

THE HISTORY OF THE  
DEPARTMENT OF PHOTOGRAPHY & CINEMA  
OF THE OHIO STATE UNIVERSITY

Prepared on the Occasion of the Centennial  
Celebration of the Ohio State University

July 1, 1969

## INTRODUCTION

The recorded history of what has become the Department of Photography & Cinema is possible only through the devotion of former Chairman of the Department of Photography, Professor Emeritus, F. W. Davis who not only wrote parts I and II but also was responsible for more than 30 years of this history in the making. He saw the Department grow and mature. He saw that records were kept. His sense of the history of photography and its development in the university is the prime source from which the developments herein described are drawn.

Professor Robert W. Wagner  
Chairman  
Department of Photography  
& Cinema  
July 1, 1969

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HISTORY OF THE DEPARTMENT OF PHOTOGRAPHY & CINEMA  
The Ohio State University

I. FOUNDING AND EARLY DEVELOPMENT (1890-1907) by F. W. Davis

The Bradford Era

The Department of Photography had its beginning in 1890 as a course in the Department of Architecture and Drawing which was headed by Professor J. N. Bradford who had joined the teaching staff in 1885. At this time the field of photography was undergoing an expansion of its application to many areas in the fields of science and education.

Professor Joseph Nelson Bradford was born April 3, 1860 in a miner's cabin in California. He later attended the Ohio State University and was graduated in 1883 with a degree in Mechanical Engineering, after which he started his long career at Ohio State as an assistant in Mechanical Engineering and Drawing. He became Assistant Professor of Drawing in 1891, Associate Professor in 1893, Professor of Architecture and Drawing in 1899, Professor of Architecture in 1906, and University Architect in 1911. He was made an Emeritus Professor in 1932 and placed in charge of the Photo-History Unit.

When Professor Bradford joined the staff he had already acquired a consuming interest in photography, and was pleased that several of his colleagues were also interested in the applications of photography. These included Professors N. W. Lord (Mining), C. N. Brown (Civil), and S. W. Robinson (Mechanical). These men worked together on many photographic projects, although not all were of a scientific nature as is evidenced by the picture of Professor Brown fishing in Mirror Lake (1882). Professor Bradford writes: "Professor C. N. Brown is standing on the plank, posing as a fisherman. He has a pole minus line and hook so the fish got away."\*

Professor Bradford and his colleagues were intensely interested in the scientific application of photography. To quote from early writings of Professor Bradford:

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(\* ) All photographs referred to in the body of this text are contained and described in Appendix E.

"Photography has rendered all branches of technical and scientific endeavors a very valuable aid. Professors A. H. Tuttle, N. W. Lord, C. N. Brown, J. N. Bradford and Dr. H. J. Detmers were the first to use it here. Then followed Professor H. C. Lord making his first astronomical photographs with a 3 inch, tripod mounted telescope operated by the works of a \$1.00 alarm clock. Later, when the McMillin observatory was constructed in 1875, he secured very valuable spectroscopic records. Professor B. F. Thomas and J. N. Bradford made the first x-ray photographs in this section of the country with an improvised piece of equipment."

The university records report 1890 as the first year that the present department became functional as an integral academic unit. It is interesting to note however, that its service responsibilities started five years earlier. It was only natural that after the rest of the faculty learned that a unit existed within the university with a staff of people who knew how to handle this new medium, that their services were in great demand. In 1890 Professor Bradford was experimenting with a flash-gun. This was a long, narrow, rectangular pan into which was placed flash-powder which was ignited after the shutter was opened. This resulted in a tremendous light, smoke, and soot as well as a resounding audible report. Professor Bradford in a talk to an alumni reunion group in 1936 recited the following incident, relating to the old "Veterinary Medicine Department".

"In the clinic room they had, on one occasion, a very sick horse. According to the staff the animal could not live until morning. They desired a photograph of the horse. Being about 9 P.M. it required a flash-light exposure, and when the flash let go, the animal started on a rampage. Well, to shorten the story, the horse fully recovered."

Professor Bradford made every effort to acquaint his colleagues as well as the University Administration, with the importance of photography in teaching, research, and general service areas. The emphasis was, and is today, on not only the photographic principles and processes but also on the interdisciplinary aspects of this medium both in teaching and in the services of its professional staff.

In 1895 Professor Bradford wrote to the administration:

"Our work in photography should be expanded to include some of the important applications of the subject of which I might mention as claiming attention. First, photomicrography; some work of this kind was attempted last year but due to improper apparatus the results were somewhat discouraging. This branch of the photographic work is of such great value in scientific work that our students of science should be given instruction and practice in it. I wish to mention here that Mr. Curzon, British Under-Secretary for Foreign Affairs, suggests photography should be part of the education of young men and young women and also that our educators give it attention."

Another modest request was made by Professor Bradford in 1898:

"In this work a large amount of illustrative material must be used and the optical lantern affords the best solution of this problem. Professor Brown has a lantern and this department has a suitable electric light, and all that is required to make this apparatus available is to make some additions to the restoration of the room. For this expense the sum of \$20.00 is asked."

This request was unique, for in 1898 projectors did not generally have "electrical" illumination. An ad from an 1898 publication, regarding a particular lantern states, "The lamp is of the triple-wick variety and so constructed that the three flames combine and by the draft of a 10-inch chimney give brilliant flame". The illumination system used by Professors Bradford and Brown was probably a carbon arc lamp seen in photographs made in this period.

Professor Bradford, in a talk to a reunion of classes 1873 to 1899 on Alumni Day in 1936, said:

"Photographic fans made their appearance about the beginning of the 80's. Equipment was crude compared with today and photographic plates not very fast. Consequently, short exposures were more often a failure than a success. The picture before you is one of the early attempts to make the so-called "instantaneous photograph". The individuals shown are A. N. Osias '89 and S. P. Watts '86."

As a result of Professor Bradford's efforts to acquaint the university community with the possibilities of this new medium, he interested not only his students, but in addition, the faculty and university administration. For example, Edward Orton, after giving up the Presidency of the university to

become Chairman of the Geology Department, was probably the first and only ex-president to enroll in any course in the university and to complete all the work.

He enrolled as a student in a photography course as Professor Bradford recalled: "Entering the classroom for the first session at the beginning of the spring quarter, I was somewhat surprised to see Dr. Orton. He immediately came forward stating that he was to be one of my students for the quarter. But he added 'Don't let that embarrass you because I know nothing of the subject.' He completed all of the work except the examinations stating that he was not interested in them."

After the turn of the century, the administration of the Department of Architecture plus his additional responsibilities as University Architect made it necessary for Bradford to secure additional staff. In 1907 Mr. F. H. Haskett was appointed to handle all photographic instruction.

## II. THE MATURE YEARS (1907-1966) by F. W. Davis

### The Haskett Era

Professor Haskett was born in Simcoe, Ontario in 1876. At the age of 19 he left for Cleveland by ferry to look for a job which he found with an electrical contractor. While living at the Y.M.C.A. he was appointed Jr. Administrative Assistant and assigned to the Y.M.C.A. at Marion, Ohio.

While there he attended meetings of the Y.M.C.A. camera club. Professor Haskett had a great love for the outdoors, and as a result of this interest he purchased a small "collapsible type" camera in Canada, about 1895, which he used constantly after moving to Marion. This camera plus his photographic interest probably influenced his decision to spend the rest of his life in photographic work. This old camera which is in the possession of the Department of Photography is probably responsible in a small way for Professor Haskett's taking over the administration of the Department of Photography.

While Professor Haskett never lost interest in his photographic work, neither did he lose interest in the electrical field. In 1900 he enrolled at O.S.U. in the Department of Electrical Engineering. Professor Caldwell, Chairman of the department arranged for him to meet Professor Bradford, as he realized Professor Haskett's great interest in photography.

When he took over the work in 1907, photography was a course in the Department of Architecture and Drawing.

Few of the members of the campus community were interested in or familiar with the photographic process, and fewer still had given thought to how photography could benefit their students. However, Professor Haskett's second roll book dated 1909-10 is of interest since it notes that the majority of students for "Arch. 33-Photography" came from areas other than Architecture.

According to this old roll book the total enrollment for that period was 162, distributed as follows:

<u>Department</u>	<u>No. of Students</u>	<u>% of Total</u>
Civil Engineering	61	39
Mechanical Engineering	26	16
Ceramic Engineering	20	12
Mining Engineering	20	12
Electrical Engineering	18	11
Architecture	10	6
Arts	4	2
Agriculture	3	2
Total	<u>162</u>	<u>100 %</u>

Due to the fact that it is difficult to analyze the figures in the rollbook the above analysis must be considered as approximate.

Professor Haskett proceeded to take every opportunity to indoctrinate his colleagues in the advantages of having some of their upper classmen and graduate students become knowledgeable in this area. His efforts soon began to bring results - so much so, in fact, that a few years later it became apparent that certain students



were requiring more advanced training than was offered in the basic course. Consequently, a new advanced course was placed in the Architecture curriculum.

This, of course, caused space and staff problems in the photographic operation which had recently moved into a new building - Brown Hall - which included a student laboratory, a darkroom for general service work, and an office. In 1923 a new wing was built on Brown Hall and photography was given additional space.

