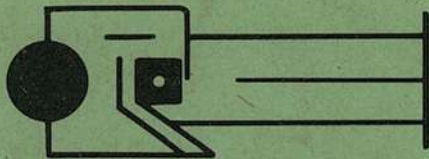


# *The Little Man*

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The official magazine  
of

**UNITED PHOTOGRAPHIC POSTFOLIOS**  
OF GREAT BRITAIN

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EDITORIAL

I write these words with a mixture of regret and gladness. The regret is because this is my last Editorial to you, dear reader, and I have genuinely enjoyed writing to you and for you, either straightforwardly, humorously or even provocatively, but my new priorities require me to hand over this office to someone else. The gladness because we do actually have a volunteer for the job! And in this respect I would ask you all to give him the same support, and more, than you gave to me.

Your new Editor following this issue is Ralph Couchman LRPS, who is also Secretary of Circle 36, and a very good friend of mine. He is also a very able photographer, successful exhibitor and past winner of the Leighton-Herdson Trophy. His dedication to any task he undertakes will ensure that the future of the magazine is in very safe hands.

We have no obituary column in this issue, which may please older members since they do not have to rue the passing of friends or colleagues. But equally sad, I have had to report the demise of a whole Circle, and with most other slide Circles reporting waiting lists, it seems a great shame that one should have to go to the wall.

I will conclude by thanking all the many contributors who have helped make this issue and the others in the past interesting reading. I may, from time to time, have given the impression in past editorials that voluntary material was hard to come by, but on the other side of the coin, no-one to whom I have written personally has failed to rise to the occasion. Bless you all, and may you and the countless other budding authors give Ralph the assistance he deserves.

Ian Platt

EXPOSURE BY THE ZONE SYSTEM

by Fred James L.R.P.S.

Ansel Adams published his "Exposure Record" in 1945 and outlined a method by which a visual print scale was produced for monochrome photography consisting of 10 zones from Black to White.

The traditional placements which give realistic results are as follows:-

	Zone 0	Total black in print
	1	Slight tonality no texture
Low values	11	First suggestion of texture
	111	Average dark material showing adequate texture.
	1V	Dark foliage, dark stone, landscape shadow.
Mid values	V	Clear North sky, dark skin, weathered wood, grey card (18% reflectance).
	V1	Caucasian skin in sunlight.
	V11	Very light skin, snow in acute sidelight
High values	V111	White with texture, highlights on skin.
	1X	Glaring white surface, white without texture.

Placement of values may seem difficult at first but in a portrait flesh tones are important and in landscape mostly in shadow, the area should be no lower than Zone 1V. Like most generalisations it works most of the time.

Part of the Zone system deals with variable development for increased control and this has caused 35 mm photographers to think the system is not for them.

In order to co-ordinate materials with equipment a series of tests are carried out and it is essential to keep all details, negatives, prints etc., including mistakes.

Basic Tests

1. Standard Negative Printing Time
2. Working film speed.
3. Normal Development.
4. Brightness Range Check.

Materials required.

Film in date same emulsion number.

Film Developer, fresh preferably use once and discard.

Paper. With roll film suggest Grade 3. Sheet Film Grade 2.

Paper Developer. Fresh working solution for each test.

18% Reflectance Grey Card (Any Dealer).

Textured Subject as near to 18% Grey card as possible. Towelling dyed in Dylon Elephant Grey and boiled out a little until light reading when dry same as grey card. A devoted wife, though not essential, is a great asset in producing this.

Photofloods preferably 4800K 250 watt but if difficult to obtain use 3200K which will require 1/2 stop more than daylight.

Should the weather be favourable it is possible to carry out tests out of doors with overcast sky or sun slightly to one side.

Exposure meters and Zones

To plade a reflected light meter reading on Zone V set aperture and speed as indicated, this will produce mid grey in print provided development is correct and the negative in enlarger is exposed for the minimum amount of time required to produce black through clear film i.e. Standard Negative Printing Time. To place flesh tones on Zone V1 take a reading from skin and open up one stop.

A Zone is a visual unit arrived at by altering a standard exposure by one stop more or one stop less.

F.11 1/30 will print one Zone lighter than F.16 1/30.

Standard Negative Printing Time

Using an unexposed negative, or for 35 mm the film edge, set your enlarger for 10 x 8 or 15 x 12 print size whichever you use most. Insert the negative, set diaphragm at F11 and make test strip (2" wide) in 2 second increments. Develop stop and fix. View under 100 watt lamp at 18". The critical step is the last black against the first grey step. Due to emulsion thickness you will never attain the black visible through the holes of 35 mm film. The time for most papers should be in the region of 14 secs. Once you have established this time, use the enlarger ratio, stop and time for all further tests. If time is less than 10 secs, stop down, or greater than 25 secs. open up.

