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U.P.A. JOURNAL

OFFICERS UNIVERSITY PHOTOGRAPHERS ASSOCIATION 1965-1966

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SEEN AT THE U.P.A. 4th ANNUAL CONFERENCE

UNIVERSITY PHOTOGRAPHERS ASSOCIATION



"Players"
Honor Award

Doug Olson
Iowa State University

U.P.A. 4th Annual Conference



U.P.A. JOURNAL

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U.P.A. JOURNAL

OFFICIAL PUBLICATION OF THE
UNIVERSITY PHOTOGRAPHERS ASSOCIATION

Editor—Nathan S. Tilley

VOL. 4, NO. 4

NOVEMBER, 1965

5th Annual UPA Conference To be Held at Ohio University

The Fifth Annual National Conference of the UPA is scheduled to be held Wednesday through Friday, March 30, 31, April 1, 1966, at Ohio University in Athens, Ohio.

President-Elect Clarence White and his committee are working hard on the plans for speakers, discussions, demonstrations, and other educational programs.

Further developments, as they evolve, will be published in the *Journal*. Certainly, the conference at Athens will offer all the members a tremendous opportunity to benefit from the experience.

There will be an exhibition of members' photographs in conjunction with the conference. A group of competent judges will select all prints worthy of honor awards. If, in the judges' opinions a UPA member whose four entries are judged exceptional in excellence and versatility, the "University Photographer of the Year" Award will be presented.

Now is the time to be selecting the photographs you deem worthy of exhibiting at the Conference. The next issue of the *Journal* will publish the rules and closing dates for submitting your prints.

Cornerstone Laid For PP of A Headquarters

Eighty-five years is a long time for a family to wait to occupy its first home—but in six months the dramatic moment will have arrived at last for Professional Photography and its "parent," the Professional Photographers of America, Inc.

A significant milestone leading to that goal was reached October 15 with the laying of the cornerstone

for the new PP of A Headquarters in Des Plaines, Illinois, a few miles northwest of Chicago.

In the presence of nearly 100 guests—PP of A's Board of Directors, distinguished representatives of the photographic industry, and high-ranking civic and government officials from the Chicago metropolitan area

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November, 1965

Cornerstone Laid . . .

(Continued from page 1)

—a "time capsule" containing photographic momentos was sealed into the building's cornerstone by Harper Leiper, M. Photog., president, and Wesley E. Bowman, M. Photog., immediate past president of the national association and chairman of the building committee.

Joining Leiper and Bowman in the ceremony were Alvin W. Streitmatter, Hon. M. Photog., Assistant Vice President of Eastman Kodak Co.; Mayor Herbert H. Behrel of Des Plaines, and Seymour Simon, President of Cook County Board of Commissioners.

"On behalf of Professional Photography, I welcome you to this historic occasion—the laying of the cornerstone plaque for the first permanent home of professional photography," said Leiper, who then introduced Bowman as "Mr. Headquarters."

"This is a most welcome and auspicious day because after more than 10 years of planning and committee work, the 85-year-old association of the PP of A is to have a permanent home of its own," responded Bowman.

"It is with a sense of gratification and elation that this milestone and accomplishment is cheered by the more than 8,200 members of our national association.

"This building will give the professional photographers a symbol through which they will unite their efforts even more, and give the PP of A a better opportunity to serve and build prestige for our profession."

Among the momentos placed into the cornerstone were a greeting from President Johnson, a print of the color movie of astronaut Ed White's famous space walk, and a copy of a letter written in 1930 to the PP of A by George Eastman, founder of the Eastman-Kodak Co.

The PP of A's new national headquarters is the first "home" for professional photography in the world. It will contain a "Hall of Fame" where world-famous photographers will be permanently honored and boast extensively landscaped and architecturally-planned "Daguerre Gardens," as a salute to the world's photographic pioneers.

The Des Plaines site was chosen after more than three years of evaluating locations throughout the country. The PP of A's board of directors regard the Chicago metropolitan area as the most dynamic in the country, as well as being ideally located for services and transportation.

The University Photographers Association extends PP of A its best wishes on obtaining a permanent home.



This is how the PP of A headquarters in Des Plaines will look upon its completion.

MAKING PICTURES UNDER CHALLENGING CONDITIONS

by BERT WEBBER

Whitworth College

With assignments in my pocket and with key in hand I unlocked the door to the campus darkroom, then stood in the doorway in utter amazement. The room was empty save for a broken-down war-surplus enlarger — and dirt!

