

National Association of Naval Photography

NANP News



Photojournalism for the Fleet

President's Message

Training Goals

ShootOff's for 2011

- DC Video May 12-15
- New Orleans Sept.15-18
- Seattle....Oct. 19-23



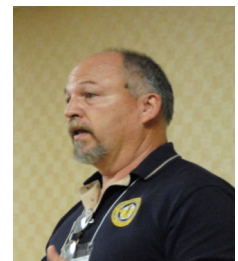
Greetings Everyone,

By Ron Mathews

The last three months have flown past and it's time to start taking a serious look at New Orleans. The 2011 NANP Convention is just around the corner and as usual it takes more time and effort than anyone expects to pull it off. Nora is working feverishly to make final arrangements and everything appears to be going in the right direction. You already know the hotel and dates are set and if for some reason you haven't checked the website for the most current information I highly recommend you do that. Our online registration form is just about ready to upload which will make everything easier. I still need a few details from Nora to make the final adjustments and get it up and running.

The March 2011 DC Shoot Off is in the bag and Johnny will have a lot more to say in his section about it. We're already working on the next three events including a the first video workshop in DC this May, the still photo Shoot Off in New Orleans during the convention and the West Coast event scheduled for October in Seattle. These training events take a ton of work from an all volunteer staff and we owe them a huge debt of gratitude for all they've done and continue doing.

Building 1500 update: We've received word from NAS Pensacola that our request to establish a memorial/museum to Naval Photography was received and the CO has turned it over to the Director of Public Works. I'll be following up with phone calls to see where we stand in the next few days.



Ron Mathews
President 2010-11



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President's Message Cont.

NANP Website: It's been a very busy year and I'm doing my best to keep up. If you see anything wrong or missing from the site please let me know and I'll do my best to make corrections. Use the comments form on the index page or send me an email directly. Our membership numbers are continuing to grow and there is no doubt in my mind that it's the result of Johnny's workshops and the new website online registration option. Don't be afraid to pimp me once in a while if you don't see the corrections you sent...I'm a simple guy and things tend to fall into the dark hole I call my brain!

The NAVY's Photojournalism course at Syracuse might be going away and if true, it affects us in two ways... First it's a tragedy for Naval Photography and second it places a lot more emphasis on our Shoot Off program. Workshops like ours are going to become much more important and I plan on being ready if and when the time comes.

We're doing four workshops this year and I can't see that number growing but I can see attendance going way up. This might be a case of being careful about what you ask for! I am developing a plan of action that I'll be sending to the Executive Board for input in the next few weeks but we need to take a hard look at what we're doing and how we can make it better. The Shoot Off's were originally designed to supplement our PH now MC's photographic education. If Syracuse does in fact go away our mission could develop into something much closer to the core and we need to be ready for that. If we don't do it, who will?

R/Ron



NANP History News

By Todd Beveridge

Navy Man: Film Director John Ford

Many Hollywood filmmakers joined the military during World War II but Director John Ford was involved long before and after the war. A man of action, Ford and his men participated in some of the most important and dangerous battles of the war. He won two Academy Awards during WWII, one for the documentary, *The Battle of Midway* (1942), and a second for the documentary, *December 7th* (1943).

John Ford was born John Martin Feeney in Cape Elizabeth, Maine on February 1, 1894. At twenty years old, he followed his older brother Francis to Hollywood and adopted the surname "Ford" as Francis had done before him. He directed his first film in 1917.

Ford's first great success, *The Iron Horse* in 1924, came after directing about fifty other films, mainly Westerns. He joined the Naval Reserve in 1934 as a Lieutenant Commander. Ford was rejected from joining the Navy during World War I due to poor eyesight. Connections through his wife Mary, whose uncle was a high-ranking admiral, made it possible for him to obtain a reserve commission. He won his first Academy Award during this period for *The Informer* (1935), a film about the 1922 Irish rebellion.