Film Speed

There are several methods of testing for film speed, one involves the measurement of film density above film base and fog and requires access to a densitometer, another is the establishment of separation between maximum black and Zone 1. - this method can be carried out without complex equipment, but the information gained from tests relate to film speed only. Another method is to test for texture in Zone 11 which gives both film speed and developing information. Attach black background cloth to firm board fixed to wall, fix 18% grey card and set up photofloods at 45° off camera axis, same height as subject, about 3-4 feet away, or use daylight.

Set exposure meter for rated ASA, take meter reading from grey card, if Acceptance angle of meter is more than 15° it must be taken close to subject. Adjust photofloods until exposure falls in the middle range i.e. 125 ASA F5/6, 1/60.

Make a list of exposure combinations of F, stops and shutter speed for Zones 1 - X

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Zone	1	11	111	1V	V	V1	V11	V111	1X	X
F	16	11	8	8	5.6	4	4	2.8	2.8	2.8
t	1/125	1/125	1/125	1/60	1/60	1/60	1/30	1/30	1/15	1/8

Set camera on tripod in front of target and close enough for grey card to fill frame. Focus set to infinity. Always vary stop rather than shutter speed. Refer to record above and expose 4 frames.

1. Lens Cap on Zone 0
2. Zone 1
3. Zone V
4. Zone 1X

If using roll film carry out items 1 and 3 only. Remove grey card and replace with textured subject, meter subject and adjust photofloods to obtain identical reading (Zone V). Adjust camera to subject distance so that textured object fills approximately one third of view finder. (About 3' distant). Focus to obtain sharp image.

- Expose Frame 5 to Zone 1
- 6 " " 11
- 7 " " 111

Continue exposing frames 8 - 14 Zones 1V to X. Use remainder of film normally or expose to Zone V.

Develop, dry and cut into convenient lengths.

- Frame Nos. 1 - 4 Clear Film and Grey Card
- 5 - 9 Zones 1 - V Textured
- 10 - 14 " V1 - X
- 15 - ? Normal use of Zone V.

Set enlarger to height and F stop used for Standard Printing Time. Insert clear negative in enlarger. Expose 5 x 4 paper for 1 minute and develop to standard (say 3 min 70°F). This is the maximum black obtainable from the paper. Without exposing, develop and fix a piece of 5 x 4 paper, this is maximum white. Expose 5 x 4 paper at Standard Printing Time with clear film, label Zone 0 and use this combination of enlargement, paper, exposure and development for the remainder of calibration negatives; write Zone on back of each print. Dry prints and layout in the form of a ruler, Zones 0 - X textured subject. Compare Zone V of grey card with Zone V textured subject (squirting helps) they should be correct within  $\frac{1}{2}$  zone.

To find correct exposure index, locate 1st exposure showing texture, if it is Zone II film speed is correct. if Zone I, use twice the original index, or if Zone III use half the original index.

From this adjusted Zone II count three zones to right. This will be Zone V at the adjusted index, compare with 18% grey card itself. If lighter, decrease development, if darker, increase development on next run. To raise or lower Zone V by one Zone requires increase/decreased development by 30-40% (400 ASA) 20-30% (125 ASA) 15-20% (32-50 ASA).

With some film/developer combinations it is possible to have correctly exposed Zone II, correctly developed Zone V but Zone VII-IX that print too light. If we alter development time alone we shall sacrifice Zone V, but if we alter dilution the contrast of Zones VII-IX can be raised/lowered without affecting Zone V.

If Zone VIII is rendered as Zone IX try 1:2 dilution, with change in development time as follows:-

<u>Dilution</u>	<u>Time change</u>	<u>Zone VIII Rendered</u>	<u>Time (example)</u>
Working solution	nil	IX	6 min
1:1	25% increase	VIII $\frac{1}{2}$	7 $\frac{1}{2}$
1:2	50% increase	VIII	9
1:3	75% increase	VII $\frac{1}{2}$	10 $\frac{1}{2}$
1:4	100% increase	VII	12

High speed film requires slightly more development for increase in dilution. When you have established film speed/development combination check by carrying out:

#### Brightness Range Check

Find a scene outdoors with texture in Zone III & VII. Place 18% grey card in prominent position. Make exposure reading by placing reading of grey card on Zone V. Give new normal development and print resultant negative at Standard Printing Time. The grey card should be within  $\frac{1}{2}$  Zone and texture obvious in Zones III and VII. If not, check your processing.

#### Exposure Control and Contrast Options

Make a ruler Zones 0 - IX. Visit a scene and consider the possibilities of exposure/contrast.

1. Over scaled subject where contrast range exceeds the print contrast range.
  - A. Expose for textured brights and let lower values lose texture or go black.
  - B. Expose for middle tones and let both ends lose texture.
  - C. Expose for detail in shadow and let the high values go textureless white.
2. Underscaled where subject has fewer Zones than print scale.
  - A. Low Key. Expose brights for Zone V and let the rest disappear in black.
  - B. Middle Key. Expose for middle tones and be satisfied without black or white
  - C. High key. Expose for textured brights and nothing darker than Zone V

### Rapid Exposure Calculation

Place the hand in same light and parallel to the main plane of the subject. Meter the palm of the hand and place on Zone VI. By doing so all parts of the subject reflecting 36% will be on Zone VI, all values reflecting 18% will be on Zone V. This procedure is just as fast and more accurate than average readings of mixed values of unknown reflectances.

