

University Photographer's Association of America

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N E W S L E T T E R

# SYMPOSIUM 1982

From: University of Kentucky  
 Photographic Services  
 0004 Kastle Hall  
 Lexington, KY 40506-0044

To:

NORBERT A BYBEE  
 WISC-MILW UNIV.  
 BOX 413  
 MILWAUKEE, WI

53201



AMHEARST SYMPOSIUM SCHEDULE:

**SURVIVAL '82'** or "How to hang onto your job and still have time to do it." That's the theme of the Twenty-First Annual Technical Symposium of the University Photographers Association of America to be hosted June 15 thru 17, 1982 by Everett Kosarick at the University of Massachusetts.

The theme of this year's Symposium is appropriate for the times. With institutions of higher learning competing for a dwindling college population for the foreseeable future, with cutbacks in Federal support, with the sinking economy hurting both private and public institutions, and with the politicians sensing there is less public support for our endeavors, we can at once conclude we are facing some rough times ahead. Add to this mix the problems of the tenure system along with an older (and higher paid faculty) administration that is wont to lop off its advertising budget (i.e. public information programs) as one of the courses of least resistance.

This is not the time to hide or undervalue our contributions to the education process. (Has the automotive industry cut back its advertising budget because of its present difficulties?) Our visual expertise is more important than ever in rebuilding support from our various publics. To maintain viability we must be cost effective in addition to producing an excellent product. Each of us has something to contribute. Come share and exchange!

Programs will cover such topics as how a new purchasing consortium saved Massachusetts schools over 10 million dollars this past year; how inventory, negative files and billing information can be computerized saving both money and time; how to make an historical slide show for your campus from a handful of original slides.

The first organizational meeting of UPAA was held at the Univ. of Massachusetts Photo Lab twenty-two years ago. We hope that most of the thirteen original members will again be present.

Housing for this year's Symposium will be in the Campus Center Hotel at the University of Massachusetts with single rooms going for \$24.00 and double rooms for \$16.50 per person. The registration fee of \$125 covers all meals on Tuesday, Wednesday and Thursday except for breakfasts.

To register, just use the Registration Form that was recently sent you by separate mail or send your name, address, housing preference and registration and lodging fee to.  
Conference Services CS 82-77  
Campus Center Room 918  
University of Massachusetts  
Amherst, MA 01003

If you intend to fly to the Symposium, Bradley Airport in Windsor Locks, CN is 40 miles from Amherst and is served by most major airlines. Peter Pan busses run from the airport to the Campus Center about every hour. (As far as your editor can determine, 'Peter Pan' is not a subsidiary of 'Pilgrim Airlines' that served the New London Symposium several years ago.

## THE PRESIDENT'S MESSAGE

Sessions will begin at 9:00 a.m. on Tuesday and end after the Awards Banquet Thursday evening. An Executive Board meeting will be held after supper on Monday preceding the Tuesday opening. Hope to see all of you in Amherst.

### Print Competition Rules

Honor awards will be given to each print picked for the traveling show and a 'Best of Show' award will be presented for the highest scoring print. Any nominees for the 'Photographer of the Year' will come from the regular entries and will be considered by the UPA Board of Directors. Photographers considered for this honor must show versatility as well as quality.

1. Prints can be color or black & white.
2. Prints must be mounted on 11x14 boards.
3. A maximum of six prints may be entered per photographer.
4. Each print should be properly identified with the photographer's name, school and address attached to the back of the print.
5. Prints should be mailed or hand carried to arrive at the Univ. Massachusetts no later than 4:00 p.m., Friday, June 4, 1982.
6. Return postage, a return envelope and adequate protection must be included for those entries where the photographer is not in attendance if they are to be returned.
7. Mail to: Stephen Long  
Photographic Services  
University of Massachusetts  
Amherst, MA 01003

Someone I saw on campus the other day said, "Hang in there; summer's coming and things ought to slow down so you can catch up on everything."

Hmph!!