Sensing America's entry into WWII and on his own initiative, Ford had gotten together dozens of Hollywood film technicians to have weekly drills under ex-marine and later Chief Photographer Jack Pennick (one of Ford's group of actors). Another notable member was the famous cinematographer, Gregg Toland.

An enthusiastic member of the Naval Reserve, Ford formed the Naval Field Photographic Reserve Unit in April 1940. In September 1941, he reported for active duty to the Office of the Chief of Naval Operations in Washington, D.C. He and his unit were immediately attached to the Office of the Coordinator of Information, which soon after became the Office of Strategic Services or OSS, the forerunner to the CIA. Ford became the Field Photographic Branch Chief reporting directly to OSS Director Colonel "Wild Bill" Donovan. Field Photo consisted of fifteen crews (ultimately, 175 men and 35 officers), a photo lab and offices.

"Our job," explained Ford, "was to photograph both for the records and for our intelligence assessment, the work of guerrillas, saboteurs, resistance outfits [and aerial mapping].... Besides this, there were special assignments."

Very soon after war was declared by the United States, Ford accompanied his crews to Iceland to film a report on the Atlantic fleet and to Panama to report on canal defense.

The first official project that they worked on was an Army documentary about VD ignorance called *Sex Hygiene* (1941)

In May 1942, Ford and his team filmed the readiness conditions of Pearl Harbor, producing a film called *December 7th*. The finished 85 minute film was a bitter expose of how administrative oversight had left Hawaii vulnerable. The film was quickly judged outrageous and politically disruptive. It was confiscated, never released and Roosevelt issued a directive subjecting all future Field Photo material to censorship for the sake of national morale. Colonel Donovan was the person that ordered the film and he protected the unit from any of this backlash which allowed them to continue their mission throughout the war. The re-edited version of the film would ultimately win an Academy Award for Best Documentary in 1943.

On June 3-7, 1942, Commander Ford and his men were present on Midway's Sand Island at the Battle of Midway. Ford personally shot footage with an Eyemo motion picture camera while also reporting enemy numbers



and accuracy to his superiors via a radio. He positioned himself and some of his crew on an exposed water tower on the island's power plant to get a good view of the action. Ford knew that this was probably one of the targets in the raid. He continued with his mission to spite being wounded in the arm by enemy shrapnel. Ford's film of the event, *The Battle of Midway*, received an Academy Award for Best Documentary in 1942. In the final edit, Ford included a close-up shot of President Roosevelt's son, Marine Major James Roosevelt. At the end of the official White House viewing of the film, with First Lady Eleanor Roosevelt crying, the President proclaimed: "I want every mother in America to see this picture!" Most of them did see it.

In August 1942, Ford flew to England to prepare Field Photo crews for "Operation Torch", the invasion of North Africa on November 8-16th, 1942. For this purpose, his men were even sent to commando schools in Scotland. He and his crews were in the thick of the action, even covering a huge tank battle in the mountainous Tebourba region.

By late January 1943, Ford was back in Washington, D.C., now responsible for nearly six hundred operators and technicians. Even with the huge responsibilities of running the Field Photo Branch, Ford had to be where the action was. In November, he and his men sailed to India in November. After some time in New Delhi, Ford flew to Rangoon where Field Photo was making a propaganda film, *Victory in Burma* in support of Lord Louis Mountbatten Supreme Allied Commander of the South East Asia Command. Along with the Mountbatten film, Field Photo also began an extensive aerial mapping campaign of the area. Ford spent a month there training with his men.

After some brief leave in the States, he was back in London to prepare for the D-Day landing. Ford was to be in charge of U.S. Navy, Coast Guard, British, Dutch, Polish and French photographic assets--all of the seaborne photography.