### Standardise for Consistent Results.

Once you have standardised your material, stay with it. Haphazard trying of one product after another guarantees failure. If you change film or developer, retest. Contact print your negs with the enlarger in the same position and F stop as that used for Standard Printing Time - Tests on your normal grade of paper. This proof will provide you with an indication of exposure/development variations.

If a negative requires more than standard printing time to produce a good print, then you require a softer paper/developer. If it prints in less than Standard Printing Time try a harder paper/developer. You could spend the rest of your photographic life testing various film/developer combinations, it's great fun and you can become addicted. Don't be led astray by the claims of newer films/developers or you will never win a Gold Label

I am indebted to the late Jack Bradley A.R.P.S. for his encouragement and copious notes on this subject.

### Further Reading

- |             |                              |                |
|-------------|------------------------------|----------------|
| Ansel Adams | Basic Photo. Series Volume 2 | - The Negative |
|             | Volume 3                     | - The Print    |
| Minor White | New Zone System Manual       |                |
| Fred Picker | Zone VI Workshop             |                |

UPProarious Humour

A learned Egyptologist was exploring a hitherto unopened tomb and he came across a magnificent sarcophagus in an almost perfect state of preservation. Upon close inspection he noticed what appeared to be two tiny crystallised tears on each cheek of the figure - what a sad life the man must have had, mused the explorer. But what was this? Grasped tightly in the effigy's hand was a scrap of papyrus! Tense with excitement he supervised its careful extraction over the course of the next few days, as great pains had to be taken not to break it into a thousand tiny fragments, it was so brittle with age. Eventually, successfully removed, it was sent away to be deciphered by the specialists. Finally the translated passage came back to the explorer, who read it with avid curiosity -

It said: 5000 talons to win - GOLIATH.

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Now one for the boozers! There was this keen amateur winemaker, whose wife got stropky and ordered her husband to cleanse the kitchen of the smell of fermenting hooch and insisted that he pour all the stuff down the sink! To soften the blow the man decided to drink one glass out of each bottle as it was emptied into oblivion. So he withdrew the cork from the first bottle and poured the contents down the sink, except for one glassful, which he drank. He extracted the cork from the second bottle and did likewise with it, with the exception of one glass which he drank. He then withdrew the cork from the third bottle, and poured it down the sink, which he drank. He then pulled the cork from the fourth wine down the sink and poured the bottle down the glass, which he drank. He pulled the bottled from the cork of the next, and drank one sink out of it and then threw the rest down the glass. He pulled the sink out of the next glass and poured the cork down the bottle. He then corked the sink with the glass, bottled the drink and drank the pour.

When everything had been emptied, he steadied the house with one hand and counted all the glasses, corks, bottles and sinks, with the others which were twenty-nine, and as the house came by, he counted them again and finally had all the houses in one bottle, which he drank. He was sure he wasn't under the affluence of incohol, but the pain made him cry "Oh! My heady blood".

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I conclude my series of Irish jokes with the following gems:

There was this Irishman who comes back from successfully competing in the Generation Game. He had won a conveyor belt and a pair of sliding doors!

Man goes into an Irish opticians at five minutes to six one Friday evening. 'I've broken my glasses' he says, 'can you fix them for me?' Optician looks at clock, 'there's not much I can do until Monday morning' he replies, 'but if you like I can board them up until then.'

Irish airliner comes to a tyre-shredding shuddering halt only millimetres from the end of the runway following the hairiest landing the crew had ever experienced. They hop out of the cabin to view the damage. 'That was close Paddy' said the co-pilot. 'Just as well we used full reverse thrust too.' 'Yes' replied the Captain, 'Oive never seen such a short runway before - but just LOOK at the width of it!'

Two Irishmen struggled long and hard over a difficult crossword puzzle. One says to the other: 'Hey Michael, whats this one - four letters and the clue is, Old MacDonalld had one?' Michael replies scornfully 'Come on Paddy, sure its obvious. It must be "farm".' 'Oh! Yes of course' came the reply, 'How do you spell it?' Michael replied - equally scornfully, 'E,I,E,I,O'

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And from manufactured humour to real stuff, with the following extracts from genuine letters sent to the Pensions Office.