One of the major contributions of Professor Haskett was the establishment of a departmental library. After he took over the photographic work in 1907 he soon realized the need for reference material for those students and faculty members who needed more advanced and more specialized knowledge in the field. He immediately started a program of acquisition of these materials which he started by making available his own personal collection of books, magazines and other publications, as a closed-reserve departmental library. He then initiated a program for the acquisition of titles for the Brown Hall Library. The old original books of Professor Haskett have been incorporated into the Photo-History division of the department and comprise a valuable addition to its professional library. These materials have been of great assistance to the graduate students, especially those interested in the history of photography.

By 1923 the photographic service activities had increased to the point where additional space had to be devoted to this purpose. Additional facilities were also installed for the production of photostats, lantern slides, and blue prints.

As funds for additional full time staff were not available, Professor Haskett inaugurated a program for training qualified students for part-time work. Student help was used for blueprinting, photostating, negative making, and for other laboratory work.

Professor Haskett, through his tireless efforts to place the academic program in photography on a par with other academic areas of the university, was rewarded for his efforts when the university administration approved the transfer of photography from the Department of Architecture to form a separate Department of Photography

in the College of Engineering in 1929 with Haskett as Chairman. Both the teaching program and the service area were included in the new organization with Dean E. A. Hitchcock, College of Engineering as administrator. Business Manager Carl E. Steeb and his assistant Mr. Charley Miller organized the service and business area of the department with a rotary account in line with university business procedures. This relieved Professor Haskett of many of his routine duties.

The Department of Photography has today a most unique, complete and well organized collection of historical photographs depicting the growth of the University. Professor Haskett was of the opinion that no negatives or prints which might conceivably have future historic value should be destroyed. As a result, many thousands of negatives and prints had accumulated over the 40 years since 1890. No one knew exactly how to proceed with the monumental task of organizing this material. After numerous conferences on the subject, Professor Bradford as University Architect and Professor Haskett, as Chairman of the Department of Photography, prepared a proposal to establish a Photo-History unit in the Department of Photography.

This proposal received immediate and enthusiastic approval by the university administration whose Board of Trustees officially authorized it January 12, 1931, with Professor Bradford, who was planning to retire in 1932, in charge. An advisory committee was appointed as follows:

President George W. Rightmire  
Carl E. Steeb - Secretary Board of Trustees  
J. Lewis Morrill - Jr. Dean, College of Education  
Frank H. Haskett - Chairman Department of Photography  
C. E. Sherman - Chairman Civil Engineering  
Joseph R. Taylor - Professor, English  
James Pollard - Director News Service

The Board of Trustees set forth as the objective of this work "...to make as complete as possible, a pictorial record of The Ohio State University from its early days to the present time". On January 15, 1931, Carl Steeb, Secretary of

the Board wrote Professor Bradford "...Personally, I am very much interested in this history, and I feel that you have an opportunity to make a real contribution to the records of Ohio State University".

Professor Bradford was made an Emeritus Professor in 1932 after which he took full charge of the Photo-History operation.

Much credit is due to Professor Haskett for making the present Photo-History activity possible. When he took over the photographic work in 1907, he inherited quite a volume of negatives from the past 20 years. These plus the negatives produced during his direction of the work filled a small laboratory room.

While space in the department had become critical due to expanded activities, he steadfastly refused any suggestion for destroying this so called "junk storage".

In 1930 his efforts to secure proper storage facilities, office equipment and additional photo-history staff provided Professor Bradford with the means to get started with his monumental job of organizing this material.

No description of the Haskett Era would be complete without mentioning the outstanding contributions of Mrs. Maud Haskett to the photographic activities both before and after it was made a department. While she was never a staff member, she shared Professor Haskett's interest in the field and spent untiring hours at his side from the time that he joined the staff in 1907 to his retirement.

#### The Davis Era

Professor Haskett became ill in 1932, and Francis W. Davis, an assistant in the department was named , in 1933, to administer the activities of the organization. Davis had graduated from the university with a degree of Bachelor of Electrical Engineering in 1930 and a Masters degree in Physics in 1932. At the time he was selected, he was engaged in a program leading to the Ph.D. in physics.

He was appointed acting Chairman July 1, 1934 and continued to serve for the next 32 years as Acting Chairman or Chairman of the department under four presidents (Rightmire, McPherson (Acting), Bevis and Fawcett); and four deans (Hitchcock, MacQuigg, Carson, and Bolz).

At the time Professor Davis took over, the staff of the department consisted of five full time employees and several part-time student assistants. Two of these staff members were professionals - Mr. George Wolfram and Mr. Walter Wagner - both of whom remained with the department until their retirement a few years ago, each with more than 30 years service.

At this point, the country was in the midst of a major depression and all public expenditures were drastically curtailed including, of course, the University. The president appointed a committee to investigate the possibility of eliminating certain courses and curtailing the activities of departments in order to live within the reduced income.

The first job facing Professor Davis was to appear before this committee, which he did, and it developed that they not only did not reduce the activities of the department, but recommended the addition of a new course in scientific photography which was known at that time as Photo # 625.

It must be remembered that this was in the midst of the depression and funds were simply non-existent for expansion of facilities, acquisition of equipment, new programs and increase of staff. Davis decided that the most important need if the department was to progress was a qualified staff, as without this, equipment and facilities would be useless. Somehow funds were found for the addition of two new faculty members in 1936. They were Mr. Harry Binau, a recent graduate of O.S.U. with a major in chemistry, whose major interest in photography was in the scientific and technical areas, and Mr. Lloyd Reber (B.F.A. & M.F.A.) who had taken his work in Fine Arts at O.S.U. and had an intense interest in the

use of motion pictures in education. In addition Mr. Reber had demonstrated considerable skill in the motion picture production field.

It was necessary for both Reber and Binau to "double in brass" and spend part of their time helping the professional staff carry on their obligations to provide photographic services for the university community.

During the mid 1930's an increasing need was evident for formal training in the production of motion pictures. There was no room in the still picture courses to incorporate this work in the magnitude necessary. A new course solely devoted to film production was added to the curriculum, (Photo # 615) one of the very early courses in film making in American universities. Prior to the introduction of this course, film making information was disseminated by the department in short courses offered to staff members of other universities. These short courses were sponsored jointly by the Bureau of Educational Research and the Department of Photography. Dr. Edgar Dale of the Bureau, an outstanding educator and recognized authority in the audio-visual field, and Professor Davis worked closely together in planning and carrying out these courses.

Professor Davis held a commission in the Army Reserves and in December 1940, received orders to report for active duty. In January 1941, he reported for duty in the War Department and was assigned to the Photographic Section, Signal Corps, in Washington, D.C. Mr. V. R. McQuilken, a former staff member of the department, was brought back to bolster the operation. During the war years the department had a difficult time operating, as most photographic supplies and equipment were being utilized by the Armed Forces. Much credit is due the staff: McQuilken, Lloyd Reber, Harry Binau, Walter Wagner and George Wolfram for their cooperative and productive efforts to operate the department during this critical period.

Mr. Reber served as Acting Chairman of the department after Davis left. Reber left the university in 1943 to accept a position with the Eastman Kodak Co.

in Rochester, and Mr. McQuilken was appointed Acting Chairman, serving in that capacity until he left the university in February, 1946.

Mr. Binau left the university in May, 1941 to head the photographic service at the Wooster Experiment Station and in 1944 joined the Army.

In April, 1946, Professor Davis was released from the Service with the rank of Colonel and returned to O.S.U.

Again a large job of rebuilding the department was undertaken. Reber had decided to stay with the Eastman Kodak Co. where he continues, at this writing, in an executive position. McQuilken had also left the university, but Binau returned to the department following World War II.

Professor Davis had three objectives in developing the department in 1946:

1. To build a strong teaching program in both motion picture and still picture photography with particular emphasis on the graduate level.
2. To develop a strong professional staff in both films and still pictures in order to provide the university with an expanded professional photographic service.
3. To promote a closer relationship between the university administration, faculty and staff with the activities, objectives, and capabilities of the staff and faculty of the Department Of Photography.

One of Davis' first jobs was to develop a motion picture organization which then was without a staff; the only equipment consisting of two Bell & Howell 16mm motion picture cameras, a set of lights, a splicing machine, and several accessories. The motion picture coverage required at that time was handled by various members of the still picture staff, as available. It was first necessary to select a qualified staff, and in particular, an outstanding director for building the motion picture division within the department. After considering many people it was decided to offer the position to Robert W. Wagner, who, due to his technical ability and scholarly accomplishments, appeared to have the potential for

organizing a top-flight motion picture program as well as personally developing into one of the leading figures in this field. He accepted this position in 1946.

Professor Binau and his assistants proceeded to develop an expanded teaching program in the still picture area with emphasis on the individual needs of the various departments.

Attention is invited to the fact that while a number of individuals are mentioned in this history who were primarily responsible for the development of the department over the years, there were other staff members too numerous to include in this short history who made significant contributions. The development of the Department of Photography over the years has been made possible largely by the efforts of these many loyal, enthusiastic, capable and hard working staff members.

Under the competent leadership of Walter G. Wagner and George S. Wolfram, the still picture professional staff was enlarged and diversified to meet the needs of a rapidly-expanding university at a time when photography was becoming increasingly important in many research, instruction, and informational programs.

Although the university administration was, at all times, sympathetic and helpful to its needs and mission, the department, like other university activities, continued to experience the usual space, facilities, and personnel problems which typically accompany the growth of institutions of higher education, both public and private. Fortunately, through grants and projects, many of the equipment needs were met by the industry of the staff itself.