Slow down, indeed! I just checked out my wall calendar with the entire year spread across a 32 x 40 board, and what I saw was chaos. I'll tell you about it, because I'm probably not unique in the trade.

Summer is first of all for vacations, and that means someone will be missing about half of the time. And then there is comp time -- my assistant, Malachi, has about 90 hours due him at last count.

Our photo lab has been handling the photo ID system since its inception, and that means being available for three or four days during each of the two summer session registrations, and one day each for four freshman early registrations.

Let's scan the schedule: The first half of May looks clean so far, but with finals, the student help situation is fluid to say the least. Graduation exercises are the second weekend. I'll shoot that because Malachi is on vacation for two weeks starting Monday. Just me'n the secretary, Billie for 10 days.

Malachi is back for June's first partial week, but we all get to man the registration line with our plastic-card-makers. Next week it's Billie's turn out and that leaves a pair of men with no secretary; now that's scary, for sure! Her second week is not on the schedule yet.

I'm with you folks in Massachusetts the next week, with a vacation week to follow that. Fine for me, but the lab is short and the first group of freshmen will descend during that time.

When I get back, we register the second group of freshmen. Then I'm gone for two more weeks in July during which I have to leave the others to handle the second main summer registration. The third group of freshmen -- they get bigger as summer goes on -- will be waiting for us the Monday I get back.

The rest of July looks good on paper, but there's Billie's second week and Malachi's comp time to deal with.

August opens with the biggest freshman group yet, and the second week promises football press day with mugs and posed action to shoot, and a couple thousand prints to get out. The third and fourth week are for the main fall registration and late registration.

Maybe the work does slow down during the summer, but I've never noticed it. The catching up? Well, maybe things will slow down in October.

CHANGES OF ADDRESS SHOULD BE SENT TO:  
JOHN R. MITCHELL  
UNIVERSITY OF KENTUCKY  
0004 KASTLE HALL  
LEXINGTON, KY 40506-0044

## QUICK-QUALITY B&W SLIDES

by John P. Adams, Univ. New Hampshire

I feel many photographers would want to know of a film we have been using with extreme success over the past few years.

The film is used for positive B&W slides, can reproduce, on the same roll of 35mm film, copies of Kodalith or continuous tone photographs, uses only one chemical for Development (besides Stop and Fix) and costs only pennies per frame.

Several years ago I read an article in a technical manual about a black and white motion picture film, Kodak #5360, that was said to do all of the above by its researcher and tester. Doubting some of the claims, I contacted Kodak and problems begun to unfold. I was told the film was not available in less than 2000 foot Rolls of 35mm film. "But I only want to run a test," I said. "Sorry" was the reply, "but if it ever becomes available we will let you know"! Well, now I really wanted to try this film. I finally wrote to the then Kodak vice-president for marketing, received a return letter informing me he was forwarding a 100 foot roll for testing with the hopes I would share my results with them, which I did.

We now order a 2000 foot roll, divide it into 20 - 100 foot folls using used spools. You can find these if you roll your own film or know a movie department service who should have all you want. If none are available, wrap in one layer of freezer wrap covered by one layer of aluminum foil. You now place these in your freezer or refrigerator until ready for use.

Our first 2000 foot roll lasted over two years. Exposures were constant from first to last roll.

Technical data we use is as follows:

FILM - 35mm B&W Positive Kodak #5360  
ASA - .15 off a grey card  
COPY UNIT - MP4 with 4 150w floods  
EXPOSURE - f4 @ 8 to 10 seconds  
DEVELOPER - D19 full strength  
DEVELOPMENT TIME - 68deg @ 9 minutes  
AGITATION - 2 inversions every 30 seconds  
DEVELOPMENT VARIANCE - 66deg 9-1/4 minutes  
70deg 8-3/4 minutes

Now for the good news. The last time we purchased a 2000 foot roll of #5360 the price was - are you ready - \$55.00! That figures to over 23,000 frames of 35mm high quality slide film if I'm correct.

