

The Little Man



The Official Magazine of
**THE UNITED PHOTOGRAPHIC
POSTFOLIOS**
OF GREAT BRITAIN

SUMMER 1985

1984/85 COUNCIL MEMBERS

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President's Viewpoint

By the time you read this we shall all, hopefully, be enjoying warm, sunny and photographically inspiring weather. At the time of writing, however, it is bitterly cold with blizzard conditions outdoors. It is so cold that I have resolved to move the coalshed nearer the house so that the wife doesn't have so far to carry the bucket! I'll get round to it when the weather improves!

We have virtually completed arrangements for the A.G.M. which, as you are aware, takes place on September 21st. We sat down to dinner 110 strong last year - how many more shall we be in 1985 I wonder? If the complimentary remarks I personally received are anything to go by, we should have another record turn out!

Considering the size of membership of U.P.P., we get surprisingly little correspondence to Council. The odd moan, usually on a false premise, but rarely any constructive suggestions. Can it be that you are all satisfied with Council's endeavours and seek no improvements? Or is it, perhaps lack of effort to put pen to paper? I am bound to say that I am most disappointed at the small number of Circle Secretaries' reports seen in the "Little Man". I feel certain that every Circle could find something of interest over the six-month period worth commenting on. So if your Circle is omitted, give your Secretary a nudge or, better still, send him some details worth reproducing. It all helps to foster the team spirit!

Cherrio everyone,

Stanley Berg

EDITORIAL

Once again our thanks are due to our contributors. Without this gallant band the "Little Man" would cease to flourish. We are particularly grateful to Andy Callow who has browsed through the past notebooks of MHCC 2 and produced some 70 pages of photographic lore. This first instalment from this feast is included in this issue under the title of, "Flash". The Little Man is certain that all photographers - apart from the N.H. specialists - will benefit from this feast of knowledge.

John Murdoch is a most regular contributor with his dry wit written under the title of "Dry Rot". No photographic dictum is safe from the acid wit of John's pen. This year he has compiled a Crossword for your enjoyment - a bit of a stinker - but well within the capabilities of the majority of our members, especially the over-forties.

We feel sure that every member has a 'story' or hint that could be passed on to the whole Club. Why not write-up and enlarge that contribution to the notebook you feel so strongly about? It would be sure to interest other Circle members. You all know my address by now.

Ralph

NOTICE

WANTED, Willing hands!

The display of Gold Label prints for the AGM is planned to be put up on the screens during the evening of Friday 20th September 1985.

Any who could assist is invited to come to the Polytechnic of Central London, New Cavendish Street some time between 5 and 8 pm.

Yours sincerely,

Murray Williams
(M. B. Williams)

DRY ROT

PASSED

By John Murdoch

Not very far from where I live, there is a newsagent's shop whose special feature is a couple of display cases in which the more optimistic of the local citizenry advertise their unwanted goods to the passers-by. The first impression on reading the thirty or so postcards usually on view is that the vast sums of money spent on education show a very low return on capital, at least as far as spelling is concerned. The second is that among the air rifles, dinning tables, 4-birth caravans and three-pieces suits in Rexine, the area has several specimens of a unique vehicle described as a, 'Child's three-wheeler bicycle'. Extensive research has so far failed to locate what must be its counterpart, the 'Two-wheeler tricycle'.

Now the snag with all advertising, amateur or professional, is that the information given is for the most part either wrong, unnecessary, inadequate or misleading. It is not helped by the fact that the professional copy-writer talks in a peculiar staccato type of English where a complete sentence is a rarity presumably under the impression that impact is preferable to clarity. However, we need not look so far as the press for suitably confusing examples. For instance, it is a fair bet that anyone in possession of a piece of Nipponese gadgetry formerly known as a camera will be aware of a small oval gilt label stuck on the body and possibly on the lens too, and bearing the legend 'PASSED'. Leaving aside the unanswered question of WHAT it has passed, could we have a quick show of hands from those who have seen a similar label marked 'FAILED'? I thought so. It is reasonable therefore to draw two conclusions, one being that each and every item leaving the factory receives its Gold Label automatically or, that if there are some items which as the trade terms it are 'unmerchandiseable' do they get a different label or none at all? Either way, there is a credibility gap and to make matters worse, the labels appear to be stuck on with superglue.

It would be less than fair not to remark that such oddities are not confined to the photographic trade. What about the confectioner's shops, and there must be quite a lot of them, which display cakes in two departments, one marked 'Fresh Cream Cakes' and the other 'Non Fresh Cream Cakes'. As candour is not an ingredient of advertising it may be assumed that the cakes are not, in fact, stale and that it must in some way refer to the cream. However, to get back to more familiar ground, there was a recent advertisement for some rather cheap binoculars which were claimed to have 'scientifically ground lenses'. It would be interesting to know if there are any binoculars or indeed other optical items with unscientifically ground lenses.

Years ago there used to be a firm of Estate Agents whose advertisements were a very good, indeed perhaps the only, reason for buying the 'Observer' newspaper as they brought a touch of light relief to the more normal estate agent's jargon. 'Grotty Georgian house, plumbing same period...', '..apalling decor..', '..attic rooms suitable for dwarf with pointed head..' were fairly typical examples. Despite this, or even because of it, the business flourished. Might something of the kind be a welcome change in other spheres?