Between the end of World War II and the present, the department continued to evaluate its mission and pursue its own professional development and, at the same time, serve the needs of other departments and campus operations which required professional photographic support. It not only provided photographic and motion

picture production services including new high-speed still photography techniques, motion analysis, specialized 2x2 slide production of scientific phenomena, photomicrographic service, and portraiture as well as a full-scale script-to-screen sound motion picture production, but also offered professional advice and consultation on instructional, research and other photographic matters on the campus, state, and national levels.

Members of the department represented the university and the United States in international film events; produced films in Chile and Turkey for the university in association with federal agencies; and won local, state, national, and international awards for excellence in both still and motion pictures produced under the aegis of The Ohio State University.

As student needs for advanced photographic experiences were felt, the department responded by expanding its course offerings and restructuring its technical and human resources to realize both its academic and professional goals. Student enrollments in photography increased to 454 by 1966-67. The full-time staff included 38 professional and 7 academic members. The number of graduate students wishing to study in the department was such that the Graduate School included photography and motion picture studies as part of the Graduate Program on Mass Communication - an interdisciplinary approach which included speech-communication, journalism, television, audio-visual education, and other related fields.

On July 1, 1966, Dr. Robert W. Wagner was appointed to the chairmanship of the department, succeeding Professor Davis who devoted his time to historical research, and who subsequently was named Professor Emeritus upon his retirement on June 30, 1968.

During the hundred year history of the University, the Department of Photography & Cinema is proud to have been a part of its development for 80 of these years. Its academic and professional activities have made a small but significant contribution to the greatness of this institution.



### III CURRENT STATUS AND FUTURE PLANS (1966-Present) by Robert W. Wagner

In March, 1967, the Chairman submitted the first Six-Year Plan to Dean Harold A. Bolz, expressing the following departmental philosophy:

To achieve and maintain a level of academic and professional theory and practice in the photographic and motion picture arts and sciences necessary and appropriate in the setting of an institution of higher learning.

To relate professional staff and functions with academic staff and functions to provide the university with photographic, motion picture, and related audio-visual display systems and theories of direct importance to the teaching, research, and public information functions of the university.

The fact that the photographic arts and sciences are integral parts of the research, instructional, or public informational activities of many fields of human knowledge is recognized. Accordingly, the Department of Photography considers its function to be integrative, consultative, and academically interdepartmental. Its major contribution to all departments of the university, accordingly, is best made in a situation where it is free to study and relate the applications of the photographic media to all fields.

Serious studies of the medium of photography and cinema may be most effectively pursued at the graduate level, and like the professional services of the department, are most richly rewarding in an interdepartmental context.

In this frame of reference, the role of a Department of Photography (and Cinema) in the university becomes one of studying and using these unique arts and sciences in all of their significant ramifications in the pictorial age we call The Twentieth Century.

The goals of the department, as stated in the same report, projected a departmental role consistent with the new importance of the photographic media in an image-oriented generation:

- a) An expanded program in the study of Photography and Cinema at the undergraduate, but primarily at the graduate level, leading to the M.Sc., M.A., or Ph.D. in the field of the photographic and cinema arts and sciences, representing an extension of the present graduate minor program to meet existing needs.
- b) A redefinition of the professional functions of the department in terms of research, consultation, and experimentation in the increasingly sophisticated photographic and photographic-electronic systems presently required in all fields in the university.

- c) An amplified instructional and professional staff composed of strategically-selected persons to meet the higher order of functions to which the department must be committed if it is to meet its current responsibilities in an institution of higher learning.
- d) A continuation of the linkage of instructional and professional space, equipment, and personnel to provide both the technological and theoretical environment in which such work and study may proceed effectively.
- e) A systematized and realistic appraisal of the fiscal, logistic, and organizational problems in bringing such a program about in the light of the department's past history, and the future plans of the university itself.

The means for supporting the department had been of concern since its beginnings. Much of the funding for salaries and equipment had traditionally come from professional services charged off on a cost-plus basis. But despite the fact that an audited statement of the Office of Business and Finance reported a departmental income in 1965-66 of \$291,676.97, including \$124,311.12 from still photography and \$147,507.87 from motion picture production, it became increasingly obvious that the operation could not be expected to be totally self-supportive and still serve the academic and high-level, sophisticated professional needs of the university.

The reasons for this were several. The most important was the addition of needed professional staff with complex and specialized photographic or photographically-related knowledge and skills including motion picture writers and directors; sound recording specialists; experts in still color photography; motion picture processing technicians; motion picture film editors; and administrative assistants. The escalation of salaries for all positions in the department was a contributing factor at a time when its professional work was rapidly shifting from low-cost, high volume production of materials such as blueprints, photostats, quantities of "lantern slides", and photographic prints, to a greater variety of complex, difficult customized work with low volume and high cost in personnel time.

At the same time, the cost of photographic materials, equipment and supplies was also escalating. Up-dating photographic technology to match the current state of the photographic arts required substantial investment.

The emergence of photographic facilities in other departments also reduced some types of work which used to come to the department. Members of the staff of the Department of Photography & Cinema often spent staff time in helping set up photographic systems where these were an integral part of instructional, research, and service settings on campus. They served in a development and advisory capacity, as consultants on interdepartmental projects, and as support staff for the instructional program with students engaged in projects requiring professional help beyond the classroom. These were considered to be necessary and legitimate, though financially non-returnable, duties of the professional staff of the department as it sought to fulfill the academic, research, and consultation needs of a growing university with increasingly specialized requirements.

As the department, working with the College and the University Business Office developed a new basis for financing the departmental operation, some idea of the nature and quantity of work performed was indicated by the major items produced during the period January, to November, 1967 which included: 63,721 photographic prints; 7,235 copy negatives; 6,777 black and white and 3,702 color 2 x 2 slides; 7,020 duplicate 2 x 2 slides; 1,857 3¼ x 4 slides; 2,741 assignment negatives; 1,862 rolls of film developed; 2,377 sheets of film developed; 188,731 Xerox copies; 197,542 Ozalid copies; and 1,926,207 feet of 16mm motion picture and sound recording film passing through the department's processing laboratory and editing rooms. The department sold 224 prints of films it had produced on campus and rented 658 prints, thus extending the usefulness of this material to other educational institutions at no cost to the university, and enhancing the university image at the same time. The best "university relations" films appeared to be these films made for instructional or research purposes which reflect excellence both in film-making and in content.

In the academic year, 1967-68, following a report by university-wide committee on instructional resources on campus, the department's long history of professional activity in preparing photographic materials for the improvement of teaching and research was recognized as it was named as a contributing unit in the Office of Learning Resources which included Telecommunications, the Library, the Teaching Aids Laboratory, and the Dial Access System. The Office of Learning Resources was organized under the office of the Vice-President of Educational Services, first under Dr. John Mount and later under Dr. John Bonner. Twenty-five percent of the time of the Chairman of the Department of Photography & Cinema was assigned to the broad, campus-wide functions implied by the Office of Learning Resources, including advisement on technological and communications systems being developed in new classroom buildings; the design of instructional programs at the college level; and consultation on various specific film and photographic projects proposed by individual instructors. The administration of the department continued in the College of Engineering which continued to provide a highly workable situation for the technologically-based interdepartmental professional work of the department, and a healthy atmosphere for its interdisciplinary academic program.

Operations of the department had been, for a number of years, split between Brown Hall, housing the main office, still photography laboratory, and instructional area, and Townshend Hall where the motion picture studio, laboratories, and offices were located. In November, 1967, the departmental offices were transferred to the Engineering Experiment Station Building at 156 West 19th Avenue as the first phase of a program which would put the entire department under a single roof. In the meantime, however, logistic, administrative, and operational difficulties were experienced as the department was now divided between three locations, with expected dislocation of services until funds could be found to remodel the Station

to accommodate both the professional and academic programs.

On May 9th, 1968, the Engineering Experiment Station was officially renamed "Haskett Hall" in honor of the first chairman of the department. Brown Hall continued to be used as the instructional area, and the motion picture processing laboratory continued to operate in Townshend Hall. Architect's plans, however, had been drawn up for the occupancy of three floors of Haskett Hall which, upon remodeling, would house both the professional and the academic areas, linked in a necessary and mutually-supportive instructional-professional environment.

The enrollment for the 1968-69 academic year had risen to 860 with an anticipated increase to 1200 students in 1969-70 as courses in photography and cinema became part of the curricula of photojournalism, fine arts, home economics, the physical sciences, natural resources, and other undergraduate programs. Graduate studies in film and photography at minor level had been possible for some time. The addition of several new graduate-level courses including the History of Photography (Photo 502), The History of the Motion Picture (Photo 503), and Special Group Studies in Photography (Photo 794) increased the offerings of the department to a total of 57 credit hours.

The faculty had been increased by the addition of Assistant Professor Donald E. Staples from Northwestern University in 1965, and Ali Elgabri formerly of U.C.L.A. as Instructor in 1966. Mr. Leo Wilhelm was also assigned to full-time teaching duties in the still photography area. However, the teaching responsibilities of Professors Robert W. Wagner and William A. Drake were reduced as they assumed administrative duties as Chairman, and Manager of Professional Services, respectively, in 1966. In the same year, Professor Harry Binau was assigned to the supervision of the Still Photography division, having been appointed as Acting Director by the Chairman. Professor Donald Staples was similarly appointed Acting Director of the Motion Picture Division,

On July 1, 1968, the name of the department was officially changed from "The Department of Photography" to "The Department of Photography & Cinema" - an important clarification of its academic and professional mission. Additions of key staff members late in 1968 and early 1969 included James Smith, Administrative Assistant, replacing Professor William A. Drake who, after 20 years of service in the department, resigned to take an executive position with the A. B. Dick Co.; Dana Vibberts, of Ohio University, Instructor, replacing Leo Wilhelm; and Tommy Maloy to assist Administrative Assistant Richard Wolfram in setting up a central supply and inventory system - an important element in economizing and making the departmental operation more efficient.