If you aren't totally amazed (for those who haven't lucked onto this film as yet) or are having any problems with exposure or development, give me a call at (203) 862-2240 at the University of New Hampshire in Durham, N. H. or if you are ever in the Durham area, drop in for a visit and the staff will be only too happy to help you in any way possible - the coffee is always hot.

(John Adams is a Charter member of the UPA)

#### NEWS FROM OUR MEMBERS

Your newsletter editor just received a letter from Gale Link from Sewanee, Tennessee to let us know that neither she nor her boss is any longer with the 'University of the South' due to an Administrative shuffle. Gale is now working out of her home in Sewanee and enjoying her new grandchild. If anyone needs any photography from the south-central area of Tennessee, Gale is highly qualified. Her address is now Box 171, Sewanee, TN 37375.

#### PSUEDO-SEPIAS

by Charles Kreszock, Appalachian State Univ.

A recent request came to our photographic department from a non-profit agency that operates in our region of public service. This agency was producing a slide/tape program of historical interest about our region and requested some help with a problem that seemed unsolvable to them.

They had about 350 old black and white prints which needed to be copied onto slide film for use in their program. If possible, they wanted all the slides to have a sepia tone to add to the effect of oldness in their presentation. The 350 photographs had to be returned intact because most were on loan from archives, museums and private collections. Last, but not least, the total budget for the slide production was \$150.00 maximum and the project needed to be completed within two weeks.

This posed quite a problem for the staff here at Appalachian State University's Audio-Visual Services to solve. The easiest solution was to not accept the request, but we took on this challenging project to test our services, abilities and resourcefulness. The two biggest problems were, as always, time and money. First we made a list of what we could not do. We could not sepia tone the originals because they needed to be returned intact. We could not make copy negatives of 350 prints, then print a set of 350 duplicate prints and sepia tone these because it would cost too much and take too long. And we could not wait too long before we started because time was critical. Now that we knew what we could not do, we started to isolate the problem.

We proceeded by asking what is the difference, besides the obvious one, between a straight black and white and a sepia tone print. Well, the sepia print had a warm, brownish coloration that is not found in normal black and white. The problem, then, was to make slides with a warm, brownish color directly from old black and white prints. Now the question was, how do we do this? We thought that maybe there was a way to create a sepia effect with a filter that we did not know about, so we looked through all the books on filters we could find. Kodak, we found, makes a filter series number 81 which is used to give a warming effect to slides when duplicating them, so why not warm them when shooting them. If this warming filter could be combined with a brownish filter, maybe we could produce a sepia effect. A set of these filters had been acquired with our slide duplicator and when we looked at them, not only were the filters warming but they achieved this by varying tints of warm brown.

We shot a test roll on Ektachrome 50 EPY Tungsten using each filter in this set and called the Producer to come see the results. She thought that one, shot with an 81 EF filter, was exactly what she had in mind. The rest was easy; we assigned one of our part-time student assistants to shoot the 350 photos on the copy stand using the 81 EF filter, process and mount the slides. He did this in about twenty man-hours and we delivered an impossible job ahead of schedule and under budget.

This is probably an old trick that every photographer knows except for us, but it made us feel good to think we had come up with a unique solution to a difficult problem.

## DUES

If you will take a look at the address label on this issue, you may notice a 'd' in the upper right corner of the label. If so, this indicates your dues have not been recorded for the current fiscal year. If this is in error, be sure to let Treasurer Ralph Hogan at the University of New Orleans know about it. If it has just slipped your mind, sit down now and send your check for \$15 to Ralph so that the UPAA can continue to serve you.

## CONTRIBUTIONS FOR NEWSLETTER:

Repeating what has been in previous newsletters, all members should contribute their assistance to the production of this newsletter if it is to be at all successful. Just remember that you do not have to be an experienced writer, just jot down a few notes about how you have found an easier way to do a job or anything you feel would be of interest to our fellow UPAA members. This will then become an easy job for your newsletter editors if the following will contribute by these dates:

by June 1, 1982

Ernie Robertson, Milt Rogerson, Ed Self, John Smith, Phil Szczepanski, Jim Tarr, John Telford, Bob vanOuter, Steve Voorhees, John Walas, Bill Wells, Sol Wollman and Joe Zinn.