The question of cost is one of the most emotive in photographic circles and as the issue is for the most part treated subjectively rather than objectively, reason is apt to take a bit of a hammering when the cost of the hobby is being debated. Forget for a moment the familiar wails about equipment and materials. Up to fairly recent times, all the essential camera movements were more than adequately performed by the owner's muscle power, either directly - as in the case of film transport or indirectly by springs as in the case of the shutter mechanism. The discovery of electricity by the camera manufacturers has meant that all such fatiguing operations are now performed with the aid of a battery. This is not only less reliable but

it almost justifies the keeping of what might well be called a current account. At present, the price of a 6 volt silver oxide battery is around £4.50 and it has a recommended life of 1 year. In order to obviate the risk of being let down by a deceased battery at a critical moment, you obey the rules and put in a new battery and/or carry a spare. In normal use therefore, over a period of ten years a quite unnecessary and exorbitant has been paid out just to keep a less reliable bit of mechanism working. The fact that this does not appear in any known advertisement is rather interesting.

Now it has recently come to light that in this complex society of ours, there are two strata of people who are classed as, 'Wallies' and, "Super Wallies" respectively. The actual definition of a wally is rather too complex to enter into here but roughly speaking, and most wallies apparently are, a wally is the sort of person who hangs furry dice up in the car rear window and who can be relied on to exhibit impeccable bad taste. A super wally is rather like an A-level wally. For those interested, there exists suitable references. So far, no attempts have been made to extend the examples of wallydom into the photographic field but as an exercise to be indulged as a change from watching soap opera on the box it has much to commend it. Wallies of the photographic type could, for instance, include:

- + people who go about wearing multi-coloured camera straps with George's Olympus (or the like) woven into them
- + people who use Disc cameras
- + those who load their cameras with 1000 ASA (ISO) colour film before going on holiday on the Costa Brava
- + all advertisement copy writers
- + reviewers who persistently refer to f/3.5 zoom lenses as slow

While in the super-wally class could be included:

- + photographers who take models to the Bahamas and need 1500 exposures to produce a mediocre advertising calendar
- + people who say, "I've had to make do with the Zenith today as the Hasselblad is being overhauled"
- + those who write authoritative articles and perpetrate hoary misconceptions about haze and polarising filters

As no two lists will be alike, it is good clean fun and a useful exercise anyway.

Finally, I was delighted to hear of a Photographic Exhibition in East Germany at which the Fotoclub Riesa demonstrated its abilities by, "So effectively capturing the working atmosphere of the Pipe and Tube Works Collective". Whether or not this is a good thing is debatable but it does seem to be rather different from the almost paranoic interest in 'glamour' without which no photographic magazine in this country is complete. But would it sell?

---oOo---

Editor's note.

Why not send in your favourite photographic "Wally" for inclusion in the Little Man?

My own selection would include the person who thought out the admission procedure for members of the R.P.S. to enter their own headquarters at Bath.

Eric Haycock

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CIRCLE 28 SECRETARY 1950 - 1985.

An Appreciation by "Steve" O'Donoghue

March 1950 saw the birth of Circle 28 to cater for the then growing interest in 35 mm. Colour Transparency work. As the years went by the founder members realised that the choice of Eric Haycock as Circle Secretary was, indeed, a happy one. He brought to the infant Circle an enthusiasm and efficiency which, like fertiliser to garden plants, fostered the rapid growth of the Circle to a leading one in the whole U.P.P. Organisation.

Now, sadly, Eric after a full thirty-five of skippership, has handed over the reins to his successor in office. In that long period he dispatched the boxes with amazing regularity and, from time to time, sorted out speedily the various crises which inevitably occur. In the past 35 years members have come and members have gone but it is almost certain that everyone has benefited photographically and no doubt also in other fields by association with Circle 28 due entirely to the wide knowledge possessed by Eric and freely given to the rank and file.

To mark Eric's retirement as Circle Secretary the present members did not allow the occasion to pass without showing their appreciation and thanks for all the gallant work which he put

into his daunting task. Knowing, too, that his wife, Ann, in her own quiet way was unwittingly involved in the smooth running of the Boxes members expressed the wish that she should be included in the Presentation to Eric on his handing over the guardianship to John Bullen. The presentation comprised a suitably inscribed carriage clock and some cut-glass sherry glasses.

To Eric and Ann a very big, Thank you and over the years to come, "Angels guard thee"

Arthur Cunnew

Arthur Cunnew joined U.P.P. in 1959 after reading an advertisement and was placed in Circle 14, which at that time had only nine members. He was asked to become Secretary in 1962, a position he held until 1975. Arthur was elected to the Council in 1963 as Representative of Circle Secretaries. In 1979 he became Recruiting Sec. a post which became Membership Sec. in 1981

Unfortunately in 1984 due to his failing eyesight and family difficulties Arthur felt it prudent to resign from Office and, indeed, from U.P.P. He says he will always regard his 25 years with U.P.P. as the happiest of his photographic career.

We wish him well in his well earned respite from Club Life.

Circle 36 Gyrates in Wales!

By Glyn John



Photo

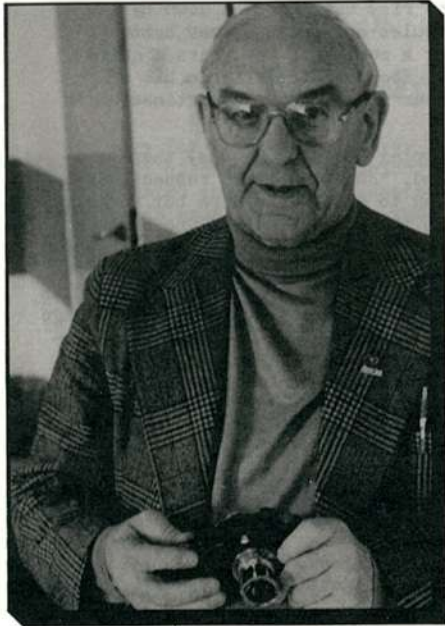
Paul A Bloomer A.R.P.S. Nottingham

Back Row. Ray Howe, GLYN JOHN, Lena & BILL ARMSTRONG, MAVIS FERGUSON.