The shaping of staff continued into the summer and early fall of 1969, marking a significant transitional stage of the department. Professor Staples resigned to take a position at New York University and was replaced by Mr. H. Wayne Schuth, M.A. of Stephens College. Mr. Clyde Dilley, of San Jacinto State College and an M.F.A. from San Francisco State was added to the staff to teach creative still photography.

The Directorships of the still and motion picture divisions of the department were solidified with the appointment of Dr. Richard Sanderson, of the University of Hawaii, as Associate Professor in charge of the academic and professional motion picture operations of the department, and Mr. Walter Craig, M.A. of the Eastman Kodak Co., and formerly of Southern Illinois University to fulfill a similar function in the area of still photography. Both men came with considerable professional, instructional, and administrative experience, filling out the staff in accordance with the Six-Year Plan projected for the department four years earlier.

The administrative structure of the department, by July 1, 1969, consisted of an Executive Committee composed of Professors Craig and Sanderson, Directors of the still and motion picture divisions, respectively, and Administrative Assistants Smith and Wolfram. The task of this Committee was to ally the needs and solve the problems of the department in terms of both the academic and professional program and to relate these programs in the most operationally effective and economic way. Central supply and laboratory facilities, space and personnel requirements, and equipment needs were to be planned and executed to develop a superior environment which would reflect both professionalism in the photographic work produced, and excellence in the students coming through the program.

Evidence of the mutually-supportive effect of this program was seen in the Photo-History area where the addition of a course in the history of photography, first taught by Professor Wagner in the Fall Quarter, 1968, was supported by Photo Historian, Walter Johnson, who also organized the First Annual Conference of Photographic Collectors of North America, attended by leadership people in the field of the history of photography throughout the United States. The development of a Centennial Photo Album, in cooperation with the University Press, and a Centennial Film in cooperation with the OSU Centennial Committee also drew upon both the professional and academic resources of the department. There was also a marked increase in the number of inquiries and print orders coming through the office of Ruth Jones, Photo Archivist, as interest in historic photographic materials was amplified by the approach of the University's Centennial Celebration.

Associated with the departmental thrust in the history of the field, Professor Staples taught the first departmental course offered in the history of cinema in the Winter Quarter, 1969. The acquisition of an historic camera-printer in 1967, made it possible to begin the restoration of old nitrate motion picture film, including nearly 2000 feet of historic newsreel material on Warren G. Harding for the Ohio Historical Society. An additional contract with the Library of Congress for restoration work also grew out of this initial effort.

In the still photographic area, professional staff members Richard Arnold and Robert Cooper fulfilled instructional responsibilities in the Winter Quarter, 1969, upon the sudden departure of a member of the teaching staff. Mr. Cooper also engaged in infra-red studies in cooperation with the Department of Civil Engineering which gained national attention during this year. Richard Lawton was responsible for the marked success of the University Identification Photography Project in the fall of 1968, in which 7,306 faculty and staff members were registered, photographed, and presented with a sealed, embossed Polaroid color photograph at an average rate of 4 persons per minute. In the fall of 1969, it was anticipated, 35,000 to 40,000 students would be photographed in the same manner in expanded facilities planned earlier in the year.

Motion picture work included a series of 8 films produced by Carl Clausen in cooperation with the College of Education and the Columbus Public Schools, one of which was awarded a Blue Ribbon in the American Film Festival of 1969. David Parker, presently on leave with the Library of Congress, and Hubert Smith, who was to leave to become an independent film producer, also made award-winning films during the 1967-69 period. Significant progress was made in the development of the department's animation capacity by the acquisition of a professional camera in 1967 and by the appointment of a professional animation film producer, Philip Stapp, of New York, as artist-in-residence during the early months of 1969 to teach animation and to design a major film for the department. This film, together with others in production, was under the management of Richard Long, Production Manager. William Buccalo, of the motion picture staff, was responsible for the development of the department's multi-media research and systems for instructional labs in the new space in Haskett Hall. All members of the motion picture staff, including cinematographers John Friend and Richard Sherman, and Film Editor Thomas Snider performed instructional as well as production duties



during the year. John Werner, sound supervisor, resigned to take a position as film producer with the Radiant Corporation of Chicago. Byrl Sims, formerly head of film at the University of Illinois, joined the staff in May, 1969, as producer.

Various members of the staff have been responsible for the development of significant professional and community relations programs during recent years, including strong contributions to the Columbus Film Festival, the establishment of the Columbus Chapter of the National Academy of Television Arts and Sciences, and the founding of an Ohio Chapter of the Society of Motion Picture and Television Engineers. In 1968, three of the five national officers of the University Film Association were from the department, Professor Staples serving as Executive Vice-President, Professor Drake as Conference Vice-President, and Professor Wagner as Editorial Vice-President. The quarterly Journal of the University Film Association has been published out of the Department of Photography & Cinema since 1956. Members of the department have also served as national or local officers of the Professional Photographers Association, the Society of Cinematologists, and the Division of Audiovisual Instruction of the National Education Association. In 1970, the national conference of the University Film Association will be held at the Ohio State University under department sponsorship.

In the future, ways must continue to be found to meet the increasing need for highly specialized photographic consultation and services both in terms of staff and facilities. The rising expectations of students who are increasingly critical of inadequate facilities and proportionately appreciative of the validity of an interdisciplinary approach to the study of photography and cinema, must somehow be met.

While the needs of undergraduates for experience in photography and film cannot be neglected, the department has a strong committment to the development

of a graduate program to accommodate pressing and important requirements at the M.A. and Ph.D. levels not now being met in other institutions of higher education in the nation. Also, the simplification and automation of the technology of film and photography is such that many of the non-professional needs may be met at the undergraduate level by basic course work and by an evening program projected to start in the Fall Quarter of 1969. The program of graduate studies, on the other hand, requires the kind of inter-departmental, inter-disciplinary approach presently being taken by the department. It has successfully involved joint appointments between the Department of Photography & Cinema and the Communications area of the Department of Speech. Work is progressing on the development of a Graduate Program in Educational Communication with required course work in this department and possibly joint appointments involved. Advisement at the M.A. level with students of the School of Journalism has been increasing. In the Winter Quarter, 1970, a joint seminar with the Department of Sociology will link the Humanities area to film and photography. Various areas of the Arts have been working with the department to develop both undergraduate and graduate film studies, and several students in Graphic Design and Art Education have taken minors in this area. In the Summer of 1969, members of the staff of the Department of Photography & Cinema were serving as advisors to 7 M.A. and 3 Ph.D. candidates in the College of Education and the College of Behavioral Sciences.

The variety of related roles in which the department finds itself is, in part, a function of its wide and varied contacts throughout the campus, and in part due to the catalytic nature and universal application of the very process of photography and cinema. These areas are central to the interests and needs of many disciplines, resulting in a variety of students, faculty members, and other members of the academic community coming to the department for study,

professional services, and consultation. There can, however, be no doubt of the healthy, synergistic effect of such a program at the departmental, college and university levels.

The extent to which the departmental philosophy and goals stated in March, 1967 will eventually be achieved, however, would depend upon the initiative and ability of a staff at once highly-specialized and broadly knowledgeable in the photographic arts and sciences and their relationship to major areas of human endeavor. The development of significant projects, the capacity of the department to engage and hold necessary staff, attract superior students, and serve the needs of a growing and complex university with distinction, depended also, by mid-year, 1969, on an acceleration of the development of the Haskett Hall facility so the human and technical resources, still scattered between three separate buildings, could be collected, organized, and more efficiently directed to these announced ends.

Despite the uncertainties of funds to accomplish the remodeling and equipping of Haskett Hall, the prognosis of the department seemed bright. There was a wave of interest and need for photography and motion picture production, research, and instruction. We were living in an image-oriented generation - and image-generation was, and is, the central and increasingly important task of the Department of Photography & Cinema.

APPENDIX A

Department Chairmen and Major Administrative Officers:

Tenure

Joseph N. Bradford, Professor & Director of Photography Chairman, Department of Architecture.....	1890-1907
Frank H. Haskett, Director of Photography & Chairman of the Department of Photography.....	1907-1937
Francis W. Davis, Chairman.....	1934-1941
A. Lloyd Reber, Acting Chairman.....	1941-1943
V.R.M. McQuilken, Acting Chairman.....	1943-1946
Francis W. Davis, Chairman.....	1946-1966
Robert W. Wagner, Chairman.....	1966-
George S. Wolfrom, Laboratory Supervisor.....	1925-1964
Walter G. Wagner, Laboratory Supervisor.....	1931-1962
Robert W. Wagner, Director, Motion Picture Division.....	1946-1958
William A. Drake, Business Manager, Motion Picture Division.....	1950-1966
Richard W. Wolfrom, Administrative Assistant.....	1951-
Robert W. Wagner, Director, Motion Picture Division.....	1959-1966
Leo Wilhelm, Laboratory Supervisor.....	1962-1966
William A. Drake, Manager of Professional Services.....	1966-1968
Richard C. Long, Motion Picture Production Manager.....	1966-
James Smith, Administrative Assistant.....	1968-
Richard Lawton, Still Photography Production Manager.....	1968-
Richard A. Sanderson, Director, Motion Picture Division.....	1969-
Walter Craig, Director, Still Photography Division.....	1969-

APPENDIX B

Faculty and Staff with over Twenty Years Service in the Department and Highest Rank.