This was the scene in the fall of 1962. I had just been appointed photographer at Whitworth College with instructions to supply pictures for the Public Relations Department and for the weekly student newspaper, **The Whitworthian**.

The first deadline was only two days away. Having stepped out from active professional photography some years before, I had sold my equipment. The only camera available for immediate use was a seven dollar box camera then in the hands of my Cub Scout son.

Dr. Edward V. Wright, then Vice-president for Development at the college, mentioned that the photolab had been "somewhat limited," in the past. My commission was to "organize a department and install an inventory of equipment and supplies" with which to produce professional quality pictures. The college was growing rapidly and plans were already in the mill for the celebration of the Diamond Jubilee in 1965. "Many pictures shall be needed," said Wright, "and there is no time to lose."

"Action" pictures of new faculty

members were made that September with the box camera. The Homecoming Queen candidates had their "portraits" taken on a borrowed Argus C-3. With no studio, the girls were snapped one after the other standing before an old door which we leaned against the outside of the building. The cuts from these first pictures were made from contact prints produced on a borrowed 8x10 Century print frame, exposed by a 200-watt bulb dangling from a ceiling socket.

The development of the lab works during the next three years sounds like a Horatio Alger story. At first there was no budget from which to draw funds. Student help cleaned the place and we discovered the two sinks were white porcelain after all. I bought a roll of scotch tape, patched the old enlarger and coaxed it along for almost three months. Roll film from the box camera was processed in coffee cans. With this austere start, Whitworth Photo Services was in operation.

In the past, the Public Relations office would spend time each fall interviewing students who were interested in photography with the thought that these fellows would provide the college with publicity photos. Most of the equipment that was used belonged to the students who were paid on a per-picture basis. "As can be imagined," reports Dr. Wright,

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Making Pictures . . .

(Continued from page 3)

"the success of this program depended largely on the student's ability, his own personal photographic equipment, and his availability at a given time to take pictures. Because of these details the results left something to be desired."

This policy has been changed and the college now boasts a small but reasonably well equipped photo-lab.

Although there are three departments with cameras on the campus, there is only one darkroom. To make the most of limited funds and to avoid duplication, the three cameramen frequently work as a team to cover sporting and other events. In this manner the requirements for the yearbook, the weekly student newspaper, and the Public Relations office are all met. Additional savings are realized by a central purchasing system whereby the Chief of Photo Services buys most of the equipment and supplies for the three user-departments.

Until a year ago all "mug" shots for the campus paper and many for the Public Relations Department were made with the box camera. This camera, an Argus-75 with slip-on closeup attachment, now retired, was replaced with a Yashica Mat-LM. In late fall, 1964, we bought an additional Yashica, the new Mat-EM model, to add to our ever growing equipment lineup.

A recent conversion from flash bulbs to Honeywell 65-C electronic flash units now gives us better efficiency in the large volume of flash work which we constantly find awaiting our attention.

The photo-lab came into a used 4x5 Crown Graphic, a used Beseler 4x5 enlarger, and an antique 26 inch

PAKO drum dryer. A Solarmatic copy stand was purchased and with a borrowed Pentax, the Photo Services now offers limited microfilming, reproduction work, and other services. We adapted 25 mm and 50 mm war-surplus gun-camera lenses to the enlarger enabling us to make prints from 16 mm microfilm, 16 mm television news-negative, and from small areas in 35 mm frames.