Middle Row. BRIAN MOST, LES YALLUP, MALCOME ADDISON, IAN PLATT, Tessa Most, Martin Hayes Tom Ferguson, CLIFF STEER, PAUL BLOOMER

Front Row. ROB LLOYD, Joan Yallup, Katie Platt, Gwen & RALPH COUCHMAN, Joan Howe, Audrey & LES HOLLINGWORTH.

On Friday 12th April 1985 twelve members and their spouses and friends, &c., travelled from far and wide to Dolgoch near Tywyn (on the west side of Wild Wales). Wild it certainly was, with gallons of rain and blasts of strong winds. Nevertheless, all gathered together in the Dolgoch Falls Hotel at eventide, and amid much greeting of old friends, and introductions to new ones; and much chatter and laughter, followed by a welcome dinner midst many a quip and a laugh, the Circle's 21st Anniversary was launched - but, most unfortunately, the organiser was not present due to a car accident.



Five miles after leaving home at 9 a.m. Ralph contrived to run over a piece of spilled metal on the road which split his petrol tank and deposited some 13 gallons of petrol on the road. After dealing with the A.A., the Fire Brigade and the Police - in that order - Ralph contrived to get the car back to his garage in Rochester and by 5.15 p.m. was back on the road heading to West Wales, some 280 miles away. Amid joyful jubiliations and much needed refreshment, Ralph and Gwen Couchman did manage to reach Dôlgoch by midnight. Imagine driving all the way from Rochester to the West of Wild Wales in such wild conditions. But they did arrive safely - and so we all looked forward to Saturday.

Unfortunately it was not only wet but very cold to boot. Some went this way, and some went that, but no masterpieces are really expected under such unpleasant weather conditions. Naturally, the Welsh contingent were very apologetic, and promised to try to make contact with the Archdruid of Wales in the hope of better conditions on the morrow! The rain was of no comfort to us, but the grass everywhere looked lovely! Prior to dinner Ian and Katie Platt gave us a fine show of natural history slides in their own inimitable way, which was most enjoyable; and after another excellent dinner, Brian Most also obliged with a selection of his very fine and imaginative slides - which made up for the disappointments outdoors. But as 'Top Circle', we have members who can produce pictures whatever the weather tries to dictate!

And so Sunday dawned with a few patches of blue sky seen at breakfast - but there seemed no hope of a sudden transformation. Most of the party by now had had enough; and after the usual goodbyes and handshakes all-round began to head for home. Rob Lloyd (with whom the writer had travelled to Dolgoch) was not returning 'till after lunch - so he and I went for a run into Tywyn - with conditions still rather wild, but with no rain - when suddenly a small break in the clouds appeared, and the sun began to shine - so we dashed over to the Dysynnid Valley, and took shots of the Bird Rock under perfect conditions ... we must write a letter of thanks to the Archdruid ... there wasn't an Englishman in sight!

Iechyd da!

CIRCLES 10 and 11 in DERBYSHIRE

Paul Damen, Circle 11, from Ware recently tutored an Autumn Landscape Photography weekend at the Peak National Park Study Centre at Loosehill Hall, Castleton, Derbyshire.

Among those on the course were two other members of Circle 11, Tony Dakin and Brian Whiston and three Circle 10 members, John Butler ARPS., Peter Greenwood FRPS., and Frank Coppins ARPS. Photo. Mrs Christine Damen.



Meet the Treasurer _____

BRIAN HIRSCHFIELD ARPS

Born in 1933 and by both profession and inclination an accountant, I was introduced to photography by my father in 1943. An elderly $\frac{1}{2}$ plate hand and stand was my first camera, masked down to $\frac{1}{4}$ plate and using paper negatives due to war time shortages. My old mentor at Hammersmith Hampshire House used to refer to my father's 9 x 12 cm plate camera as, "That damnable miniature" - I wonder what he would have thought of the disc camera!

In the immediate post-war years my father started a part-time portrait and wedding service which meant my darkroom apprenticeship. I cycled from the wedding with the films, processed and proof printed and then back to the reception to hand over the proofs. No 'Drysonal' or hot air dryers then - it was a case of either the old Meths and a match or popping the prints in the oven for a few minutes.

I joined the RAF in 1951 and only left last year after 32 $\frac{1}{2}$ years of pleasurable service. It was after returning from Malay in 1955 that I joined U.P.P. - again my father's influence as he was a member of Circle 18 at that time. We did in fact have a spell together in Circle 18, one of the few Father/Son memberships of a circle.

Malaya saw my first purchase of a Praktica, which camera I have stayed with ever since as my main instrument, although I do have, and use, seven other cameras apart from five Prakticas. And if you think that is rash, only three of those were purchased new, all the rest coming as gifts or second hand purchases for less than £30. Although I do all my own colour work, I much prefer Black and White and still get as much enjoyment from producing a print as I did when I first started. When I have time that is - the administrative work as Secretary of two circles plus the Treasurer's job leaves precious little time for photography!

I do carry one small camera with me to work every day in the briefcase - and use it in the lunch hours!

When thinking of highlights in ones photography I suppose such things as trophies and honours come readily to mind. I recall with pleasure the two consecutive years in U.P.P. when I managed to collect the Best Print Plaque. The standard of prints at the AGM is so high that to me it is a real honour to have one's prints selected in that way. But of all the highlights I think that which has given me most pleasure is a complete Family Album dating back to the early days of the family. This I hope will give pleasure to the family long after my other prints have been consigned to the waste paper basket!