Joseph N. Bradford	Professor	1890-1907
Frank H. Haskett	Professor and Chmn.	1907-1937
George S. Wolfram	Supervisor	1925-1964
Walter G. Wagner	Supervisor	1931-1962
Francis W. Davis	Professor and Chmn.	1934-1968
Harry G. Binau	Associate Professor	1936-
Robert W. Wagner	Professor and Chmn.	1946-
William A. Drake	Associate Professor	1948-1968

## APPENDIX C

### Walter Craig

#### Films

Down Any Street (producer) United Fund Organization, 1956

#### Publications

"A Comprehensive Survey of Photography Education in the High Schools of Illinois," for the Society for Photographic Education, 1966.

### Clyde H. Dilley

#### Films

Hot News (writer-director)

Death of a Garrison (writer-director)

#### Print Exhibitions

"Refocus" exhibition, University of Iowa, March, 1968

One-man exhibition, DeYoung Memorial Museum, San Francisco, California, 1969.

One-man exhibition, Gross Gallery, Eugene, Oregon (Title: "Vision and Expression")

"Photography 68/ An International Exhibition" December 1968-January 1969, George Eastman House.

One-man exhibition, 1969, San Jacinto College, Pasadena, Texas.

#### Publications

"Emerald Empire," Register-Guard, 1968, Eugene, Oregon.

Vision & Expression, 1969, George Eastman House and Horizon Press.

Ali Z. Elgabri

Publications

"The Responsibility of the Educated Man", Arab Youth, No. 1, 1967.

Book Review: "Arab Cinema and Culture", Journal of the University Film Association, Vol. 18, N. 3, 1966.

"A Bibliography of Special Effects Patents", A research paper documented in Raymond Fielding's book: The Technique of Special Effects Cinematography, Hasting House, N.Y., 1965, p. 376.

"The Photo-Electric Cell and Its Uses in Peaceful Purposes", Air Force School Magazine, Cairo, 1957.

"A Policy for Mass Communication in the U.A.R.", Arab Youth, V. 108, Cairo, 1968.

"A Bibliography of Special Effects Patents," The Ohio State University, Department of Photography and Cinema, 1969.

Richard A. Sanderson

Thesis and Dissertation

"An Investigation into the Elements of Documentary Film and Their Use in the Production of the Television Film Series 'Dragnet', Master's thesis, University of Southern California, 1958.

"A Historical Study of the Development of American Motion Picture Content and Techniques Prior to 1904," Doctoral Dissertation, University of Southern California, 1961.

Publications

"Public Relations in ETV," Journal of Broadcasting, Winter, 1959.

"Proceedings--East West Media Conference," edited proceedings of the first DAVI Post Conference held at the East West Center, University of Hawaii, April, 1966.

"Weather Communication," a programmed course book developed in cooperation with Dr. Sarah Sanderson and Dr. Huber Ellingsworth for the U.S. Weather Bureau, WBAS, Honolulu, Hawaii, 1967.

"EVR: As Seen in a Crystal Ball," Pacific Speech Quarterly, March, 1968.

Richard A. Sanderson (continued)

"The Use of Videotape in Facilitating Cross-Cultural Interaction," (with Steven Schlosstein), Pacific Speech Quarterly, May, 1968.

"International Communication Media Resources," Pacific Speech Quarterly, May, 1968.

"The Motion Picture: Communication Channel for Information, Skills, Concepts, Attitudes," in Instructional Process and Media Integration, by Robert Weisgerber and Chester Babcock (eds.), Rand McNally, 1968.

Motion Picture Films and Slide Presentation Sets

Producer, State of the University, 16 minute black and white 16mm film of the President's report to the public, University of Kentucky, 1957.

Co-producer, On Seeing Film, 20 minute black and white 16mm film on film appreciation, University of Southern California, 1958.

Co-producer, Traffic Control--Intersection Control, 20 minute 16mm color film with animation on training for traffic control, University of Southern California, 1959.

Co-producer, Life in Red China, a series of seven 16mm black and white films in the process of production in conjunction with Myra Roper, Melbourne, Australia.

The Role of ETV in Hawaii, multi-media slide presentation, University of Hawaii, 1964.

T.S. Eliot: An Experiment in Sight and Sound, special lecture with slides, film, overhead projection, and audio tape, produced in cooperation with Dr. Sarah Sanderson, University of Hawaii Department of Speech, 1965.

The Medium is the Massage, a multi-media tape-slide production of the McLuhan book and recording by the same title, with Dr. Sarah E. Sanderson, 1967.

Television Productions

Director, TV adaptation of Susan Glaspell's "The Canary" produced for a commercial TV station by Cornell College Department of Drama, 1952.

"Listen to Learn--Learn to Listen," a one-hour in-service teacher training program in a series broadcast by the Hawaii ETV Network, 1966.



Richard A. Sanderson (continued)

Co-producer and host, "Understanding Educational Media: The Tools," a series of eight half-hour in-service training programs for teachers produced by the Hawaii Department of Education and the Hawaii ETV Network, 1968. (Also editor of the teacher's manual produced for the series.)

Wayne H. Schuth

Productions

Sixteen ITV programs for Stephens College  
Four films for Stephens College  
One independent film

Publications

Report on the Work of the Film Committee of the Missouri Council on the Arts, 1965-67 Monograph.

"An Introduction to Film Aesthetics" The Independent School Bulletin, October, 1968.

## PUBLICATIONS

Donald E. Staples

### BOOKS

Copyrighting of Motion Pictures: History and Present Procedures.  
(Published Master's Thesis). Los Angeles: University of Southern  
California Library, 1959.

Film Study in Higher Education. David C. Stewart (ed.), "Appendix D"  
Washington: American Council on Education, 1966.

A Statistical Study of Award-Winning American Films and their Makers,  
1930-1964. (Published dissertation). Evanston: Northwestern  
University Library, 1967.

The Emergence of Film Art. Lewis Jacobs (ed.) "The Auteur Theory Re-  
examined." New York: Hopkinson and Blake, 1969.

### ARTICLES

Conference Screenings, 1962," Journal of the University Film Producers  
Association, Vol. 15, No. 1, 1963.

"The Teaching of Film at Northwestern," Journal of the University Film  
Producers Association, Vol. 16, No. 3, 1964.

"Appendix A," The Educational Record, Vol. 46, Winter 1965.

"The Auteur Theory Reexamined," Cinema Journal: Journal of the Society  
of Cinematologists, Vol. 6, 1966-67.

"An Approach to Cinema at the Graduate Level," Journal of the University  
Film Producers Association, Vol. 19, No. 1, 1967.

"Expo's Impact of Film-making," News in Engineering, Vol. 39, No. 6,  
November, 1967.

"The Audiovisual Specialists Role in Screen Education," Audiovisual  
Instruction, January, 1968.

"The Foreign Feature Film on Educational Television," Educational  
Broadcasting Review, February, 1968.

"Society Members and Cinema Projects," Cinema Journal: Journal of the  
Society of Cinematologists, Vol. VII, 1968.

"An Approach to Cinema at the Graduate Level", Audiovisual Journal of  
Arizona, Vol. 8, No. 1, Fall 1968.

NOTES AND REVIEWS

Book Reviews of The Technique of Film Animation by John Halas and Roger Manvell, and Animation Art in the Commercial Film by Eli L. Levitan, Journal of the University Film Producers Association, Vol. 13, No. 1, 1960.

Book Review of Educational Film: Writing, Directing and Producing for Classroom, Television and Industry by Lewis Herman, Film Comment, Vol. 3, No. 3, Summer 1965.

Book Review of The Technique of Special Effects Cinematography by Raymond Fielding, Journal of the University Film Producers Association, Vol. 18, No. 1, 1966.

"An Analysis of Grand Prix," News in Engineering, Vol. 39, No. 5, September, 1967.

"A Critic Looks At The Comedians," News in Engineering, Vol. 40, No. 1, January, 1968.

Book Review of What Is Cinema? by Andre Bazin, Film Library Quarterly, Vol. 1, No. 3, Summer 1968.

"Film Criticism: 2001, A Space Odyssey," News In Engineering, Vol. 40, No. 4, July, 1968.