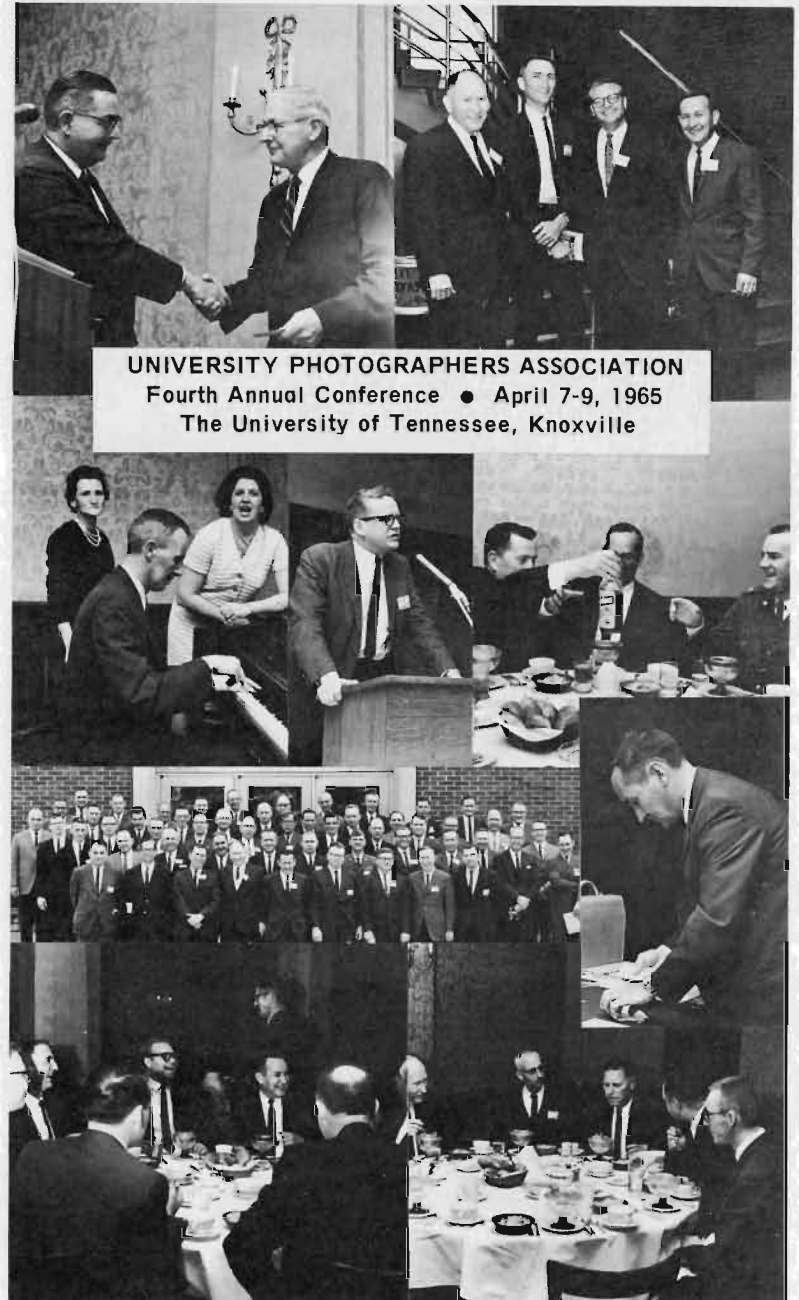
As decided by the Public Relations Department, the photo lab is in existence for the benefit of the school. The lab must turn out better pictures for less money, and in less time than can be obtained from commercial photo concerns six miles away in Spokane.

When the college work-orders are completed, the lab people may make pictures for the faculty and students who number about 1,300. In the fall there are several dozen sittings for the Frosh class officer candidates and for Homecoming Queen aspirants. In the spring the general student body elections bring in candidates for pictures. At other times there are calls for head-shots for job applicants, graduate school applicants, passport orders, etc.

There is little or no off-campus work. Dr. Wright said, "we're not in operation to create hard feelings with the photo studios in town." There has never been any serious complaint from the downtown studios who presently appreciate over 90 per cent of the senior class portrait business.

The Whitworth Photo Service is not self-supporting. A report submitted to the President of the college suggests that budgeted funds be used to buy equipment and to pay for technical services, and that supplies might be bought with cash receipts. In general this plan is working well.

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UNIVERSITY PHOTOGRAPHERS ASSOCIATION
Fourth Annual Conference • April 7-9, 1965
The University of Tennessee, Knoxville

SEEN AT THE U.P.A. 4th ANNUAL CONFERENCE



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WHICH APERTURE FOR MAXIMUM SHARPNESS?

by BOB SCHWALBERG

Many photographers have the mistaken belief that best picture sharpness is obtained at very small apertures, such as $f/16$ or $f/22$. Actually, when you close a modern lens of high correction down to its smallest openings, you are increasing the depth of field, but decreasing image definition. States in another way, very small lens openings bring a wider range of subject distances into sharp focus, but the plane of sharpest focus does not contain as much image detail as would be obtained at certain larger lens openings.

A practical example of this occurred not so long ago when a photographer used his highly prized 35 mm $f/2$ lens to photograph a new public building, shooting from a tripod with an aperture of $f/16$. To his surprise, the picture didn't seem to be as sharp as those he was used to making with higher apertures such as $f/2.8$ and $f/4$. The tripod ruled out camera shake, and since he had focused very carefully, it appeared that the lens was at fault.