I enjoy putting together pictures and words which led me to freelance work some years back. Not on a high pressure basis but as and when I could. Apart from the pleasure of seeing work printed it brings in sufficient (after tax of course) to pay for my hobby. Each camera or piece of new equipment is made to pay for itself.

As to the future - well, I expect to have moved to Kent by the time this appears in print. A "new" area, although I spent 4 years there in 1947 to 1951 with many return visits. But fresh fields for the cameras and many happy hours in the darkroom, which, for the first time in 40 years will be a purpose designed insulated building. My photography is a tremendous source of pleasure to me and if it gives others pleasure then that is an added bonus. I am always reminded of the late Roland Jonas' letter to Council during the war when he expressed pleasure to the U.P.P. for allowing him to continue what he considered to be THE hobby. My feelings too.

The Treasurers Account

Having taken over from Rex Hawkes in November 1984 I was appalled to find that of our total membership 78 (19%) had not paid their subscriptions for the current year, 12 (3%) had not paid for 1983/84 and 3 (1%) had not paid for three years.

I can appreciate that there are circumstances which can preclude us paying "on the dot" but this does seem a bit much. May I point out that with a Financial Year of 1st July to 30th June we already allow 2 months grace as the renewal form sent out with the AGM papers clearly shows that subscriptions are due on 1st September each year. At the time of writing there are still more than 20 members who have failed to pay. I must point out that this places an unfair burden on those who do pay on time and for all members and Secretaries I would make the point that under rule 7(c) of our club those who have not paid within 6 months (8 months including the 2 months grace) are deemed to have forfeited their membership. This has now been applied to 'members' still outstanding.

As with any society whose sole income is subscriptions, we rely upon those subscriptions coming in in time to meet our bills. It is most awkward to have to delay payment until such time as monies are received. Council attempts to keep subs. at their barest minimum but with the major part of expenditure falling before Oct. each year it is essential that payment of subscriptions are received promptly. Please help us to help you.

The U.P.P. Accounts presented each year should reflect our Financial Year which is 1 July to 30 June. Due to circumstances beyond his control, Rex was forced to prepare accounts to 19 Sept last year. I will prepare accounts from that date until 30 June, which will be sent to you with the AGM papers, and then to accord with our financial year thereafter. This will give you ample time to tear them apart and prepare questions for the AGM - at which I shall be present with a large cash box, a supply of ties and the Subs records. Hope to see you there. When you have had a chance to look at the accounts, if you consider that they could be improved then please let me know and I will incorporate any improvements that I can. I merely ask you to bear in mind that like the majority of us I still work and spare time is at a premium.

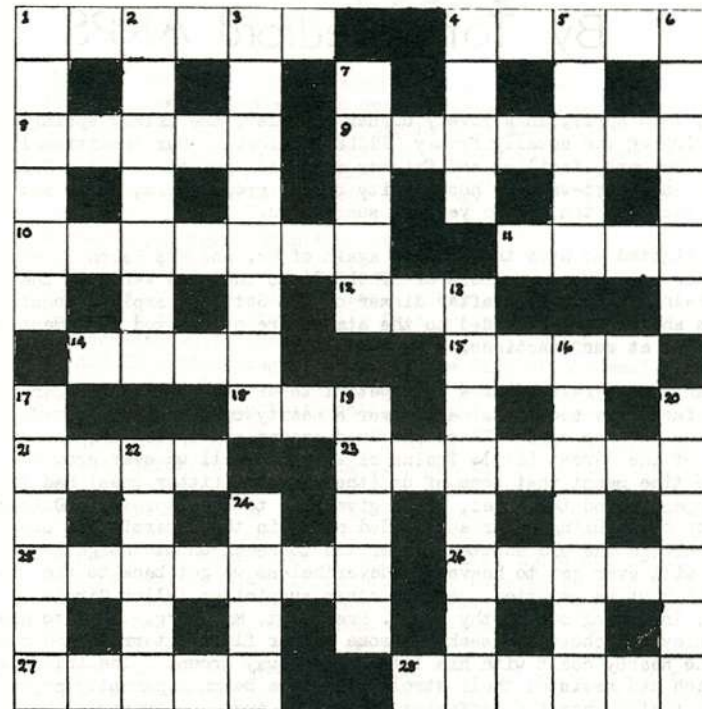
Continually rising stationery costs, a degree of uncertainty about AGM costs due to ILEA pricing policy and other general increases means that our 'bare minimum' surplus each year may be insufficient to meet our commitments. I am currently budgeting for the next three years and on completion of this task will advise Council accordingly as to the future requirements with regard to subscriptions. It is increasingly obvious that where late payers are concerned there must be a discriminatory subscription as the average cost of three or more hasteners bites hard into monies earmarked for other purposes.

Let us hope my next 'Account' in the 'Little Man' brings better news! I will close with a reminder that you get what you pay for - or don't as the case may be!