PUBLISHED MOTION PICTURES

Donald E. Staples

On Which We Build. Film for the California Council of Civil Engineers explaining land development for residential areas. University of Southern California, 1959. (Writer-Director)

Space for Tomorrow. Film for Southern Illinois University President's Office relating enrollment conditions to space needs. Southern Illinois University, 1960. (Writer-Director)

Primitive Art in the Modern World: Eskimo Art; Northwest Coast Indian Art; Australian Art. Series of anthropology films for educational television. Southern Illinois University, 1960-61. (Director)

The Role of the Wheel; Shapes a la Cart; Making a Pot; Building Lines. Series of motivational films for use in teaching art. Southern Illinois University, 1961. (Production Manager - Cinematographer)

R. Buckminster Fuller. Three-screen presentation exploring the life and thought of R. Buckminster Fuller. Southern Illinois University and Francis Thompson, 1962. (Production Manager - Cinematographer)

No, But I Saw the Movie. Film made under U.S. Office of Education, N.D.E.A. Title VII, motivating students to use library facilities. Southern Illinois University, 1962. (Production Manager - Editor)

Audience Reaction Studies. Infra-red research film made under U.S. Office of Education, N.D.E.A. Title VII, studying student reactions to library motivational film. Southern Illinois University, 1962. (Director)

Design for Correction. Film for U.S. Bureau of Prisons documenting the design and construction of a new maximum security penitentiary. Southern Illinois University, 1963. (Writer-Director)

To Lighten Shadows. Film for the Joseph P. Kennedy, Jr. Foundation documenting day camp work with retarded children. Southern Illinois University, 1963. (Production Manager - Cinematographer)

Frost Heaving. Time lapse research film for Southern Illinois University School of Agriculture. Southern Illinois University, 1963. (Production Manager)

Words, Words, Words. Film for the Institute for Language Disorders for teaching speech reading to children with 8mm. programmed units. Northwestern University, 1964. (Producer)

Four Steps Forward. Film for Franklin County Child Welfare Board documenting the activities of a case worker. The Ohio State University, 1968. (Producer)

Geology Single-Concept Films. A series of instructional units for the O.S.U. Department of Geology with support from the National Science Foundation. The Ohio State University, 1968. (Producer)

RESEARCHES, PUBLICATIONS, PATENTS

R.W. Wagner

(A-article; C-chapter; R-review; B-book)

PUBLICATIONS

- 1945-46 Editor "On The Record" (monthly publication of Ohio Division of Mental Hygiene).
- 1946 B Editor - Better Living - Talks on Mental Health. Ohio Division of Mental Hygiene, Dept. Public Welfare 75pp.
- A "Man With Camera" The Newsletter, Dec., 1946.
- 1947 A "The University In Transition" Educational Screen, Oct., 1947.
- 1948 A "Tour of a Campus Hollywood" College and University Business August, 1948.
- 1949 A "Motion Picture Production at the Ohio State University," See and Hear, April, 1949.
- 1950 A "Design In Exposition," The Newsletter, Dec., 1950.
- 1951 A "The Picture In Your Head" Bolex Reporter, Dec., 1951.
- 1952 A "Motivation and the Mass Media," The Newsletter, Mar., 1952.
- A "Films For Television" Journal University Film Producers Assn., Fall, 1952.
- 1954 C "Motion Pictures in Relation to Social Controls" (Chap. IV) Mass Media and Education, National Society for the Study of Education, University of Chicago Press, Nelson B. Henry, ed., pp. 54-79, 1954.
- A "The Teaching Film of Tomorrow." The News Letter, Bureau of Educational Research, The Ohio State University, Vol. XIX, No. 4, January, 1954. (Reprinted in the Audio-Visual Communication Review, V.2, No. 3, Summer, 1954).
- A "Motion Picture Production in Universities and Colleges." Audio-Visual Communication Review, V.2, No.3, Summer, 1954, pp.224-230.
- R "Baited Bulletin Boards", Teaching Tools V. 11, No. 1, 1954
- B p. 28.

## PUBLICATIONS (Cont.)

- 1954 A "Design in the Educational Film." Educational Research Bulletin. Bureau of Educational Research, The Ohio State University Vol. XXXIII, No. 6, Sept. 15, 1954, pp. 141-148.
- A "The University Film Producers Association". The Audio Visual Communication Review. Vol. 2, No.4, 1954, pp. 299-303.
- 1955 A "The Formula Film." The Audio Visual Communication Review Vol. 3, No. 1, Winter, 1955, pp. 53-57
- A "Films About Communication." The Audio-Visual Communication Review. V. 3, No. 3, Summer, 1955.
- A "The Purpose and Functions of a University Department of Photography." (co-author) The News In Engineering, Feb., 1955.
- A "Films Without Endings." The Audio-Visual Communication Review. V. 3, No.2, Spring, 1955.
- A "The Spectator and the Spectacle." The Audio Visual Communication Review, V. 3, No.4, Fall, 1955.
- 1956 R "Thirty New University-Produced Films." The Audio-Visual Communication Review, V. 4, No.4, Fall, 1956.
- A "New Dimensions in Audio-Visual Design," The Audio-Visual Communication Review, V. 4, No. 2, Spring, 1956.
- A "Film in American Education." The Journal of the University Film Producers Association, V. 8, No.4, Summer, 1956.
- R "Mike Makes His Mark." The Audio-Visual Communication Review, V.4, No.1, Winter, 1956.
- 1957 A "The Case for Children's Films," The Audio-Visual Communication Review, V.5, No.2, Spring, 1957.
- A "The Training of Professional Film Workers in Europe." The Audio-Visual Communication Review, V.5, No.1, Winter, 1957.
- A "Photomacrographic Study of Turkey Egg Incubation." American Cinematographer, V.38, No.9, Sept., 1957.
- A "Report From Latin-America." The Journal of the University Film Producers Association, V. 10, No.1, Fall, 1957.

## PUBLICATIONS (Cont.)

- 1957 R "Two Tributes to Teachers" AVCR. V.5, No.4, Fall, 1957.
- 1958 A "Multi-Cam Technique in Filming for Television", News In Engineering, February, 1958.
- C "Educational Films", The Encyclopaedia Britannica.
- A "The International Educational Film, Part I", AVCR V.6, No.1, Winter, 1958.
- A "The International Educational Film, Part II", AVCR V.6, No.2, 1958.
- 1959 R "Three Films Worth Seeing" AVCR, V.7, No.2, 1959.
- A "UFFA Visits Latin America", Journal UFFA, V.12, No.1, 1959.
- 1960 A "Man With Camera" (revised) The Newsletter, V.26, No.1, October, 1960.
- A "Films in British Universities", Journal, UFFA, V.2, No.3, 1960.
- A "El Cine y la Ciencia" Journal de el Instituto de Cinematografia de la Universidad de la Republica de Uruguay, No. 15, Dec., 1960.
- A "The Image of the Civil War", AVCR, V.9, No.1, 1961.
- 1961 A "Cinema Education in the United States," Journal UFFA, V.13, No.3, Spring, 1961.
- A "Design in Education", The Newsletter, V.27, No.1, Oct., 1961
- A "Film and Education", Chapter in The American Film, published by the U.S. Information Agency for overseas use.
- 1962 A "Look and Listen: There is no Substitute", AVCR, V.10, No.2, April, 1963.
- A "The History and Future of Cinema Education in the United States", Journal, Society of Motion Picture and Television Engineers, V. 71, September, 1962.
- R "Film Experience", Book Review. AVCR, December, 1962.

## PUBLICATIONS (Cont.)

- 1963 A "Motion Pictures and the University", Journal, SMPTE V. 72, April, 1963.
- A "Motion Pictures at the Ohio State University", Film Quarterly, V. 16, No. 3, Spring, 1963.
- A "Utilization Unlimited", The Newsletter, V. 27, No. 7, April, 1963.
- 1964 A "The Educational Film in Transition", Audiovisual Instruction March, 1964.
- A "Beyond Teaching", Journal, UFPA, V. 16, No. 3, 1964.
- A "The Closing Hours: Creativity and Technology Combined", Audiovisual Instruction, September, 1964.
- 1965 A "Films About Film and Film Making" (co-author), Film News V. 22, No. 1, and V. 2, 1965.
- A "The Educational Film in Transition" (reprinted) The Review, International Council for Educational Films, V.1, No. 4, March, 1963.
- R "The Technique of the Television Cameraman", Journal, UFPA, V. 17, No. 3, 1965.
- 1966 C "In Search of Design", Education-Technology Syracuse University Press, 1966.
- A "Engineering and the School of Tomorrow", Journal, The Society of Motion Picture and Television Engineers, Sept., 1966.
- A "Machines, Media, and Meaning" March, 1966 Educational Leadership.
- R "Special Effects Cinematography", Journal of the Society of Motion Picture and Television Engineers, January, 1966.
- R "The Sociology of Film Art", The Quarterly Journal of Speech.
- R "The Japanese Movie: An Illustrated History" The Quarterly Journal of Speech.
- C "The Role of Media In Educational Change", Media and Educational Innovation. Wesley C. Meierhenry (ed) University of Nebraska Press, 1966.



## PUBLICATIONS (cont.)

- 1966 A "Educations Challenge in the Future", Audiovisual Instruction June-July, 1966.
- 1967 A "Flexible Films", Educational Screen and Audiovisual Guide, May, 1967.
- A "Educational Films", Encyclopedia Britannica, Vol. 15, 1967.
- A "A University Department of Photography and Cinema - An Environment for Seeing", Journal University Film Association, Vol. 19, N. 1, 1967.
- A "Machines, Moyens et Signification", Reprinted in Audio-visual Media International V. 1, 1967.
- 1968 A "Design in Education", Reprinted in The Newsletter, Jan., 1968.
- 1969 A "Relevance and Revolt", Audiovisual Instruction, July, 1969
- A "Motion Picture Restoration", The American Archivist, V. 32, N. 2, April 1969.
- C "Introduction to Animated Film", Concepts, Methods, Uses, by Roy Madsen, Pittman, N.Y., 1969.