After discussing this experience with a representative of the manufacturer, he repeated the picture as a "test," using every aperture on the lens from $f/2$ through $f/16$. He now

found critical sharpness at $f/4$, $f/5.6$, and $f/8$. The negatives made at $f/2$ and at $f/2.8$ were crisp and sharp in the plane of focus, but didn't provide sufficient depth of field for this three-dimensional subject. The exposures made at $f/11$ and $f/16$ pulled every part of the building into focus, from the foreground to background, but lacked that "bite" he was accustomed to getting with this high grade lens used at wide apertures.

The explanation for this is that there are two basic limitations to lens performance: the so-called 'circle of confusion,' and the diffraction disc. The circle of confusion, which would be a lot less confusing if we called it the circle of diffusion, is a measure of how well the lens designer has succeeded in correcting the various optical errors, or 'aberrations.' In computing a lens, the designer aims at making these circles as small as possible, and seeing to it that they all fall in the right places. The first goal ensures good sharpness, the second freedom from distortion. But we must not forget that a point is a theoretical mathematical concept, and not something that can be realized in practice. Instead of dimensionless points, we must settle for
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**"Watchful Eyes"
Honor Award**

**Terrill P. Stewart
University of Wisconsin**

U.P.A. 4th Annual Conference



**"Twin Embryos"
Honor Award**

**Andrew Tau
University of Missouri**

U.P.A. 4th Annual Conference



**"Cadetling Little People"
Honor Award**

**James O. Sneddon
University of Washington**

U.P.A. 4th Annual Conference



**"A Talk with Toynbee"
Honor Award**

**Richard W. Purdie
University of Denver**

U.P.A. 4th Annual Conference

Les King Wins First Place In Color Contest



Les King, supervisor of Auburn University Photographic Services, won the first place color transparency award of the Professional Photographers of Alabama-Mississippi, Inc., in recent competition. Les received the award at the June 27-29 convention of Professional Photographers in Mobile for four pictures of Auburn University buildings that appear on color postcards—which are now on sale at bookstores, drugstores, and motels in Auburn.

Price List

Les also informs us that his latest Auburn University Price List is on the press and UPA members wishing a copy are welcome to one upon request. His address is Lester C. King, Director, University Photographic Service, Auburn University, Auburn, Alabama.

New "Super-35" Formats

In the wake of the launching of the Super-8 movie-format at the 1965 IPEX in New York City, a similar expansion of 35-mm still and movie camera formats has been outlined by A. Arnold of the Arnold and Richter (Arriflex) cine-camera manufacturing firm in Munich. In a recent address before the German Cinematographic Society, Mr. Arnold suggested that the time may now be ready to produce movie equipment accommodating 35-mm film with perforations on one side of the film strip only. By retaining the standard 18-mm frame height and extending the frame width to the edge of the unperforated side of the film strip, it would be possible to produce wide-screen motion picture images in a 1:2.2 ratio without extra optical and technical processes.

The new still photography format proposed by Mr. Arnold would retain the traditional 2:3 ratio of the standard 24 x 36-mm picture area (known as "full" or "double" frame) while increasing the image area by 40 percent. The width of the picture is extended to 10 perforated sprocket holes instead of eight and at the same time the extra height provided by the removal of the second row of perforations is utilized to achieve this. Mr. Arnold reported that the single-perforated 35-mm film had withstood all wear after thorough testing at the Arnold and Richter laboratories.

WALTER L. HOWE

We wish to extend our sympathy to family and friends of Walter L. Howe of Harvard University, a member of UPA who was killed accidentally early in August.

Zeiss Ikon- Voigtlander Combine Sales

On October 1, a new consolidated sales agency—the Zeiss Ikon-Voigtlander Marketing Corporation—was established in Stuttgart, West Germany, to sell and market all photographic products manufactured by the plants of Zeiss Ikon AG, Stuttgart, and Voigtlander AG, Braunschweig. The Management Board of the new agency consists of Dr. Gerhard Kuehn, Mr. Gerd Kalweit, and Dr. Fritz Goessler—who will retain their former positions with the Management Boards of Carl Zeiss Works of Oberkochen, Voigtlander AG, and Zeiss Ikon AG, respectively. The share-holders of the new marketing company are Zeiss Ikon AG, Voigtlander AG, and Carl Zeiss, Oberkochen.