1. I cannot get sick pay. I have six children, can you tell me why this is?
2. This is my eighth child. What are you going to do about it?
3. Mrs. R has no clothes and has not had any for a year. The Clergy are visiting her.
4. In reply to your letter, I have already cohabited with your office, so far without result.
5. I am forwarding my marriage certificate, and my two children, one of which is a mistake as you see.
6. Unless I get my husband's money, I shall be forced to lead an immortal life.
7. Please find out if my husband is dead, as the man I am now living with won't eat or do anything until he is sure.
8. You have changed my little girl into a little boy. Will this make any difference?
9. Please send my money at once as I have fallen into errors with my landlord.
10. I have no children as my husband is a bus driver and works all day and night.
11. In accordance with your instructions, I have given birth to twins in the enclosed envelope.
12. Milk is wanted for my baby as the father is unable to supply it.
13. Re your enquiry. The teeth in the top are all right, but the ones in my bottom are hurting horribly. (There's no answer to that. Ed.)



### Mounting and Masking Slides

It's such a silly little thing! A piece of positive film that measures approximately one inch by one and a half. Not really worth bothering to mount properly!

You might think those words outrageous - which of course they are - but to judge by the average standard of slide mounting and masking seen today, it is the sentiment one could be forgiven for thinking was in the minds of most of today's slide workers. In a nutshell, most slides are very badly presented!

Not too many years ago, the majority of slides entered by enthusiasts in portfolio, club competition or major exhibition were mounted between cover glasses. The process involved meant that masking could be done inside the glass and, if necessary, the masked slide re-centred so that the projected image was still central. Alas no more!

With only a few people still using this method of presentation - largely due to the scarcity of materials - more and more 'ready-mounts' are employed. Even the good ones make internal masking difficult, and re-centralisation from offset marking nearly impossible.

I was very careful to say "nearly", because it can still be done if sufficient trouble is taken.

The main drawback in the readymount is that it encourages laziness. A lot of slides are now masked outside the glass (if at all), and this can be a pointless exercise if no attempt is made to anchor the transparency within the mount, because when it slips slightly - as it will if knocked or jarred - then the mask is no longer covering the intended area.

Firmly locating the slide within the mount, with, say, a tiny strip of self-adhesive tape will prevent slippage, but external masking will seldom be successful because the mount is usually sufficiently thick (GePe perhaps excepted) so that this side of the slide will appear out of focus when compared to the other edges. Worse still is that masking done with 'hairy' sticky paper, giving the projected slide an unhappy fungus-growth look along its edges. For masking foil is best. Kitchen foil is adequate if you cannot obtain the heavier duty stuff, and by using a good sharp pair of scissors or a Stanley Knife, you can get a really clean straight edge. It also has the added advantage of being such thin material that internal masking is possible without affecting the readymounts ability to clip together properly.

Offset masking may not upset you too much if only one slide out of a Folio entry of 18 or so is affected. But with larger numbers in Club competition or exhibitions, it becomes fatiguing when the image darts about all over the screen.

Everyone knows that the slide should be spotted in the lower left corner when viewed in the upright position. If you never send your slides out beyond the Folio then what follows will not apply to you; but if you do enter the Club monthly competition or that local exhibition, or even aspire higher, then often the organisers number your entry to locate it among the many. Sometimes this number is placed over your spot, in which case all well and good - but more often than not, a second spot is placed in a different location. On it goes to the next exhibition and a third spot is applied - and so on.

I have actually seen a slide with all four corners spotted ON BOTH SIDES!!! Only one of them applied by the author! Moral, when you get your entry back, remove the surplus ones, and so save the anguish of fellow portfolioists.

Finally, may I make a plea for a title on each slide. I know all the old arguments about the picture speaking for itself, and so on, but in a folio particularly, it can make the difference between understanding what the author was trying to say, and not. If accepted in an exhibition it makes the cataloguers' job a happier one, as well as the readership, and to the organisers who may read out titles to the selectors, it helps speed up locating a misplaced entry. Imagine a run of 30 no-title slides with one inadvertently out of place. Your Gold Medal winning slide may be accredited to someone else!!!

Meet the UPPER Crust (2) - Roland Jonas, ARPS

Roland is, without question, the linchpin of the UPP organisational hierarchy. Since becoming a member of Council in 1946, he has served continuously as Treasurer for 29 years, stood manfully in as locum-Editor on more than one occasion for periods totalling 9 years, and has been Secretary of Circle 12 since 1959. A remarkable record of service that was recognised by his election to Honorary Life Membership in 1961.

Born in 1908, Roland got his first camera in Nigeria in 1937. It was a Leica III with f/2 Summar, E.R.C., lens hood, yellow filter and cassette which cost him the princely sum of £19 - although he had to pay 50% duty on it when he got home! He later bought a Valoy enlarger and 10 x 8 masking board for about £6, and later on a 35mm Elmar and 90mm Elmar for the Leica. He still has, AND USES, all these items. He then had the Summar lens coated and changed the 35mm for a Summaron, and has since added a Leicaflex with 35, 50 and 135mm lenses to his gadget bag.

