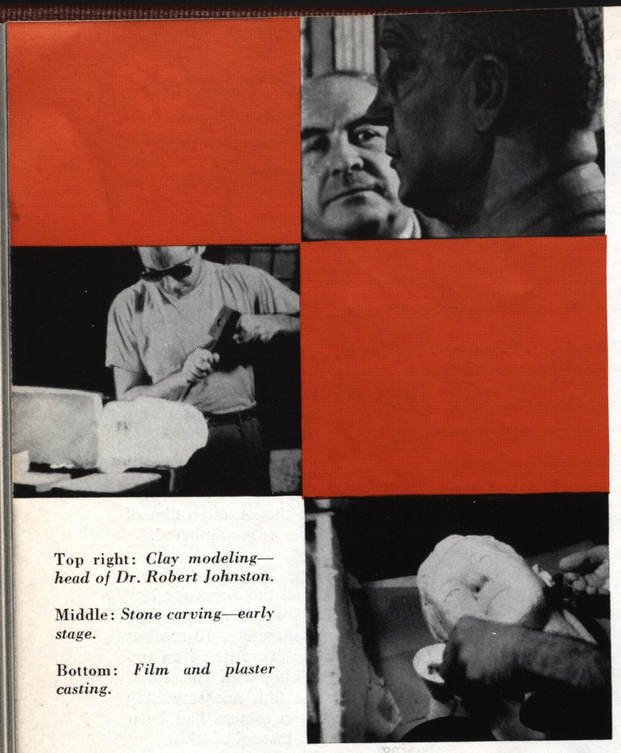
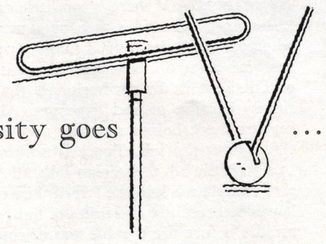


Top right: *Clay modeling—head of Dr. Robert Johnston.*

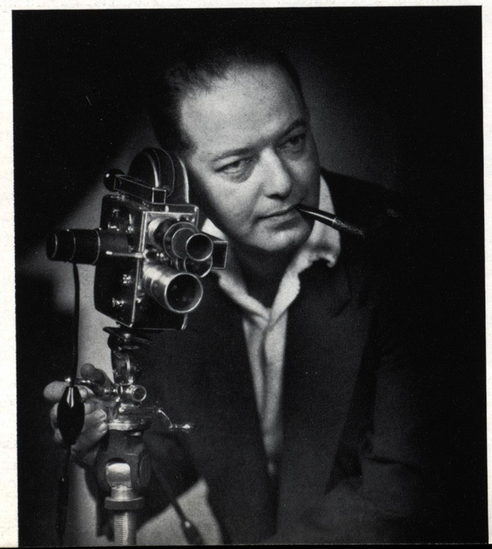
Middle: *Stone carving—early stage.*

Bottom: *Film and plaster casting.*

Temple University goes ... Portrays Tyler School of Fine Art



Martin Zipin, the author.



HOW TO SHOW the work of an art school, and single works from the whole fine arts media in a half hour television show?—this was the problem facing us at the Tyler School of Fine Arts of Temple University when we were asked to participate in a weekly series on "The University of the Air" over WFIL-TV in Philadelphia.

The Dean of the Tyler School, Dr. Boris Blai, asked me, as an instructor in industrial design and photography, to help plan a fifteen-week series. In that space of time, we wanted to cover all the media employed in the school. After a few hours of discussion, it became painfully obvious that the usual "round-table" program would not do justice to the facilities and methods used in an art school. The obvious answers were either to stage all our programs with remote TV cameras, or to make a series of films that could intelligently condense weeks of artists' work into about fourteen minutes.

A quick call to the studio production chief assured us that the remote TV camera angle was out unless we wanted to foot the bill, which, for a fifteen-weeks' series would resemble the national debt. Our planning then called for a half-live, half-filmed show. Films made for the show could also be used for training purposes after the completion of the series. In this way, it was felt the initial expense of filming would be repaid many times.

After selecting our fifteen subjects, I made up a work chart for all our films. I tried to plan on 450 feet of edited film per show, and I planned to shoot at a 2½ to 1 ratio of exposed film to edited film. After getting our budget approved by Temple University, the work began.

First came the equipment. I owned a new 16mm Bolex equipped with Pizar 1" F:1.9 lens, a Quick-Set elevator tripod, and a few photofloods. Obviously, this had to be added to. I borrowed a telephoto and a wide angle lens to give me a complete turret. To facilitate shooting under conditions where the artist cannot stop in the middle of his work, I purchased a Stevens battery drive motor for my Bolex. Then came a Prismatic Focuser, Turret Lever, triangle dolly, and an adaptor so that I could use my Leica lenses on the Bolex. Thus equipped, I felt ready to cope with any filming problem.