At the start of business on Friday, October 1st, all import and sales responsibilities for Zeiss Ikon and Voigtlander cameras (as well as Metz-Mecablitz electronic flash equipment) were transferred to the newly founded firm of Zeiss Ikon-Voigtlander of America, in New York City. This organization is a subsidiary of Carl Zeiss Inc. The Interphoto Corporation and subsidiaries will remain a co-distributor of Voigtlander and Metz products under the new setup.

In addition, the Voigtlander Marketing & Service Corporation, New York City, has been appointed exclusive agency for all in- and out-of-warranty service for Metz, Voigtlander, and Zeiss Ikon products in the U.S.A., but will no longer import Voigtlander goods as in the past. Zeiss binoculars will be imported and serviced by Carl Zeiss, Inc.

Which Aperture . . .

(Continued from page 7)

very small dots, or circles of diffusion to form our image.

The diffraction disc is a horse of quite a different color, however. Diffraction, which is the bending of light rays passing by an edge, or through a hole, is determined solely by the wavelength of the light energy, and the physical dimensions of the aperture. In other words: the designer can do a lot of things to make the circle of diffusion smaller, but he is powerless to change the facts of diffraction.

In a highly corrected modern lens, such as Gauss-types with a maximum aperture of $f/2.8$ or $f/2$ utilizing five to seven glass elements, the correction is so good that the limiting factor is not the circle of diffusion, but the unalterable diffraction disc. And this is why such lenses have an 'optimum aperture' falling somewhere between the third and fourth engraved lens stops.

Steady advances in optical science have helped to raise this optimum value from $f/11$ to $f/8$ to today's average value of $f/5.6$. This, however, is only a generalization, and certain high grade lenses may actually attain their optimum performance at about $f/4$, while other less well corrected lenses provide this condition at about $f/8$. In general, high grade West German $f/2$ lenses for 35 mm cameras usually provide an optimum aperture of $f/5.6$, which is the middle of the normal range of from $f/2$ to $f/16$.

In his quest for perfect picture sharpness the beginner often overlooks these facts, relying instead on the blanketing coverage of depth field. Where the camera is provided with a precision coupled rangefinder

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Making Pictures . . .

(Continued from page 4)

In-training in photo-journalism is offered to a limited number of students. The purpose of this plan is to train underclassmen for service with a camera and in the darkroom, for the benefit of the student publications by the time the trainees are upperclassmen. Although the program is only in its second year, student cameramen and lab workers are already turning out for regular assignments.

The photographers and lab people for the school newspaper and for the yearbook each have one night a week assigned for their exclusive use of the darkroom and the 7x12 foot studio. A common supply of standard chemicals is kept mixed and available. Each department has its own locker and papers. All papers are the same because of central purchasing. Thus, when there is a personnel change between departments, there is no waste of time or materials.

Keeping sharp, and being quick with pictures for the downtown daily deadlines keeps the college before the public in the two local newspapers. With standard film developers and Resisto Rapid materials we put out prints from rush news assignments in 10 minutes. Because we stick with standard brand photo merchandise in the entire operation we avoid confusion among the student trainees when we are in a hurry.

Some creative visual-aid production is done but so far this is minimal and we are still limited equipment-wise. For one thing, we do not yet have a dry mounting press. Other equipment limitations make "Rube Goldbergs" out of the workers. Because of the sharp detail of our cameras and the Beseler enlarger our

portraits must be "strained" through an old nylon stocking. In the studio we use amateur home-movie light stands, and a piece of quarter-inch pipe attached to a curtain rod for a boom-light! But when there's a will, there's a way. The college wants pictures, and I like to make pictures especially under challenging conditions. In the last year a salon of nearly 100 prints has been completed. These pictures are being displayed regularly throughout the local area.

About the future: The plans are about complete and the funds are coming in for the new Eric A. Johnston Memorial Science Center. When the Science Department moves from its present building we hope to be allowed to move with modifications to the present Physics Department. Even though this is still some time off, maybe for the first time we can get the film processing in a different room from our printing.

Dr. Wright predicted: "Many pictures shall be needed . . ." —and even under challenging conditions they are being made.

Which Aperture . . .

(Continued from page 13)

or reflex focusing system, he will usually lose more in resolving power than he gains from depth of field. And, in addition to providing higher resolving power and contrast, the use of a lens opening close to the optimum aperture also offers the valuable advantage of a considerably higher shutter speed.

NOTE

Remember to send your Zip Code Number for the U.P.A. Journal mailing labels.