He joined P.M.P.P., the small print precursor to U.P.P., in 1938 and is still a member, having only missed one folio in over 40 years. He was also, for some years, in UPP Circle 20 and for three years in the monochrome slide circle, as well as his previously mentioned membership of C.12. Outside UPP, he belonged to Leica Circle 11 from 1947 to 1976. He joined the R.P.S. in 1947 and gained his Associateship two years later.

Roland's first love is landscape, or as he puts it "more correctly mountainscape, and I love to photograph the weather, but also use my camera as a feminder of holidays abroad, with all the frustrations of being at the right place at the wrong time and vice-versa." He makes extensive use of package tour holidays to visit the many places he and his wife have been to since he retired in 1968. Places like Mexico, Morocco, Ethiopia, India, Nepal, Canada, Romania, Peru and South Africa.

Roland's name appears with regularity in the exhibition catalogue of the Central Association and he has been responsible for our entry in this event for about 15 years, during which time we have won the coveted major Club award on two occasions. He has also won individual awards in the UPP annual Gold Label competition and also with L.P.P.

I cannot do better than quote verbatim his final paragraph to me, which essentially sums up this charming, dedicated and most likeable of men. "It must be obvious from the above that postal photography is for me a way of life and there will be a very big gap to be filled when I have to fold up my darkroom/study and fade quietly away." What can one say, except that the gap he will leave in our ranks when that time comes will be a truly enormous one. Long may he continue to be among us.

Soccer Photography

by

Peter Roscoe

An extract from a Notebook contribution kindly  
supplied by Philip Keates, Secretary of Circle 16

I am a late convert to watching soccer. I was never very good at games when at school and I suffered much from the derision of my class mates who found much to berate in my feeble attempts to catch, throw or kick a ball. Even today I cannot kick a ball in a straight line, i.e., the direction I wish it to go, and I do admire the skill of some of today's top pros (and some of a much less exalted status) who can take a ball down the pitch as though it were tied to the end of their bootlaces.

My first interest in photography was portraits. I did lots of large heads in monochrome and colour, and gradually moved on to people in action. As a teacher I was never short of willing models, and I often did a series of pictures of 'the school in action' for open nights, parent evenings, etc. These were part of an attempt to enlarge the full frame from my first camera - a Vito B, with non-interchangeable lenses. With this first machine I read one or two books from the library (Lancelot Vining was almost my bible) on 35mm photography and tried every make and speed of film I could get hold of. One dark November afternoon I came home with a cassette of an Agfa film - very fast - now alas discontinued. I trotted across to the local park and I was off. The meter needle moved about .5mm from zero, and the reading was about 1/125 @ f3.5. I focussed somewhere in front of me and fired away. When I printed the film I was a bit dismayed at the tonal range - from pale medium grey to slightly darker medium grey, and the grain was the size of frog spawn. The actual pictures were not too bad, and I was encouraged to try again. I used FP3 when the sun shone, HP3 when it didn't, and one day tried Tri-X, liked it, and now use it all the year round.

I was reading the Amateur Photographer booklet on portraiture by Lewinski and I realised that what he does with artists in their studio is what I try to do with football pictures. Instead of just a face he tries to place the figure in its environment, showing the likeness of the subject certainly, but also showing us their personality and character. When I photograph a football match that is what I am trying to do with the players. You cannot do all 22 in one afternoon. I often concentrate on one or two players for the whole game - and find it pays to stick to one team for some time to get to know the players, their "style" and discover any special quality about their game. What I'm after is a player's involvement, concentration, special skills which may be jumping, dribbling, a rocket-like shot, a body swerve, etc., etc. Some of these are harder to catch and illustrate than others.

Although I never played soccer, except under great duress, today I find it the most fascinating game there is for the combination of skill, tactics and courage, which gives a player a chance to shine as an individual while also having to remain a member of a team.

For the photographer the challenges are enormous. In any kind of face - athletic, cycle, horse, car, the participants follow a prescribed course. You know, within feet, where the contestants are going to be. Accordingly you can pick a viewpoint to give you the pictures you want - blurred pan shot, head-on or stacked up with a long telephoto. The delight of soccer is that you cannot pre-plan. The game is played on a pitch over 100 yards long, and nearly 100 yards wide. Your pictures can happen anywhere and at any time - right under your nose (when you are changing a film) or at the far end when the light is fading. It is not possible to cover the entire pitch unless you have a battery of bodies and lenses. So:

1. Viewpoint. If you go to an amateur game you can stand anywhere. My favourite spot is on the goal line about half way between post and corner flag. This gives you players coming towards you, and you are close enough to cover goalmouth action. If you have a standard lens only you have to wait until the players are close to you, but one of the pros from our local paper stations himself by the goal post and uses a 28mm wide angle. Whatever lens you have it will only cover adequately a small area of the pitch, but when the action happens in front of you, you will have to stand and watch without recording it for posterity. If you find a player whose style appeals watch to see if he operates in one area of the pitch. Some tend to patrol one area diligently, some move all over. If you can pin him down, move to a spot that gives you a good viewpoint.

