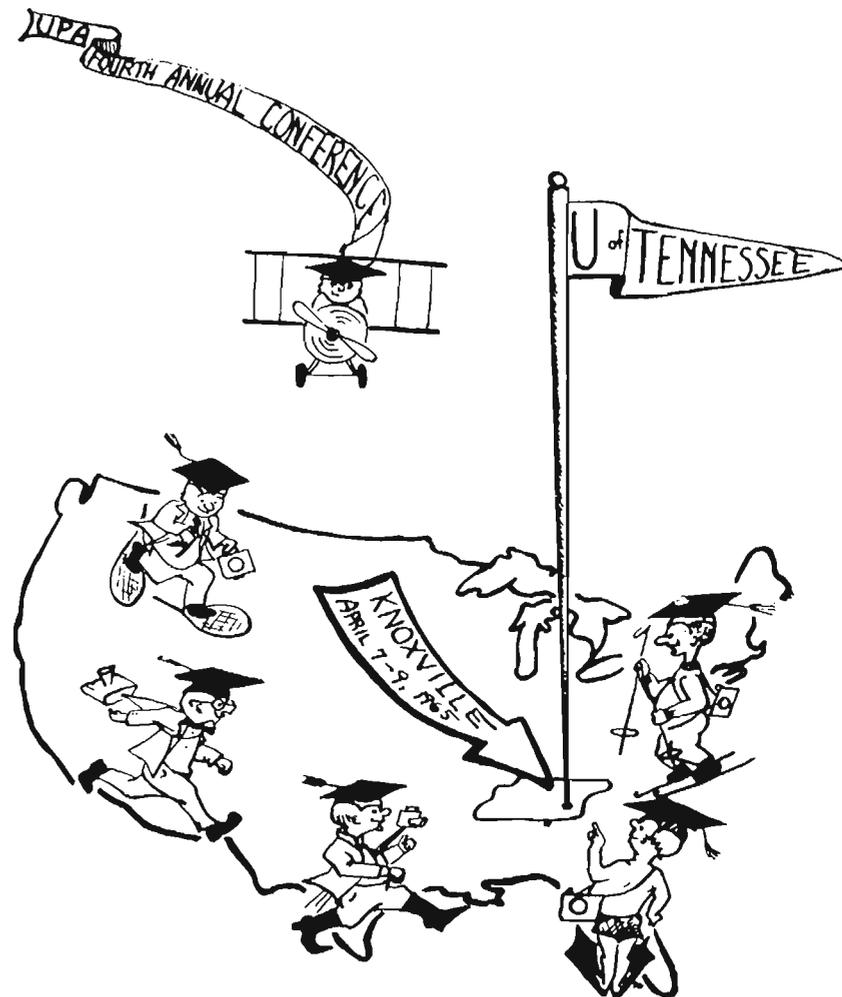
Sometimes a defense will jump into something new in the first part of a ball game when it sees something unexpected by us. Then as the game goes on, it will make further adjustments and the polaroid series shows all changes and so the coaches will have to make continuous changes to keep from getting stopped.

This polaroid photography is just one of the many services offered by the Photographic Services Department during a ball game. Its staff members also shoot game action for the Athletic Department, *Glomerata*, *Alumnews*, and special newspaper requests.

Their lab is also open and available to the visiting newspapers and wire services, which transmit their own pictures from the lab to newspapers all over the nation.

On Homecoming Day a staff member will take aerial shots of the stadium and crowd at the beginning of the ball game. He must then rush back to the lab, process the photos and deliver them to the press box for the visiting press before the end of the game.

These photographers stay so busy during a game that they must watch the television playback the next day to really get to see the game.



See You
At Knoxville
April 7-9, 1965

EVERY MEMBER GET A NEW MEMBER!