MOTION PICTURES

- 1943 "U.S. News Review (1)" 10 min. writing, direction for Office of War Information.
- "Wartime Nutrition", 10 min., writing & direction for US-OWI
- "Free Labor Will Win" and other newsreel releases for OWI
- "Black Market", 10 min., assistant director for OWI
- 1947 "The University in Transition" (30 min., b&w, sound. Written and directed for O.S.U.)
- "Footsteps To The Future" (20 min., b&w, sound, written and directed for School of Home Economics, O.S.U.)
- 1948 "Buckeye Ballad" (10 min., color, sound. Photographed and edited for Dept. Photography, O.S.U.)
- 1949 "Diamond Jubilee" (10 min., b&w, sound. Written and directed for O.S.U.)
- "Police Reporter" (20 min., b&w, sound. Written and directed for School Journalism, O.S.U.)
- "Accent On Learning" (30 min. b&w, sound. Written and directed for Audio-Visual Committee, O.S.U.)
- "City of the Sick" (20 min., b&w, sound. Written, directed, photographed for Div. Mental Hygiene, Ohio Dept. Public Welfare)
- 1950 "Development of a Frog" (10 min., b&w, sound. Written and directed for Dept. Zoology., O.S.U.)
- 1951 "Careers In Restaurant Management" (20 min., color, sound. Written and directed for School Home Economics and College of Commerce, O.S.U.)
- 1952 "Zanesville, The Y-Bridge City" (2 reels, sound, color. Written, directed, and photographed for the Zanesville Junior Chamber of Commerce)
- 1953 "The University Story" (40 min., color, sound. Written and directed for the Ohio State University.)
- "The Heat Treatment of Steel" (30 min., b&w, sound. Directed for Am. Soc. Metals and Research Foundation, O.S.U.)

## MOTION PICTURES (Cont.)

- 1954 "The University Builds." (11 min., color, sound. Production supervision. For O.S.U.)
- "A Tribute To Sousa" (17 min., color, sound. Production supervision for School of Music, O.S.U.)
- "A Tour of the Campus" (17 min., color, sound. Production supervision for School of Music, O.S.U.)
- 1955 "Football Highlights of 1954". Production supervision for Dept. Athletics. 40 min., sound, b&w.
- "Continental Glaciers". 14 min., sound, color. Production supervision for Dept. Geology, O.S.U.
- "Hoover Dam". 14 min., sound, color. Production supervision for Dept. Civil Engineering, O.S.U.
- "California Here We Come." 20 min., sound, color. Photography and production supervision for School of Music, O.S.U.
- 1956
- "Engineering For Eddie." 20 min., sound, color. Written and directed for the College of Engineering, O.S.U.)
- "Controlled Climate." 30 min., sound, color. Written for the Armstrong Furnace Co.
- "Legislative Reporter." 20 min., sound, b&w. Co-author and director. Produced for the School of Journalism, The Ohio State University.
- 1957 "The Essentials of Freedom," A series of six half-hour television films directed for the Educational Television and Radio Center at Ann Arbor.
- "Inauguration - 1957." (20 minutes, sound, b&w. Written and directed as a documentary on the inauguration of Novice G. Fawcett as President of the Ohio State University.)
- "Point of Decision." 20 min., sound, color. Written and directed for the Center for Educational Administration, Department of Education, the Ohio State University.

## MOTION PICTURES (Cont.)

- 1957 "Our Changing Shore." 20 min., sound, color. Script and production supervision for the Ohio Department of Natural Resources, Division of Shore Erosion.
- 1961 "Futures In Welding" 20 min., sound, color, for National Welding Assn. and the OSU Dept. of Welding Engineering. Production Supervisor.
- 1962 "Brandenburg Concerto #4", 12 min., b&w, for the OSU Dance Group. Production Supervisor.
- "Airborne Television: Profile of a School, 20 min., b&w, for Midwest Program on Airborne Television Instruction, Purdue. University.
- 1963 "Strike Up The Band". 30 min., color for the OSU School of Music. Production Supervisor.
- 1964 "A Man's Reach." 30 min., b&w for OSU Center for School Administration. Production Supervisor.
- "Crisis and the University." 30 min., color, for the Ohio State University. Writer-Director.
- "Teaching Machines and Sidney Pressey." 12 min., b&w, for the U.S. Office of Education. Producer.
- "Music Research." 24 min., b&w, for the U.S. Office of Education. Producer-Director.
- 1965 "Communications Conference", 31 min., b&w, for the U.S. Office of Education. Writer, Director, Producer.
- "The Communications Revolution", 21 min., b&w, for the U.S. Office of Education. Writer, Director, Producer.
- 1966 "The Teacher and Technology", 49 min., b&w for the U.S. Office of Education. Writer, Director, Producer.
- "The Process of Communication", 45 min., b&w, and color, for the U.S. Office of Education. Producer.
- "Perception and Communication", 32 min., b&w and color, for the U.S. Office of Education. Producer.
- "The Information Explosion", 34 min., b&w and color, for the U.S. Office of Education. Producer.

## APPENDIX D

### GRADUATES

The department does not offer a tagged degree in photography or film. Students who have majored or minored in this area through other degree-granting departments and who now occupy related positions elsewhere include Dr. Kenneth Roberts, head of Theatre-Film-Television at Hunter College; Dr. Maurice E. Shelby, Jr., head of Television-Film at the University of Missouri at Columbia; and Albert A. Anderson, now teaching film at New Paltz State College in New York. Other students who have taken extensive course work in the department are located in government, industrial, television, and university film and photographic settings in production or administrative capacities.

In addition, it is interesting to note the number of M.A. and Ph.D. theses and dissertations in the area of cinema developed at the Ohio State University in comparison with other major institutions as indicated by the study attached. Of the 46 works mentioned, nine were directly related to the academic program of the department. However, the list is, more importantly, indicative of the interdepartmental nature of the photographic media and their implications, and the relative importance of this field at the Ohio State University.

Theses and Dissertations on the Subject of  
Film at U.S. Universities,  
1916-1967: A Bibliography.

Raymond Fielding

*This is the first of what is planned as an annual report of theses and dissertations about film to be published in the Journal. As the author points out, these studies come from many fields, but are selected for their central relevance to the motion picture medium. For future publication, topics and abstracts should be sent to Dr. Raymond Fielding, Division of Radio-Film-Television, the University of Iowa, Iowa City, Iowa 52240.*

In recent years, an enormous amount of publicity has attended the expanding programs of film production training in American colleges and universities. Somewhat less apparent to the casual observer is the fact that, during the same period, scholarly investigations of the motion picture have been pursued just as energetically, the quantity and quality of these studies increasing in about the same proportion as that of the production training programs.

Historically, of course, the scholarly study of the film preceded the creative training programs by many years. We discover, to our surprise, that graduate-level study of the film has been going on at American universities for over half a century now. As early as 1916, a graduate student at the University of Iowa named Ray L. Short wrote an M.A. thesis entitled "A Social Study of the Motion Picture." This was probably the first university graduate thesis to be written anywhere in the world on the subject of the motion picture.

For this issue of the UFA Journal, we have compiled a bibliography of theses and dissertations dealing with the motion picture which were written

at eight American universities between 1916 and 1967. The institutions involved are the University of Iowa; Boston University; the University of Michigan; the University of Southern California; the University of California, Los Angeles; Northwestern University, Stanford University; and the Ohio State University. These particular institutions were selected for the survey since each was known to have an active and well-developed program of graduate studies in the field.

The individual bibliographies were compiled by Raymond Fielding (Iowa), Hugh Gillis (Boston), Robert Davis and Frank Beaver (Michigan), Maynard Smith (USC), Anne Schlosser (UCLA), Jack Ellis (Northwestern), Henry Breitrose (Stanford), and Carl Clausen (Ohio State).

In all, 386 theses and dissertations are listed here. Within the various institutions which were surveyed, the studies were originally conducted in a variety of departments, including those of speech, drama, cinema, communication, French, music, psychology, sociology, and education. They are concerned with virtually every aspect of film, including its aesthetics, history, economics, technology, psychology and sociology, its use in education, its relationship to the other arts, and its role as a medium of mass communication.

The earliest dates at which these studies were conducted at the different institutions are shown below:

University of Iowa: 1916.

The Ohio State University: 1922.

Boston University: 1929.  
University of Michigan: 1936.  
University of Southern California: 1936.  
University of California, Los Angeles: 1949.  
Northwestern University: 1953.  
Stanford University: 1964.  
The total number of Ph.D. and Ed.D. dissertations from each institution is as follows:  
University of Iowa: 20.  
University of California, Los Angeles: 8.  
The Ohio State University: 8.  
University of Southern California: 7.  
University of Michigan: 7.  
Boston University: 5.  
Northwestern University: 2.  
Stanford University: 2.  
The total number of M.A. and M.S. theses from each institution is as follows:  
University of Southern California: 184.  
The Ohio State University: 39.  
University of California, Los Angeles: 39.  
Boston University: 36.  
University of Iowa: 20.  
University of Michigan: 15.  
Northwestern University: 2.  
Stanford University: 0.  
There are many more such studies which have been conducted at institutions other than those listed here.<sup>(1)</sup> We invite professors and

(1) See references to film studies in: "Doctoral Dissertations in Audio-Visual Education," by John Molstad in *Audiovisual Communication Review*, V. IV, N.4, Fall, 1956, pp. 291-333; V. VI, N.1, Winter, 1958, pp. 33-48.

students to send us the appropriate citations so they can be included in future, updated bibliographies of this sort.

