

# Improvements Requested For Memorial Hall

Listed below are the requests for improvements in the living conditions of Memorial Hall. These are listed in order of priority as noted upon by the residents during the year 1974-75.

1. Student Union offices be evacuated by the fall of 1975-76, except the Photo Club.
2. Laundry room, clean linen delivered each week.
3. Kitchen in basement.
4. Phones on each floor.
5. Heating and general repairs to all plumbing showers, plus electrical outlets near mirrors in each room and washrooms.

6. Main study room in basement with proper desks and appropriate acoustics (sound proofing).
7. Towel racks, benches in showers, clean sinks, mail drop in house.
8. T.V. room into main lounge, second T.V., plus connection with T.V. tower.
9. Improvements for rooms:
  - a) carpets and new paint job
  - b) curtains in front of closets
  - c) more closet space
  - d) better desks with drawers
  - e) new curtains for windows
10. Improvements in Hallway:
  - a) better lighting

- b) new paint scheme
11. Single rooms on each floor—three rooms per floor:
  - 110,210,310
  - 112,212,312
  - 119,219,319
 Preference for residence students with most number of years in residences.
12. Rooms for dons made bigger.

It would be greatly appreciated that the above be acted upon and completed by September 1975, if at all possible. Please notify Memorial Hall House President Colin McCue as to how the university intends to act upon these requests.

There has been a committee

of Jim MacIntyre, Mike Coyle Rennie Kermath, Bob Thompson who will be inquiring weekly to the progress of these proposals. Also the committee would like to meet with Mr. Griffith as soon as possible after the March break.

Colin McCue  
Mike Coyle  
Copies:

Residents of Memorial Hall  
President R.J. Baker  
Mr. Dennis Clough  
Mr. Murray Stevenson  
Laurie Quiggin  
Gordon Campbell  
Cadre

## A Grim Fairy Tale About Living Conditions

Once upon a time, there was a small school of higher learning on a tiny island in a far away ocean. It was nestled

cozily on a small rise at one end of a modest town, the largest the island had to offer. Since not all the students who wish-

ed to attend were from the town, buildings were erected next to the school as residences. They were quite comfortable and efficient at the time, and the school authorities thought they were really neat.

Now as time passed and the school expanded, these buildings remained unchanged, except, of course, for age. First one then another residence were built for female students. They were given the finest possible for comfort and convenience, as it is proper and right to pamper those who are of the weaker sex.

Finally one year, one of the two oldest residences, was turned into nice new classrooms as many of the students had been threatened by the hoard of rats who, although they had not been paying, found lodging within the walls. The thought of so many free tenants made the school authorities mad and no one was allowed to live there after.

Pity for the students now homeless (and greed at the thought of a new profit scheme) forced the authorities to find it in their heart to build a new residence. Using the cheapest material possible it was soon standing. For the wondrous apartments found there, students soon found they had to procure an arm and a leg. Soon grave robbing became a real problem and the school began settling for mere fingers and toes.

Finally it came to pass that only one of the original two residences was still used as such. Those who were unlucky



photo by G. Pierce

A fun place to live - Student Activities at Memorial enough to live within its plaster and brick walls paid the same as those in the much nicer residences. Those in charge thought it was great as the money saved from not making improvements sure helped keep their nice salaries nice. Despair was high and frustration fierce. The tenants were under the thumb but they soon began to bite the thumb that feeds it. (It tasted much better). The poverty inflicted upon the unfortunate ones soon led to drunkenness as a rule rather than the exception. Some even went delirious and ran about naked. Soon the students had had enough.

The school term ended one year in the usual festive crisis. The next September, the other students noticed how quiet and serene the campus was. Something was definitely missing. Finally one bright student made a brilliant observation, "Wasn't that residence used last year? There's no one there this year." Yes, as sad as it may be, all the students had gone home to where they lived and they hadn't returned.

Stephen Campbell

## MR. DARKROOM

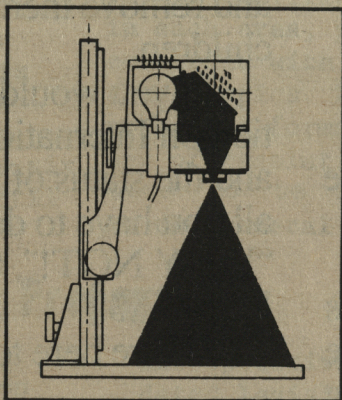
It was my original intention to outline the mechanics of developing a film and making a black and white print in this and future columns. These are, however, covered very thoroughly and simply in my Mr Darkroom wall chart. Photographs and copy take you through the 6 easy steps to the negative and 9 stages to a finished print. These are yours for the asking, and many persons have already done so. Along with these requests came many queries, "Why should I do my own developing and printing?". This column will give you many reasons.

Darkroom work is exciting and creative. It allows you to put the finishing touch (no pun intended) on the creativity started with the exposure made in your camera. The imagination shown in printing puts your personal stamp on the work. Your darkroom technique gradually becomes an extension of your ability with a camera. For example this originality can be shown in the form of picture composition of other than the customary square or oblong format. Many examples come to mind - a sunset, cropped to full horizon width but only two or three inches high, or a slender tree printed in a vertical format no wider than is necessary to include the actual tree. I'm sure you can think of many more, and looking at the prints you have from previous shooting you will see many different cropping possibilities. Selective cropping gives impact to the subject matter by removing unnecessary detail from the finished print. This cropping is done by raising and lowering the enlarger head to obtain proper size and using the variable arms of the easel to mask the image to exactly what you want to show.

The adage 'He walks best, who first learns to creep' was never more true than when applied to darkroom work. The basics that determine a successful print are not as glamorous as many techniques to produce special print effects, yet without these fundamentals, no print is really successful. There are many things you can do to gather this knowledge. First, make your source of supply a dealer knowledgeable in darkroom and

interested in helping you get the most from your purchases. Second, find a camera club that majors in darkroom work and with a membership eager to assist beginners. Third, make use of the services that we as Durst and Paterson representatives offer you in the form of help by phone or letter.

When establishing a darkroom, remember that the price tag is a reflection of what is built into the equipment you choose, and that a good enlarger can be a lifetime purchase. Dependability of alignment is of paramount importance to producing a print that has overall sharpness. Quality of components in the illumination system determine how even the lighting will be from side to side on the print. That's why I am so keen on the Durst reflex system. Light



does not go straight from lamp to negative, but is deflected downwards by a mirror. Heat escapes not only through lamphouse vents but also from back of mirror. Lamp may be raised and lowered, as well as rotated to ensure precise centering with mirror. Illumination is totally even, yet retains the crispness of a condenser enlarger.

Queries and problems should be addressed to Mr Darkroom, Braun Electric Canada Ltd, 3269 American Drive, Mississauga, L4V 1B9. When sending in a problem print, please enclose negative and as much detail as to exposure and equipment used as possible.