2. Film. I use Tri-X with a standard D76 developer. I've tried Plus X, FP4, HP5 with D76 and Promicrol, but I always come back to Tri-X and D76. If the light is poor I rate the film at about ASA600 - and increase the development time by up to 50%. It's a question of experimenting to find what suits you.

3. Equipment. Depends on your pocket. I use two camera bodies, and usually have a 105mm lens on one, and a 200mm on the other. I find, with practise, that I can hold a player in focus as he runs towards me, pressing the button when he's filling (or nearly filling) the frame. I did try an 85-210 zoom but it was too slow in operation (separate zoom and focus rings) and the aperture F4.5 was not fast enough. The only zoom I might consider using would be one with a 'trombone' style combined zoom/focussing control. I switch from one body to the other as play ebbs and flows. I always have the same film in each. I yielded to the temptation of having Tri-X in one, and HS Ektachrome in the other and the results were never satisfactory. So now its either colour or monochrome, but never both.

4. Special techniques. The slow shutter speed, panned blur does not seem to work. Players are moving in opposing directions, and the ball moves faster than any of them, so a high shutter speed to stop the action seems to be best. I've tried blur, but my pictures were a flop, and I've never seen any one else's that were successful. (If I have, I've forgotten them, so they weren't successful were they?). I try to use 1/500., 1/250 when the light is going, and 1/125 in emergencies. I have two fairly fast lenses - one a Tamron 105mm f2.5, the other a Vivitar Series I 200mm f3. I can use both of these wide open.

5. I used various Pentaxes for years, but when they changed over to the bayonet mount I changed over to Nikon. My Spotmatics were all getting ready for replacement and I had a big investment in screw lenses. I was so annoyed with Pentax I didn't just change to a bayonet I changed to a different brand. The chief advantage I have found is that the Nikon has interchangeable screens - I've replaced the split-image rangefinder with the perfectly plain "E" type screen. Microprisms and rangefinders all go black when used with long lenses.

All I can say now is if you've never tried football, go out and have a go - and if you have, I hope I've helped a bit.

HINTS AND TIPS

On the subject of close up photography, and all supplied by Andy Callow.

The normal method of obtaining a large image of a small subject is to move the lens further from the film plane - this is essentially an extension of the process of helical focussing and is achieved by inserting tubes or bellows between camera body and lens. This, however, alters the amount of light which reaches the film plane and aperture values will have to be recalculated and will vary according to the amount of extension and the focal length of the lens.

The extension tubes should be so constructed that the internal surfaces do not reflect light and thus cause a noticeable 'hot spot' in the centre of the picture. A black paper baffle with a rectangular hole can be fitted into the tube to rectify this. Some makes of tube already have such a baffle and most have a proved inner surface which helps to reduce light scatter.

A supplementary lens attached to the front of the prime lens will avoid the necessity of recalculating aperture values and can be obtained in powers up to 15 dioptries. They can, of course, be used in addition to extension tubes. It should be noted that above about 10 dioptries, optical aberrations and distortions become increasingly apparent, particularly towards the edges of a picture.

A third method of obtaining a large image of a small subject is to reverse the standard or wide-angle lens using a reversing mount. This immediately gives a magnification of  $1\frac{1}{2}$  or 2 X life size but has two disadvantages: the aperture values are now altered and the facility for automatic aperture closure is lost, although this latter may be overcome by the not very satisfactory use of a special extension tube and a double cable release. Extension tubes and supplementary lenses may be used in conjunction with a reversed lens to give quite large magnifications.

A fourth method is to use a converter, not attached to the prime lens, but to the camera body: this gives large magnifications especially when extension tubes and supplementary lenses are used. But of course converters cut down the amount of light reaching the film and for a 2X converter you will have to open up two stops, use a film 2 stops faster, give 4 times longer exposure or use flash units four times more powerful.

Reversing standard or telephoto lenses onto the front of a standard or medium telephoto lens is equivalent to using a high quality supplementary lens. A 1 dioptre lens has a focal length of 1 metre; a 2 dioptre lens a focal length of  $\frac{1}{2}$  metre and so on. Thus a 50 mm standard lens reversed is equivalent to using a 20 dioptre supplementary lens, and you may get good results depending on the focal length and optical construction of the lenses used.

However, the total assembly is now getting bulky, especially if flash units are attached to the camera body. Moreover, the reversed lens may, because of its relatively small aperture, give cut-off towards the edges of the picture; also in some extreme combinations it will convert a flat surface into a "fish-eye" landscape ! (that bit sounds rather exciting - Ed.)

Finally, macro-lenses are specially constructed for close-up work and will reproduce a flat field correctly. They often have a small minimum aperture which is of great advantage when a good depth of field is required. However, they are expensive and it may be worth while experimenting with standard lenses of well-proven construction such as Tessar which will give as good a performance for virtually all normal purposes.