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## APPENDIX E

### Photographs

- (1) Rustic Bridge over Neil Run 1887, a view of the campus at the time Professor Bradford joined the faculty.
- (2) Professor C. Newton Brown and Mr. Alva Amy on a fishing break at Mirror Lake, 1882.
- (3) Professor F. H. Eldgidge, J.R. Smith and N.W. Lord in a self portrait posing. Note string releasing the shutter of the camera. 1888
- (4) An interior view of a student's room. 1892
- (5) Tally Ho! Ohio-Michigan football game 1901, played on the Ohio field.
- (6) Architecture class 1906, Professor Bradford is using the lantern slide projector.
- (7) Photographic laboratory in Hayes Hall, one of the very early photography classrooms.
- (8) Jumping, an early use of instantaneous shutter for rapid exposure.
- (9) Photographic students on the campus oval 1908 with Orton Hall in the background.
- (10) Office of the University secretary and staff, 1907.
- (11) View of a student's room 1911; note the use of gas lamps.
- (12) Photographic class room 1911, located in Brown Hall showing both copy and photo-micrograph camera equipment.
- (13) Room 2 Brown Hall 1914, now showing the addition of a carbon-arc lamp in the ceiling.
- (14) Solar eclipse of January 24th 1925, photographed at five minute intervals by Professor Haskett.
- (15) A Reo auto on a dynamometer in the Mechanical Engineering laboratory. Research photography of 1927.
- (16) Felling of the power plant smoke stack 1928; the contractor had promised not one brick on Neil Avenue. He kept his promise.
- (17) A.L. Reber; announcer; and F.W. Davis broadcasting the WOSU camera club of the air, 1938.
- (18) F.W. Davis and J.N. Bradford examining a photograph in the Photo-History vault, 1940.

- (19) R.W. Wagner and F.W. Davis discussing the motion picture schedule of 1951.
- (20) Shooting session of the Whetstone High School Orchestra for "A Man's Reach".  
Identifiable staff are: Emory Meadows, X, Ralph Bieber, Bernard Dubrow,  
David Parker, Carl Clausen, William Chance, Tom Snider, and John Friend.
- (21) High angle shot of "The Shakers", photographed on stage at Mershon  
Auditorium.



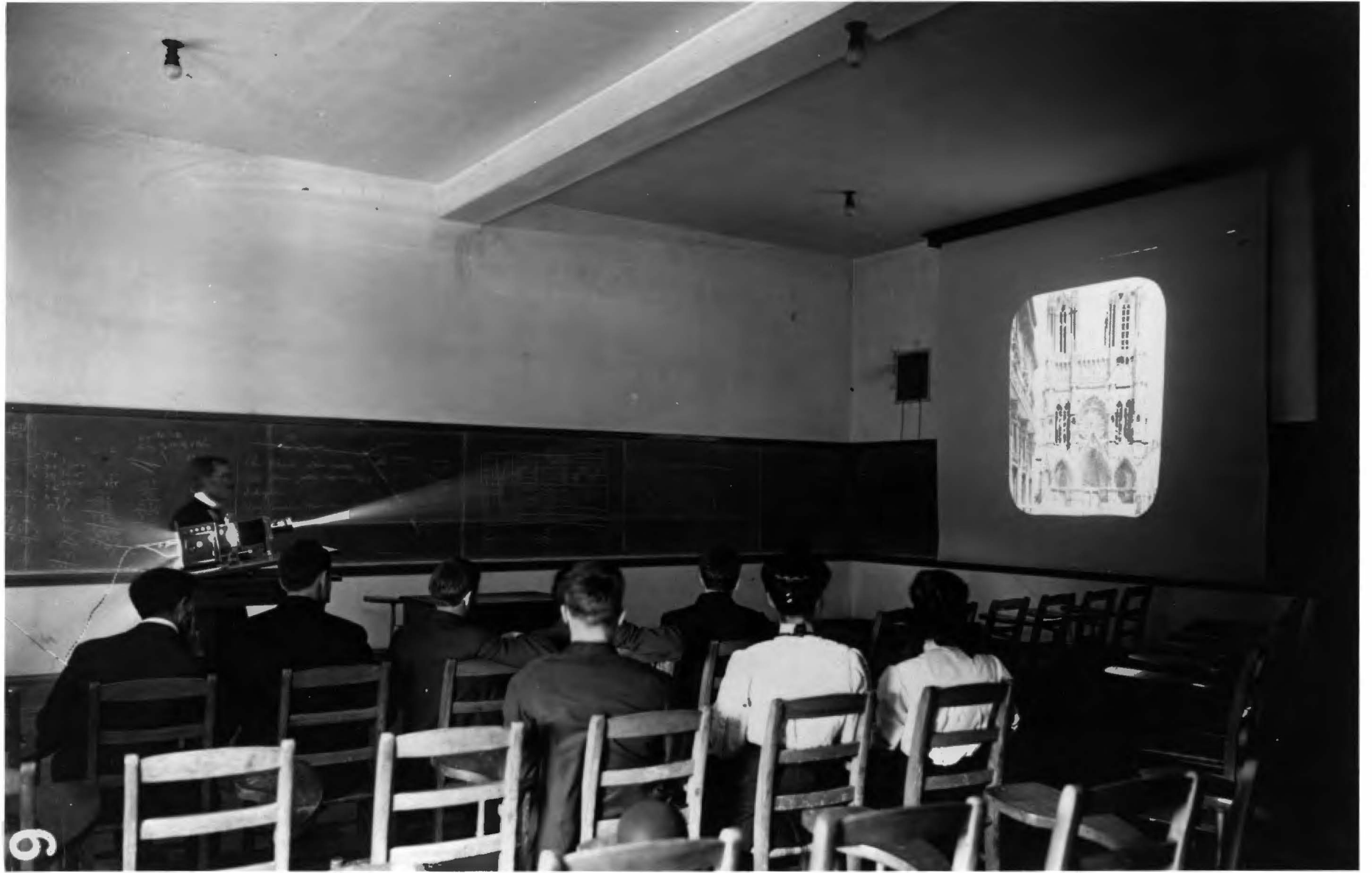


















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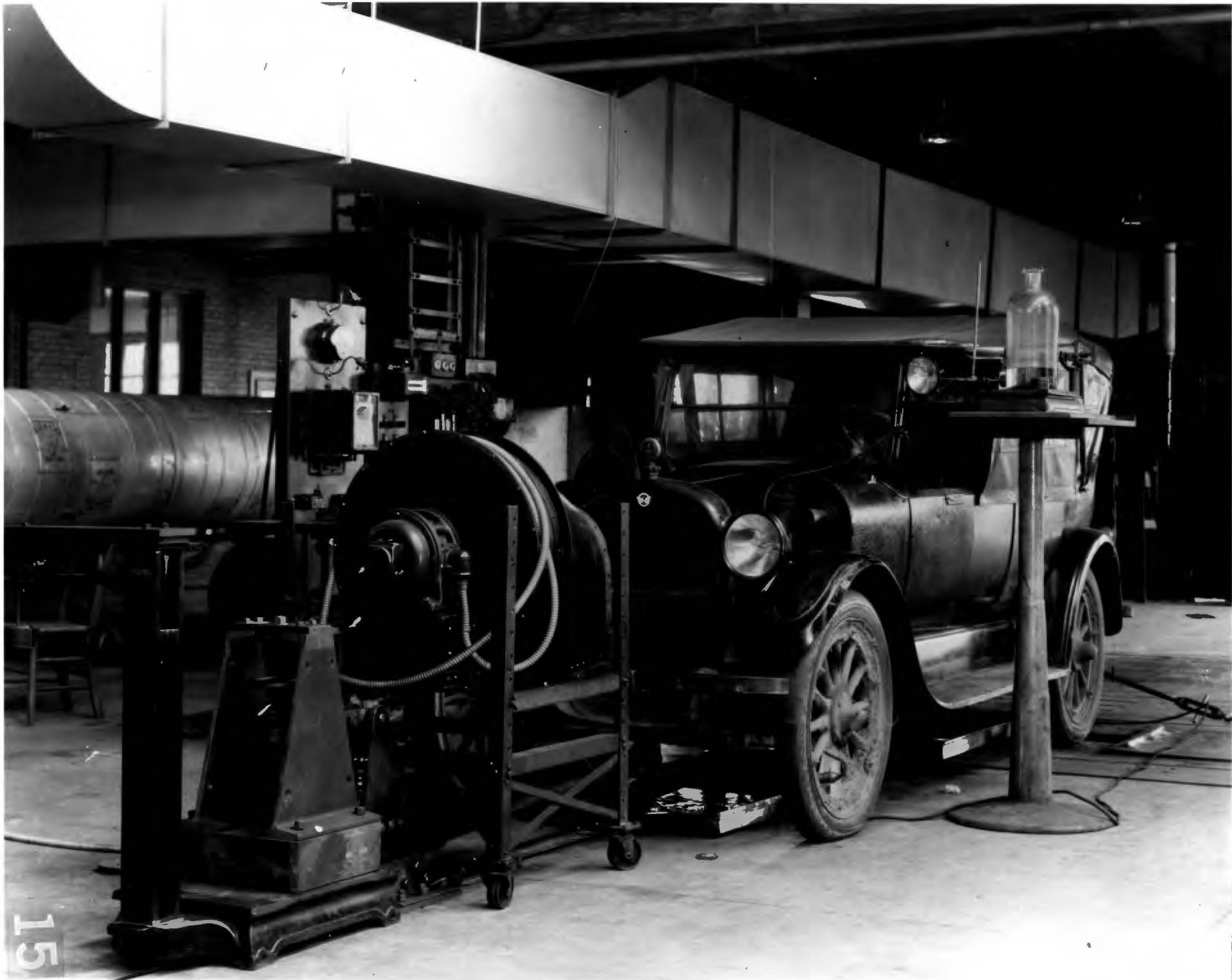
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The solar eclipse of Jan. 24th 1925  
photographed at five minute intervals,  
from the campus of Ohio State University.







*W. H. Haskins & Co.  
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