Our first program was to be introductory in nature. This was to feature a film showing the buildings and campus of the Tyler School, as well as classes in action in all the studios and classrooms.

Because we wanted to use the natural light and studio lighting as much as possible, we decided to use fast pan film. In this way, we would be able to get pictures under almost any conditions using wide aperture lenses.

We planned a shooting schedule to cover a three-day period. Before actual shooting began, I "walked through" the entire film with an empty camera and a light meter. In this manner, I discovered that at 24 frames our lens openings would carry from F:22 (exteriors) to F:1.5 (large studios and foundry). I planned all the angles, using the Octameter as a "wild finder" and found that the wide angle and 1" lens would get the biggest workout in this first film, and the telephoto would be almost ignored. I also discovered that because

of space limitations, some sequences would have to be handheld, so I quickly added a Trigger Handle to my equipment.

Through the advance planning, the actual shooting went off without a hitch. All the classes had been alerted as to their own shooting schedules and everyone was completely co-operative. After the last day's shooting, the film was sent in feverish haste to be processed and the next few days were spent in sweating it out. However, the arrival of the processed film proved all our fears to be groundless and projection showed good quality in all the shots.

After the introductory film, the rest of the series was devoted to individual films covering etching, lithography, wood cutting and engraving, portrait painting, landscape painting, grinding pigments, modeling in clay, carving in stone, wood carving, plaster casting, bronze casting, ceramics and jewelry making.

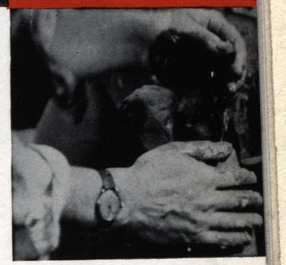
For the most part, although every film offered entirely different problems, the planning on each was similar. To keep the series consistent, a wide shot was usually used to set the scene by showing the artist, his tools, and the studio background. As the work progressed, the shots got tighter, and many merely showed the artist's hands in extreme close-up, as well as small details like textures, tool marks, brush strokes, etc. In the editing of the films, a good balance and variety in the shots was maintained by switching from long, medium, close-up and extreme close-up often enough to prevent monotony. Camera angles were also varied frequently to keep the films active and interesting. In some instances, time lapse photography was simulated to show changes and developments that occurred over a period of weeks. For variety, too, in the filming process, close-ups of the artist's face as he intently worked, oblivious to the camera, helped give a personal quality to the final result. The close-up of the artist would then slowly pan to the work he was doing. I quickly realized that my manual panning was not the smoothest in the world, so I added "Panogear" to my equipment, and the pans took on a professional look.

In almost all instances, the artist was well briefed before shooting began so that emphasis was placed on important phases of the work, rather than waste footage on less vital operations that would only find their way to the cutting room floor. Because of the briefing, there was a minimum of lost film due to the artist's inadvertently looking at the camera, making sudden jerky actions, or making broad actions that covered the art work itself. The artists generally were very good actors because they became so engrossed in what they were doing that their action and reaction was natural, rather than theatrical. Drama was brought into the films by lighting, camera angles, and editing rather than by artists trying to be thespians.

In all the shooting, I took full advantage of the depth of field scales on the Bolex lenses and found the shorter focal length lenses to be especially valuable. With the wide angle lens I could dolly with the Bolex from eight feet to three feet, thus creating the illusion of a variable focus lens. However, its effect was no comparison to the action of the Pan Cinor lens, itself. I did not own this magnificent piece of glass myself, but I did manage to borrow one for use in making one film on sculpture. I am afraid my reaction was like that of a six-year-old with his first electric train, because the early sequences zoomed back and forth like a pendulum. However, I settled down, and shot what I feel is the best film in the entire series using the Pan Cinor lens alone.

In making the film of portrait painting, I had the unique experience of taking one of the most photographed men in America, Dr. Roy K. Marshall. Dr. Marshall, who has had his own film TV program, "The Nature of Things," for many years, was very interested in the workings of the Bolex. He was especially impressed with its mechanical smoothness and its foolproof loading system.

(Continued on page 28)



Top right: *Lithograph—artist sketching on limestone.*

Middle: *Rudolph Staffel shows ceramic vase on turning wheel.*

Bottom: *Pottery making and ceramics.*

by Martin Zipin, Philadelphia, Pa.

Weld sculpture—close-up of welding operation.

Portrait painting—close-up of Dr. Roy K. Marshall.

Jewelry making—silver cross on wood block.