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United States of America

V. I. P. NEWS

Our most sincere congratulations to the following who  
have distinguished themselves:

F. R. P. S. - Dr. Brian Most - Circle 36

A. R. P. S. - Cyril Naylor - Circle 9

Cliff Steer - Circle 36

and to the many others, new of whom, has yet to filter

Editorwards !

CORRECTION

A correction in the Circle Secretary address list in the last  
issue - Circle 16 should read Dr. Philip Keates, and his postal  
code is LS 15 7BE.



GOING ROUND IN CIRCLES

Before giving the usual Circle news I have some sad news concerning the demise of the Anglo/USA slide circle. It has been decided to discontinue the Circle for a variety of reasons, not the least of which was the fact that a UK Secretary could not be found to take over from the present incumbent who had actually resigned from UPP some time earlier but was still carrying on the job in the meantime. We have few enough international links, and it seems a great shame that one should go down in such a manner when there are members on both sides of the Atlantic who are keen for it to continue !

But now for some good news. Philip Antrobus, already a member of our solitary colour print circle (No.4) write to you, dear reader, and enquires if you are interested in joining him in another such venture. I print his letter below, and those interested can initially contact him direct.

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Tel: Leamington Spa  
(0926) 34228

40 Brookhurst Court  
Beverley Road,  
Leamington Spa  
CV32 6PB

18th October, 1979

The Editor,  
The Little Man

Dear Sir,

I don't think that anyone can have failed to notice the vast increase in colour printing over the last few years. In the light of this I find it suprising that U.P.P. has only one colour print circle among twenty B & W print circles.

I know that one can put colour prints in a B & W circle. I have been doing so exclusively for a couple of years but it is not entirely satisfactory. Dyed in the wool B & W workers tend to resent it and judging by remarks at the A.G.M. the reaction in some circles has been violent.

With this in mind I am trying to start another U.P.P. Colour Print Circle. Don't get me wrong. There is nothing wrong with -4-. It is flourishing it is bursting at the seams. I hear mention of 23 members which confirms my view that there is room for another colour print circle.

If you would like to join me in a new colour print circle please write and let me know. I would like it to be a large print circle i.e. up to 15 x 12 and to circulate monthly i.e. twelve boxes a year, but I am open to suggestions.

I look forward to hearing from you.

Yours sincerely

P. M. ANTROBUS

P.S. my chief interest is portraiture. Would anyone be interested in joining me in a specialist portrait-only Circle ?

Circle 9 (7" x 5" Monochrome Prints)

Circle 9 has been in the doldrums as regards membership recently. We have lost three members in as many months, not a very happy situation. A ray of sunshine has appeared recently with the return of Fred Coles to the Circle. We have a membership of just nine, anyone interested in 7" x 5" monochrome prints, would be made extremely welcome. Cyril Naylor has been forcing us all to show our mettle by taking three Gold Labels - perhaps the fact that he gained his ARPS in November has forced his standards up. Whatever the reason all the more power to his elbow. The boxes have been moving round very well this Winter, despite the weather and the fact that members have been moving house and being laid low with illness.

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Circle 16 (10 x 8 Monochrome Sport and Action)

Even so important a national institution as Circle 16 has not entirely escaped the torments of the unmentionable Winter just past. A powerful combination of snow and strikes ravaged the Circle and only the special toughness engendered by photographing sport in all weathers enabled us to pull through to crocus time. Not that we lacked training. The Post Office's ever-deteriorating service had already given new meaning to U.P.P. (Unlimited Postal Procrastination) and, in self defence a sixth box has been put into circulation in the Autumn to allow reasonable service to our full score of members.

Since the last report Graham Ford has left, having got himself into deep water (certified swimming coach) but has been replaced by two new members. The first, Sandy, wife of Circle member Geoff Castle, perhaps felt it would be as well to see herself just what was implied by the Circle's devotion to "Action", and whether those accounts of the rallies at Leeds and Leicester which had appeared in the News of the World were slightly exaggerated - or a cover up for something else. The second recruit is Derrick Cullender, at present a somewhat mysterious figure who admits to using several alternative spellings of his name and to possessing an alias of such improbability it must be true. His first prints are to be scrutinised for microdots before he is admitted to the great benefits of full circle membership. Said benefits include attendance at Circle rallies and the timing and location of these has been widely discussed in the notebook. Long days, a faint hope of reasonable weather and the need to avoid Summer Holidays, pointed to Spring and Autumn. Access to motorways and a site within 100 miles of most members suggested the Leicester area. An event offering action, space to roam and a selection of colourful characters (in addition to Circle members) was provided by a Point to Point meeting near Melton Mowbray. If members lost their shirts, they could at least console themselves with the local pork pies, while those with better judgement of horses might win enough to be able to afford all those wonderful lenses that everyone else seems to own.