On D-Day, June 6th, 1944, Ford crossed the English Channel on the USS Plunkett (DD-431) which anchored off Omaha Beach at 0600. He observed the first wave land on the beach and landed on the beach himself with a team of US Coast Guard cameramen who filmed the battle from behind the beach obstacles, with Ford directing. Later on D-Day, Ford was with his friend, famous Patrol Torpedo Boat (PT) hero, Commander John Bulkeley on his PT boat. He spent the next five days participating in operations with the French resistance. The film of the invasion was edited in London, but very little was released to the public. Ford explained in a 1964 interview that the US Government was "afraid to show so many American casualties on the screen", adding that all of the D-Day film "still exists in color in storage in Anacostia near Washington, D.C."

After a brief time in London, Ford went with Bulkeley to participate in PT boat operations in support of Yugoslav partisans, on the side of Tito's anti-Communist rival Mikhailovitch.

Ford took a leave of absence from the Navy in February 1945 when the Secretary of the Navy ordered him to film, *They Were Expendable*, a film with characters based on Bulkeley and the PT squadrons. He asked MGM's Louis B. Mayer for the highest salary ever paid a director, of which he used to create the Field Photo Home, a club for the veterans of the Field Photographic Unit. Mark Armistead, one of Ford's key Lieutenants during the war said, Ford "was the only one of the Hollywood directors that fought who did not forget his men." Thirteen of them died in action: more than half were decorated.

When Ford got back to his unit in July 1945, the war was just about over. He went to Budapest to assist in the repatriation of Jewish refugees, filmed French forces entering St. Nazaire and Bordeaux, and sent a detail from Field Photo to cover the Nuremberg Trials. On August 11th, he was promoted to Captain and ended his active naval duties on September 28, 1945.



John Ford did one last documentary, *This Is Korea* in 1951. He was placed on the Honorary Retired List with the rank of Rear Admiral on May 1, 1951.

Ford was involved in approximately 135 films during his long and amazing career. Many of the production photos show him frequently wearing Navy insignia and uniform items while on the set. This man, who is considered to be one of the best film directors in history, most famous for his westerns, will always be a Navy man. Rear Admiral John Ford died on August 31, 1973 in Palm Desert, CA.



The great cinematographer Gregg Toland demonstrates a camera for Ford's Field Photo unit in 1942

Gregg Toland Field Photo Unit



Commander John Ford at Midway Island, 1942



DC Shootoff, March 2011

The Beltway Banter
by
Johnny Bivera

What a challenging month for NANP NDW. With the recent completion of the 2011 DC Shoot Off Photography Workshop, we made record-breaking participation on registration and volunteers. The DC event influenced over 90 photographers to include a half dozen on line competitors. Through NANP's sponsor a sailor program, premier contributor Cohasset Capitol Corps paid for one full scholarship to include lodging and registration fees to an MC Sailor out of an EOD unit in Little Creek, Virginia. They also paid for six registration fees to military members needing financial assistance and a block of rooms to lodge staff, editors and mentor volunteers locally and out of state.

Nikon has committed to supporting our upcoming workshops in New Orleans and Seattle and the first video shoot off. They've provided technical support from the programs inception six years ago by providing loaner gear to competitors and this year paid for event shirts to include photography equipment prizes and other giveaways. Apple provided five loaner laptops for asset management, which helped immensely during the editing phase. WACOM contributed four of its top of the line digital writing tablets to support its third workshop consecutively. Think Tank Photo consistently pulls through by contributing five of its latest high-end camera bags to the prize package and has committed to supporting us all year round. Hoodman and Joby provided product prizes as well.

Software was provided as discounts and awards from Camera Bits, Adobe and NIK software while PhotoShelter provided one year accounts from their Pro and Standard web archiving site. Pro Photo provided camera cleaning prizes and camera accessory giveaways while B&H and Penn Camera provided gift cards.

Professional books were donated by the Eddie Adams Workshop, William Albert Allard, Professor Ken Kobre, Joe McNally and ASMP. Technical and professional support were provided by Gary Kiefer, Visual Media One, Legion Photo, Momenta Workshops, NPPA, ASMPDC, WHNPA, The Voder, Bowhead and Starbucks. A special thanks to Cindy Lou Adkins for "An Unlikely Weapon, and to members of NANP and the Navy League!