KEEP THOSE MEMBERSHIP RECOMMENDATIONS COMING  
TO LEW ARNOLD - MEMBERSHIP CHAIRMAN

He indicates he recently sent out 73 brochures to NPPA members and 22 to Professional Photographers of America members who may be interested in membership in the UPAA.



## B&W Negatives from Color Slides

John Smith from the University of Vermont in Burlington, writes to give some valuable information that he says may be 'old hat' to some members but might help some of the newer members of the UPAA.

First of all, an even, well diffused light source is used to trans-illuminate the color transparency. A light table or illuminator is usually satisfactory. We prefer tungsten light over electronic flash because it is easier to frame and focus. If you are already making color slide duplicates, the same system can be used. Most rigs will work well if they have a good, flat-field, well corrected close-up lens.

Next we suggest you invest some time and materials in some tests and experiments. We use Kodak HC-110 and Panatomic-X for our basic 35mm system. There are other combinations which would work just as well. After you have standardized your equipment, start with a typical 'average' original transparency and run a series of exposure tests -- bracketing exposures a couple of stops each way. Develop normally. We found normal development gave us too much contrast so we tried reducing contrast by shortening development time and/or increasing developer dilution. For us, doubling dilution with standard developing time has worked well but we suggest you try both and choose the method which works best for you. Use the bracketed exposure tests to decide if exposure adjustments are necessary with shortened development. Have your printer make test prints to see which combination yields the best results.

This should give you a standard exposure and development procedure for most originals and assure good results.

With this as a basis you can run further tests using high or low contrast originals and 'fine tune' the procedure for 'Non-average' transparencies.

A footnote: When we make black and white original photographs we normally try to use filters to darken skies, bring out clouds, etc.. The same problems arise with color to black and white conversions so make sure you add the appropriate filter when you make the conversion negatives. Usually, the same filter as the one you would have used making an original photograph will do the trick. Don't forget the filter factor. If you do a lot of conversion negative work, an additional set of exposure tests with the filters would be worthwhile.

So -- Make sure you have a solid, vibration free, sharp lensed copy setup. Run a few careful exposure and development tests -- then sit back and watch the business roll in.

P.S. John Smith tells me his Photographic Department at Vermont went self-sustaining this year. He plans to be at the Amherst Symposium and will discuss the success of the conversion. John was featured in the Winter 1982 issue of the Vermont Alumni magazine with a color cover and inside coverage of his one-man exhibit entitled "A UNIVERSITY PORTRAIT".

TRAVELING EXHIBIT:

Thirty-two Honor Award prints by 19 UPAA photographers are being exhibited across the country. The exhibit is scheduled to be shown the first three weeks of each month with the last week being used for travel time between shows. Some slots are still available. If you would like to display, just contact the newsletter editor and the school presently showing the prints so you can be placed on the list for any open slot. The schedule follows:

1982	
April	Michigan State Univ, Bill Mitcham Info Svcs, Rm B-4 Ag Hall East Lansing, MI 48824
May	Iowa State Univ., Charles Deutsch Photo Service, Ames IA 50011
1982	
June	Open date
July	Open date
August	Open date
September	Open date
October	Purdue Univ., Michael Kerper 54 Stewart, W. Lafayette IN 47906
November	Mansfield State College Ronald E. Remy, Audio Visual Ctr. Mansfield PA 16933
December	Open date
1983	
January	Open date
February	Open date
March	Northern Michigan University Don Pavlovski, 607 Cohadas Marquette MI 49855
April	Open date
May	Open date
June	Open date

YOUROFFICERS AND CHAIRPERSONS FOR 1981-82

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