The sports photographer is forever striving to produce Pan F quality at 3200 ASA and notebook entries reflect this with accounts of FP4 and HP5 processed in various developers, the reports being accompanied by demonstration prints. More recently another member listed the film-developer combinations used by members, thus making the discussion even more interesting and the choice yet more difficult. On the other hand, when the question was asked "should the Circle accept colour prints?" scarce a ripple was raised, it being made clear that monochrome was quite difficult and expensive enough

for sports photography, and colour was best left to slides. Currently there is a discussion of the "Four-M Rule" which is aimed at making assessment of sports photographs as easy and consistent as "The Intersection of the Thirds" has made pictorial judgement, but the outcome of this debate must await a further report. Meanwhile, following the Melton Mowbray affair attention is being given to inaugurating a Pony Express service to improve circulation of boxes, technical advice being sought from Julian Hasler who is reliably reported as being able to distinguish the front and rear ends of a nag.

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Circle 36 (2 x 2 Colour Slides)

Two items have caused much concern in this Circle during the past months.

1. Burnt slides. This recurring problem has been the source of long but indecisive examination. A Thermoslide was circulated which appeared to prove that all the projectors were "safe". Each and every member was willing to swear that his projector was O.K. and yet scorched slides continued to appear.

As the success of each Circle must depend to a great extent on the good sense of its member, pleas to criticise and evaluate in hand viewers must not go unheeded.

2. Postal delays. As the cost of postage increases so the service supplied deteriorated. The climax came when a Box posted at Welling S.E. London took 19 days to reach Harrow, Middlesex. Our member was so incensed that he wrote to the G.P.O.

The reply by the Head Postmaster explained that the parcel had to pass through Mount Pleasant. He went on "Unfortunately due to industrial action taken by Post Office Engineers there was some unavoidable delay". He continued "This situation was not helped by staff shortaged compounded by absence of staff during the summer holidays". Hence we conclude that industrial action makes customer delay unavoidable. But at the same time, must not interfere with staff holidays.

Our experiences show that these excuses apply to this particular route only. Considerable delay is regular in the South Midlands, and the runs from Nottingham to Scarborough and from Scarborough to Kent are diabolical.

The latest Box spent 129 days from the time is started until it returned to the Secretary. Of this 66 days were spent in the post. This in spite of the fact that four pairs passed from hand to hand with not delay.

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Minutes of Council Meeting held at St. Brides Institute, London E.C.4. on Saturday May 13th, 1979.

Present: Miss M. Rosamund, Mrs. C. Jones, Mrs. J. Burton, Mr. R. Jonas, Mr. S. Berg, Mr. I Platt, Mr. R. Scott, Mr. M. Williams, Mr. R. Jones, Mr. R. Couchman. Mr. D. Burton.

Apologies received from Mr. E. Haycock.

216 - The minutes of the Council Meeting held on 23rd November, 1978 were taken as a true record and adopted.

217 - Matters arising from these Minutes - Miss Rosamund reported that Circle 1/5, a recent amalgamation was working extremely well under the direction of Mr. Challinor.

218 - Report of Hon. Gen. Secretary. - It was reported that the Anglo/USA circle had finally closed because of the difficulties that has been experienced finding a Secretary. Because of the demise of this Circle and the importance of international links it was decided that further attempts would be made to find a replacement for Helen James, Secretary of Anglo/Aus.

219 - Report of Hon. Treasurer. The position at the Bank was solvent. Mr. Jonas recommended that subscriptions should be increased from £1.75 to £2.00 with a second circle £1 as from September 1979. The reason for this increase was the ever rising cost of stationery. It was also agreed by Council that the yearly payment to Circle Secretaries to help with their expenses should be increased to £3.

220 - Report of Publicity and Recruiting Secretaries. Mr. Burton reported that he was going ahead with publicity which should be printed in magazines during the next few months. Mr. & Mrs. Burton reported that they would not be continuing with the job of recruiting Secretary after the A.G.M. in September so therefore a volunteer is called for, they were prepared to continue with publicity.

221 - Report of the Exhibition Secretary - The Central Association exhibition has been delayed owing to finding a suitable venue. Entries will be required in October, details will be sent when available.

222 - Report of Editor of Little Man - Mr. Platt introduced Mr. Couchman Secretary of Circle 36 who had very kindly volunteered to take over the task of editing the Little Man. Council thanked Mr. Platt for the work he had done in the past. Mr. Platt thanked Mrs. Jones for the work undertaken in the producing of the magazine.

223 - 1979 A.G.M. The arrangements for the A.G.M. on the 22nd September 1979 have all been made. It was agreed that there would be an additional item on the Agenda to discuss the forthcoming Golden Jubilee and whether or not U.P.P. should make any special arrangements to celebrate this event. Mr. Williams was proceeding with selecting the judges.

224 - Any other business - Various suggestions were put forward to celebrate the Golden Jubilee but final decisions were left until the A.G.M.

The next meeting will be November 24th 1979 and May 17th 1980.