Gaining An Assistant

by PHILIP A. BISCUTI
Connecticut College

A Connecticut College Fathers' Weekend, a borrowed camera, and a harried plea for some "instant" instruction proved a fortuitous combination for Enid Groeneveld, now a senior at the women's college in New London. From the confusion of the moment emerged a unique opportunity for Enid: a summer job as the apprentice-assistant to the College's official photographer.

It all began last spring when Enid, the daughter of Mr. and Mrs. F. J. Groeneveld of Short Hills, N.J., volunteered to photograph the events of Fathers' Weekend for *Conn. Census*, the student newspaper, and hastily borrowed a camera she didn't know how to operate. In desperation, she sought my help. After I had outlined its basic operating procedure for her, Enid asked me if I knew of a summer course that she could take to supplement her long-standing interest in photography.

With a busy summer looming ahead of me, I saw a chance of getting some extra help while giving Enid the photographic experience she wanted and hired her as my apprentice-assistant.

When Enid returned to the campus in July to embark upon her apprenticeship, she found the familiar faces of her fellow students replaced by the faces of 250 dancers of all ages studying at the six-week Connecticut College School of Dance; 15 African women participating in a six-week Community Service Program, sponsored by the Women's Africa Committee of the African-American Institute; and 40 high school girls from culturally impoverished backgrounds



attending the College's eight-week Summer Program in the Humanities.

The photographic potential was great and, with Enid at my side, set off at a whirlwind pace to make the most of it. Enid listened and looked, learned a few tricks of the trade, then tried them herself. She took pictures, developed films, made prints, and before long the apprentice became the assistant.

For Enid, whose interest was first kindled by a children's photography course at the Newark Museum, it was a summer to make many an amateur photographer envious. She used her opportunity well and now is determined not to let her new skill stand idle while she completes her studies for a bachelor's degree in art history. She is the staff photographer for *Conn. Census*, she has organized Connecticut College's first campus photography club, and so successful was she in her summer job that I kept her on as my part-time assistant after regular classes resumed in September.



**BOOK
REVIEWS**

How To Pose For The Camera (New York: Amphoto 96 pp. \$1.95) 'B'

How To Pose For The Camera, by Isabel Shirley, is a book not aimed primarily towards the photographer, but towards a person who intends to make modeling a career. It does illustrate (by the use of the author's daughter) how a model and photographer have to work in close cooperation with each other. The photographs (and there are a hundred of them) all show the same model. This was a little disconcerting to the reviewer especially when the author spoke about clothing for short girls, tall girls, heavy girls, thick legs, and thin legs. Pictures of different models illustrating these different types to best advantage could have an added value to the photographer. However, the text does describe quite ade-

\$5,000 Traffic Camera Pays Off

Agfa/Siemens traffic cameras are being used with increasing frequency in West Germany and elsewhere today to catch speeders and red-light "jumpers" and often, when visibly placed, to deter potential violators. One such camera in Frankfurt/Main produced 25,000 pictures of traffic offenders, identified by their licenses in its first year of operation. The installation more than paid for itself in fines—the camera costs about DM 20,000 (equal to \$5,000). These cameras are being used in 14 West German cities and in Chile, Iran, Israel and Peru.

Recommendations

'A'—Should be in University or Reference Library

'B'—For UPA members' personal use

'C'—For students and amateur photographers

quately the best types of costumes, etc., used in various instances.

Houses of God (New York: The Viking Press, Inc., 235pp. \$8.50) "A"

Although essentially an historical book, **Houses Of God** by Jeannette Mirskey, a Studio Book published by Viking, is an excellent collection of architectural photographs. They are, of course, for the most part, straight forward photography as would be necessary in illustrating a work of this type which includes shrines, monuments, buildings, plus sculptural and window details.

For the architectural photographer, **Houses Of God** contains a substantial group of study photographs (about 300, both black and white and color) and as such would be a valuable addition to a university or reference library.

In normal use, the Agfa/Siemens camera is connected to a mechanical switch which trips the shutter whenever a car enters the intersection when the traffic light is red. Pictures are exposed at 1/500 second through a 50-mm, f/2.8 Agfa Solinar lens, in the prevailing daylight. When the light level is too low, a built-in photocell switches the camera to electronic flash operation. As many as 450 exposures can be made with a single film loading. The latest model of Agfa/Siemens traffic camera, recently installed at a busy intersection in Munich can be changed by the flip of a lever to "portray" cars going faster than 30 m.p.h., the local speed limit, as they enter the field of view.



SEEN AT THE U.P.A. 4th ANNUAL CONFERENCE