Sincerely
Quian

CROSSWORD

COMPILED BY JOHN MURDOCH



CLUES

Across

1. Early speed merchant, causing injury ? (6)
4. Photographic aid if light (5)
8. Illuminated floral arrangement (3-2)
9. Kind of infra-red imaging (7)
10. Weighty unit; it is in dynes oddly enough (7)
11. Song sung by Mary in Italy after the first of March (5)
12. Factor of exposure used with 10 to display curves (3)
14. Coloured actors ? (4)
15. Upfront camera movement (4)
18. Was reversed to supply cutter (3)
21. Zeiss's saintly image (4)
22. What the farmer gave his stout wife ? (7)
25. Lady's camera (7)
26. Axe head in Isle of Man as a rule (5)

27. Splendid if followed by fast time (5)
28. Ponder over a French Spirit (6)

Down

1. All the bird watcher features in films (6)
2. Circular tour and construction (7)
3. Images from the D & P merchants (8)
4. Sounds like average expression (4)
5. Occasionally old but often in darkroom (5)
6. What to do when the film's finished (6)
7. Alcohol content of Abernethy liqueur ? (5)
13. Measure of successful student (8)
16. Religious group and I on a snip (7)
17. Group - of photographers - exhibiting confusion ? (6)
19. Cape seen in now rather remote part of Scotland (5)
20. Surrounded and falsely incriminated (6)
22. Resistance to one way current flow (5)
24. Kind of order associated with knights (4)

Completed Crosswords to the Editor - all successful solvers will be published in the next Edition. If you do not wish to remove the page solutions on a plain sheet of paper will be accepted. A Club Tie will be presented for the first correct solution drawn from a hat at the A.G.M.

CIRCLE 20 RELAX IN WALES

By Tony Redford ARPS

On Friday, 19th April, in a lovely corner of Wales, the frisky spring lambs witnessed the re-gathering of the equally frisky CIRCLE 20 flock. Our traditionally large contingent of members, families and friends descended upon the Dolgoch Falls Hotel where the fine food and heart-warming hospitality of the proprietors, Terry and Pauline Hale, had drawn us back for the second year in succession.

We were delighted to have the company again of Mr. and Mrs Ralph Couchman who had stayed on after introducing members of CIRCLE 36 to the same venue on the previous week-end. Ralph's slide show after dinner on the Saturday amply demonstrated his inventiveness and humour and added to the atmosphere of relaxed merriment which has always prevailed at our functions.

The mild annoyance felt after a mean petrol thief had visited the car park on Friday night was in fact very soon dissipated over a hearty breakfast on Saturday, during which plans were made for the day. These revolved around a proposed trip on the Talylyn Railway, one of the 'Great Little Trains of Wales' - will we ever grow up? A mid-day departure time meant that some of us (the younger, fitter ones) had time to scale the steep slopes behind the hotel, which give rise to the impressive Dolgoch Falls. The attraction of tumbling water and wooded paths in the intermittent sunshine encouraged us to exercise the old shutter finger and to reach untold heights - as close as most present will ever get to heaven. Nevertheless we got back to the station in good time which, it must be reported, certain other auspicious fellow Circle 20 members failed to do, including our worthy U.P.P. President, Mr. Berg. Due to his dubious fitness, Stanley had chosen to seek out some rather flatter terrain and consequently headed for the nearby coast with his little breakaway group. The initially favourable tail wind which had assisted their stroll along the beach apparently proved too much of a delaying factor when they affected their 180° turn. However as he is such a fine president he was forgiven, even to the extent of certain members, who normally only wear a tie to keep up their trousers, succumbing to his pressure to buy a U.P.P. tie of which he just happened a case full in his boot.

As always, the week-end came to an end all too quickly, as we prepared to scurry off back to our own particular part of the country the handshakes and good wishes were warm and sincere - all undeniably pleasant people. Isn't that what U.P.P. stands for?



FLASH

'Quality in Flash Work'. We see a lot of exceedingly good flash shots, especially of insects. But there is a general tendency to dense shadows, and monotonously repetitive lighting. Philip and Andy, in particular have tackled this problem with a second flash head, and I have the greatest admiration for some of the work they have produced. I think there is a problem to be taken seriously here. Let us value our shadow detail, and let us have some variety in our lighting. In general, how do our slides measure up to the 20 x 16 exhibition print in technical perfection and attention to detail - we enlarge them much bigger than that after all.

High Speed Flash. We all, I think, use small, relatively low voltage, commercial EF units giving a flash duration of 1/500 - 1/1000 sec. This stops camera shake and reasonable subject movement, but won't stop really fast action, no-one in NHC2 has yet matched S.C. Bissrot's black-and-white shots of bats or moths in flight, as far as I know. The answer is either an old EF unit dating from before the days of the small light capacitors that go into the modern low-voltage units - or build your own (having first acquired the know-how to build something that won't kill the operator - a serious warning)

Flash Shadows. I notice the question of flash shadows has come up again in the crits. Surely the point is not the 'hardness' of the shadows, but the fact that they are produced by a light-source identifiably different from the sun. The flash-tube subtends a much larger angle at the object than the $\frac{1}{2}^\circ$ or so of the sun, and so produces much softer-edged shadows. Where the shadows are merely a bit soft-edged, then criticism is perhaps merely niggling. Again, when the flash-tube is so close that there are hardly any shadows at all the result is usually entirely acceptable - this applies to most of our shots of small insects. I suppose one has few preconceived ideals about the 'natural' lighting of these small objects, and the very close flash-tube gives much the sort of lighting that might be given by a partly shaded sky. The problem arises in the half-way situation - the shadows are strong but have a very wide penumbra which shows at once that the light source is of a size never encountered in the natural way of things, and worse still, not isodiametric. This is not merely an intellectual objection; I find (and obviously some other people do likewise) that these unnatural shadows rivet your attention - in rather the same way as a movement seen through a gap in the top of a hedge round the next bend when you are driving. But in the one case the distraction is relevant and calls your attention to a hidden danger, while in the other it spoils your enjoyment of a picture.