We are now in the phase of building up the program for the first video shoot off in mid May. If this is your forte' as a shooter or educator, please let us know. Adobe has committed to providing as much support to this program as they possibly can, and a sponsor lineup is starting to take shape. The volunteer base for speakers and mentors are starting to grow as well. So if you can help with this program or know someone who can, please let us know.

We need support from our NANP membership in the form of donations to help grow the program and meet expenses. We are making a difference by providing top of the line education; networking and bridging communities that normally do not get this kind of exposure. We allow everyone the opportunity to gather for an event where they walk away energized, motivated and influenced by some of the most influential professionals of our industry and military community.

Photos on page 7 by Johnny Bivera, Ed Bruce, Matthew Liestikow, Drew Geracis



2 Bells for those embarking on their last cruise

CDR Jerry Pulley Oct.25,1922—Mar. 31, 2011
Joyce "Joey" Moran, PH1, USN Ret. 3/21/11

A Look Back At Naval Photography



*Jerry Pulley and his daughter at 2008 Roundup
Photo: John Pieroth*

Jerry Pulley was born October, 25 1922 in King City, MO. He enlisted as a seaman Apprentice November 1940, and was later selected as the only photographer into the LDO program, and was commissioned as an Ensign on July 22, 1952. Pulley's Navy career included service under Rear Admiral Richard E. Byrd, during the U.S. classified South Seas exploration aboard the USS Concord from September 5, 1943 through November 24, 1943. He served in China aboard the USS Princeton as part of the

official task force to close out the military activities in the area, in various missions during World War II, the Korean War and the Vietnam conflict, and as the Officer in Charge of the Fleet Air Photographic Laboratory in Jacksonville Florida, during the Cuban Missile Crisis. Pulley's group was responsible for the development of the aerial reconnaissance surveillance photographs taken over Cuba under code name Blue Moon. Pulley also served as the military White House Photographer to President Harry S. Truman following the death of President Franklin D. Roosevelt. During the famous "Whistlestop" tour of 1948, Pulley followed the President's campaign, covering 32,000 miles in 33 days. Following Truman's election, Pulley left his position with the White House but returned in January 1952 to document the meeting between President Truman and Prime Minister Winston Churchill aboard the USS Williamsburg. He is the first President and a founder of the National Association of Naval Photography.

The above article was taken from the Summer 2008 Newsletter, the words were written by Jerry Pulley



The NANP News is a publication of the National Association of Naval Photography. It is published 3 or 4 times a year depending on how much information I can squeeze from the members.

Please send me your news or photos for the newsletter.

Visit our web site www.navyphoto.net, then NANP Newsletter.

Editor: John Pieroth 5027 Sand Point Pl. NE
Seattle WA. 98105-2911 206-729-1400
john.pieroth@msn.com

NANP Convention in New Orleans LA. September 14-17 2011, Wyndham Chateau Bourbon

2010/2011 NANP National Officers

President Ron Mathews rmathews951@hotmail.com

1st. VP Todd Beveridge toddbeveridge@gmail.com

2nd. VP Brian Aho brian.aho@navy.mil

Treasurer John Lewin johnmlewin@comcast.net

Secretary

Communications Johnny Bivera jbfoto@aol.com

Historians Todd Beveridge & Art Giberson

Membership Nora Filos nfilos@hotmail.com

Conventions Tim Timmerman & Ron Mathews

Past President Greg McCreash geobuck1@cox.net

Newsletter editor John Pieroth john.pieroth@msn.com

Executive Board

Chet King cking@arcadia.ca.us

John White jwwmkw@epix.net

Ralph Lewis ralphlewis@mac.com

Tim Timmerman Life time director timnjudy@verizon.net



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