Un-characteristic Shadows. The first characteristic of flash shadows that one thinks of is their density. But the shadows cast by the sun shining out of a clear blue sky can also be very dense, especially at high altitudes. Conversely, one can lighten flash shadows with a reflector or fill-in-light, but they remain obviously flash shadows. The answer seems to be one of Derek's PF 1s with some form of completely diffused fill-in; a bare bulb in a white umbrella might do the trick.

Why Flash? There are several answers to the implied question about the use of flash for close-ups - or rather, the answer is dictated by several inter-acting factors. Even in bright June sunshine, the exposure for a 1:1 close-up using tubes or bellows can hardly be shorter than $\frac{1}{2}$ sec. - or exceptionally $\frac{1}{4}$ sec. - at f/22. If there is the slightest wind, movement of a flower on a relatively slender stem like that of an orchid which would pass unnoticed in a 'portrait' (at a scale of say 1/5 or 1/10) will produce a quite unacceptable loss of definition at 1:1. Furthermore, it is a finicky job setting up a camera on a tripod in precisely the right position for an object as small as this; one can vary the viewpoint and distance quickly and easily with the camera held in the hand. Again, long extension and close working distance makes the whole set-up vulnerable to slight vibration of the camera and tripod. I much prefer natural lighting for plant photography at "normal" distances, but - from experience - and much trial and error in the past - almost always I use flash for anything approaching life size. In principle, of course, one could often get round the problem of black backgrounds by using a second flash suitably placed with a slave unit.

Why Flash ? II. I use flash for my entomological photography because to do the sort of work I want to do, I simply have to ! I have no interest in impeccable butterflies in studios, nor in subjects confined in fish tanks, although I have no objections to such methods on ethical grounds. What I enjoy is to tramp over the country looking for action shots of nature.... the pompilid wasp dragging its spider, the spider binding up its fly, the leaf-cutter bee cutting its leaf, the ant scurrying to safety with its grub in its mouth, and so forth. Of such stuff are interesting lectures made for the winter months, and in most cases the action takes place literally "in a flash", and that's the only way to capture it pin-sharp on film.

Through Water. The secret of taking flash shots through a water surface (or through the glass of an aquarium tank) is to avoid the particular range of angles which gives reflections within the field of view. This means having the flash out pretty obliquely to one side if you are shooting at right angles to the water surface. It makes life easier if you can shoot at an angle to the surface. The thing to watch then is that you don't shoot too obliquely, because the water acts as a non-colour correcting prism and can produce noticeable colour fringing.

Twin Flash. I am finding the twin-flash set-up with the Metz 181 and the Sunkak GX-17 is working very well, and now I am using it all the time on insects. The main problem is making sure that the fill-in light mounted close to the lens is not screened from important parts of the subject. In practice it is quite easy to hold the small fill-in flash a finger's width away from the lens on the opposite side from the main flash, and this generally does the trick, but I intend to make up a small aluminium bracket which would be more positive and easier to handle. I have experimented a bit with the relative intensity of the two flashes, which in fact is not very critical. Two layers of hankerchief over the fill-in flash gives fairly strong shadows still with quite good detail; full light from the GX-17 (about 2/3 stop less power than the 181) gives only faint shadows from the main light, but still leaves some modelling and in practice seems to work very well with most subjects. There were a few occasions while we were away when I should have been glad of the greater working distance of a 100 mm macro - and others when I was glad of the lightness and handiness of my own 50mm.

Uncomplicated. My advice for what it is worth is to keep flash equipment as simple as you can. You can get very good insect slides with a single flash, provided the flash is in the right place - that means you have to take the pictures when the light will be in the right place, and be strong minded and not take the ones where it won't. One soon gets the knack of discovering which lightings will work, and which will not, though it is frustrating to have to miss good poses merely because the lighting will be wrong. The above set-up, with a pair of identical flashguns on opposite sides of the camera avoids this problem, but personally I am not keen on lighting equally balanced from the two sides. It is efficient and usually inoffensive with insects, and it does leave you free to concentrate on what the insect is doing and forget lighting when you are working in the field. It can get a bit sameish if you see a lot of it, and on occasions it can produce tiresome and unnatural looking crossed shadows. My own preference is for a compromise with a weak fill-in close to the lens on the opposite side from the main flash, but this again means you have to choose the pose to suit the lighting (or at least is not antagonistic to the lighting).

Backgrounds for Flash. The most convenient way is to select your subject where the background is close behind the subject and the light from the flash spills over to illuminate the background. Alternatively an "artificial" background may be moved behind the subject. The intensity of illumination may not be quite so bright but a slightly subdued background often enhances the subject. One technique you may find useful is to attach a piece of sticky white paper to the side of your flash unit aligned in the direction of firing and along the 'axis' of the flash; if this piece of paper is 'lined up' on the subject then the bulk of the power of the flash will fall mainly behind the subject but will still throw enough light on the subject to give adequate exposure.

Golden Oldies

By Doug Cranston LRPS



Three years ago a cousin of mine from the south came to visit us for a week's holiday. Knowing that I was a fanatical photographer, he brought me an old camera which he thought might be of interest.

The camera was British made in the early '30s, took a six exposure roll of 16 mm. film, had one shutter speed and a simple glass meniscus lens with an aperture of F 11. The whole camera measured 2 1/2 X 2 1/2 inches and was fitted with a frame finder. It was the well known Coronet Cameo. I thought I would try it out. Fortunately there were a couple of spools, with backing paper, inside. So I bought a Kodak 110 film - which is 16 mm - and made up a suitable film.

As it was such a small camera to handle, I constructed a small cradle, fitted with a tripod bush, so I could mount it on a tripod. I was now ready to take photographs. I made six exposures on various subjects, keeping the film window covered with black tape, as the red window fitted would not have been safe with to-day's panchromatic film.

Having exposed the film, my next problem was how to process it. As I have only a 35 mm. Paterson tank, I cut a piece of old 35 mm. film; and, in the dark, fixed the 16 mm film to it with a staple at each end, then loaded the film into the tank; the 35 mm film acting as carrier for the smaller film.

It was processed as if it were a normal 35 mm film, in Acutol, fixed, washed and dried. Believe it or not I got six reasonable negatives. They would have been perfect but for some fog apparent on the edges of the film; caused by the two halves of the camera not fitting accurately. However I managed to enlarge two of the negatives up to 4 X 4 inches and they were very pleasing.

At this stage I was struck down by the dreadful disease called, "Old Camera Mania".

Three years and 17 veteran cameras later, I am still looking for these relics of a bygone era. My collection now dates from 1890 to the early thirties, every one in working condition. When I retire shortly, I intend to use these cameras to see what I can produce with them. I shall, however, be reconditioning them where necessary.

How does one come across these little gems ? I haunt the local open-air markets and friends pass examples on to me. I do not go to dealers as they appear to corner the market and ask ridiculous prices which I cannot afford. It is a fascinating hobby,

as one is delving into the past and one discovers points that are truly amazing.

My most prized camera is one I was given recently by the Art Director of our local Museum and Art Gallery. Called the 'MIDG', it was manufactured in 1902 or a little later by W. Butcher of London. It is a magazine box camera taking plates, in very good condition and perfect working order. It has a rectilinear lens and a built-in auxiliary close up lens. And an adjustable speed control, the mystery of which I have not yet solved. Also in my collection are three Kodak folding cameras, dating from 1912 to 1918. One, in lovely condition, is a quarter plate with a rising front and a pneumatic shutter.

A little gem in my collection is an Ensign Midget, a folding roll film camera, using E 19 film, a three speed shutter, reflecting and frame finders and a F6.3 lens. This came on the market in the early thirties and cost £2-10-0d in old currency.

Recently I received an unusual camera. British made by R.F. Hunter, in the early thirties. It was one of the first to be fitted with a plastic 2 1/2 inch F6.3 lens, made by Beck. It has an all Bakelite body, and a metal guillotine type focal-plane shutter operated by gravity. It is unusual because the three speeds are obtained by holding the camera in three different positions. These speeds are marked as 1/25, 1/100 and 1/450. You may have guessed by now that it is the PUMA SPECIAL. But whether or not it ever gave sharp pictures is anybody's guess, as the shutter goes off like a bomb and the whole camera jumps!

I have one or two early box cameras and a Super Ikonta, early thirties again. I am hoping that one of these days something really exotic will drop into my lap, like an old wooden plate camera, which up to now I have been unable to find.

It is really surprising how collecting old cameras gets hold of you, every one you come across has character, which cannot be said of to-day's soul-less, computerised marvels; a bit like steam trains compared to the modern Diesels.

I am hoping to come across more of these old relics in the future, as this is going to be - hopefully - another extension to my hobby of photography now that I have retired.

Criticism

By Glyn John ALA ARPS

Postfolio membership requires us to, 1. Pay our subscriptions on time. 2. Enter 12 slides/prints annually - depending on the type of Circle we belong to. 3. Criticise and mark the entries of our fellow folio members.

The Concise Oxford Dictionary defines a Critic as, "One who pronounces judgement; censurer; judge of literary or artistic works, especially professional reviewer of books, &c; one skilled in textual criticism."

Pogets Thesaurus of English Words and Phrases, mentions (under the heading Critic); "Judge, adjudicator, arbitrator, umpire, referee, surveyor, valuer, appraiser, adviser . . ." but strangely does not mention assessor or evaluator - which terms I believe suit us best.

Unfortunately, too many of us still think of the critic as one who is always looking for faults - as the following quotation states:

"I have looked at this print for at least ten minutes, but can't find any fault with it" (!)

- Some humorous definitions of a critic are:
- "One who never leaves a turn unstoned"
 - "One who is quick on the flaw" and
 - "One who goes places and boos things"

A so called 'crit' which tends to annoy me is, "Not my cup of tea". But on one occasion I had to laugh when a still-life group of mine, of wine bottles and glasses,

gained this remark!

The use of such remarks have little or nothing to do with assessing the merits or demerits of a print or slide. Unfortunately, what we like or dislike tends to cloud our judgement. What we need to do is to cut the criticism and do some sympathetic evaluation instead.

Traditional Natural History Club

Photography

From C J Dawkins FRPS

Ernest Emmett Secretary of Circle NHCC 2 was most interesting and provocative in his Circle Notes in the Summer '84 Little Man, because he seemed to be 'sending up' traditionalism in Natural History photography. He was commenting on top prize-winner Idris Bowen's notebook remark that N.H. competitions seem often to be won by non-N.H. specialists. This was attributed to the stereotype fashion, or rut, among N.H. Gold Labels for, "Crisp closeup detail of single organisms rarely doing anything interesting"; he also mentioned (and I suspect deplored) the, "Thumbs down response to experimental slides, even though approved in the Slide-sheet". He implied that both these fashions were reflected in Gold Label voting, but did not necessarily influence outside judges; hence perhaps the non-specialists winning the prizes.

I was delighted to see this article because I had just before written in a similar vein in the Circle 24 notebook (the 'Contemporary Circle', concerned with new approaches to photography; N.H. only coming up incidentally). Several slide commentaries had displayed what I call the absurd tradition that N.H. photographs have to be all-over sharp and factual; e.g., "Too explicit; more like N.H." Factual is obviously helpful for identification of plants and animals, but how often are Camera Club N.H. pictures taken for this purpose? Let us admit that the vast majority are taken for the challenge; to show off, or at least to try out, equipment and technique, to compare with other club enthusiasts or to please the Judge's expected whims. Unless of course N.H. is regarded as training for beginners in close-up, for which purpose needless to say it is invaluable, and I have no doubt that we have all cut our teeth on that ploy. But between this level and Sam Huskins or Heather Angel, or where it is used to further the frontiers of science club N.H. is normally little more than testing out of technique. Like photographing the works of watches! (Dedicated naturalist collectors, recorders of rare sightings, researchers etc. excepted, naturally.) It is an unconscious human response, if you like, to (a) the barrage of hidden persuaders in the photographic press pumping the fallacy into us that the ultimate success in photography is obtainable only with the ultimate equipment, and (b) the exploits of club heroes or magazine pictures to be emulated. The Chinese are a step ahead: as one said on being taken to Epson, "In my country it is well known that some horses can run faster than others", and by extrapolation that some lenses or flashguns are better than others. So what? One grows out of cooing and aahing at the glinting of flies' eyes. But with a bit of impressionism, how much more can be contributed, and how much more originality!

This seems to have become rather a diatribe, but I think the sentiment is in accord with Ernest's views. Let me remind you of his conclusion, which was to wonder whether the "safe shots" (the standard all-over sharp ones) win Gold Medals because the voting system, (being fashion-bound and self-conscious - my words-), discourages habitat shots (too much like landscape), and pictorial shots (inappropriate, even if the N.H. quality is enhanced thereby), and wild free shots (unless they are sharp and as well composed as the controlled or contrived ones), and the rest of the daunting list!

Very good luck to the Emmetts and the Bowens; may they continue their leadership out of the rut!

CLUB NIGHT

"I set myself up just for colour printing" said the Competition Secretary, "So although I have the enlarger and print tanks I do not have any trays or a safelight and such. It would be nice to do a black and white print now and then but I don't fancy the extra cost".

"I can't see your problem" said the Secretary. "If you are content to use R.C. paper then process it in your print tank! A test strip will give you the correct exposure for the print and I would suggest Ilfospeed developer for 2 minutes. A quick stop bath and then a rapid fixer for say 3 minutes. You can wash them in the sink."

"How about the safelight though?" asked one member. "Not necessary" said the Sec., "After all, the paper can be taken out of the packet in the dark and final adjustments made with the red swing filter in place."

"Costly way of using chemicals" said the chemist, "I would recommend you save 50 to 60% of the developer and top it up with fresh, save the whole stop bath and fix and return them to their respective bottles each time." "Sounds reasonable" said the Sec. "But I was only thinking of the few odd prints not a full session."

The Treasurer listened with interest, "You know, the same applies to monochrome worker who wants to do a few colour prints. After all, a cardboard mask over the condensers to support printing filters would suffice even with an old enlarger without a colour drawer. The main drawback is the lack of a print tank but that can be overcome with trays. A dark plastic tray, preferably black and thick, with a size larger tray inverted over the top of it should be just the job. Once the print is exposed and in the dev. with its cover on you could even use a subdued safelight - well away from the tray of course. The second hand on your watch will do for timing."

"That sounds expensive on chemicals too" said the Chemist, "But only if you intend doing one or two prints. A good session would use the chemicals to the full and I reckon you could save up to 60% of the time used by drum processing. "How come?" asked one member. "With drum processing, apart from the actual time for the processing you have to add the time taken to wash the drum out, dry it, setting up the next lot of chemicals and so on. With tray processing you could even start on the next print as soon as the first was in the developer!"

"There must be a catch in it!" said the President, "Just as there is on the door! Last one out locks up!"

B.H

Going Round in Circles

Circle 6. The year started bright enough with 13 members who were all eager for those Gold Labels, which were eventually shared by nine members.

After several attempts to get a rally off the ground in the last few years, it was decided to send out a questionnaire, the answers were varied, but the majority were in favour. It was the venue that caused the problem, in the end Buxton was chosen, during the last two days in March. The final number has not been decided yet, but no matter how many, this year the rally is on.

It was late in the year that we lost one member, but in a few weeks we had gained three so now membership is 15, room for just two more.

Glyn Jones' landscapes are a regular feature of our boxes these days, and I have a feeling he is not far off getting his first G.L. in this Circle, and many more will follow.

The notebook is always full and interesting, as a tailpiece Les Dodge always includes one of his unusual pictures to give us a chuckle.

The roll of honour this year started off when Peter Crossley was awarded both Circle Certificates at the A.G.M. The League Championship Trophy was won jointly by Peter Crossley and Alan Challinor, and the POTY Trophy was won again by Joan Warren.

Overall it has been a good year for us, but alas, there was one black spot at the end when some packing material was included in our panel of prints, after drawing Council's attention to this there was no apology forthcoming, only lies.

Our Set Subject boxes seem to be a success as everyone contributes, next year should be quite interesting, Stewart Holden has given us. "Worms Eye View".

Council's Note. With reference to Mr Challinor's penultimate paragraph. It was unfortunate that a piece of packing material (a mounted print) was included in the panel exhibited at the A.G.M. While regretting this the Council feel the error would have been avoided if the entries were sensibly packed in plain cardboard or similar neutral material.

Circle 10. We have had a change of membership since our last notes in September. We have lost two members Dave Bennett and Peter Stevens, both have resigned to devote more time to their respective families. Dave Dent is also missing but we keep hearing rumours that he will be returning to the Circle. We have one replacement, Jim Jones from Chester. Jim is new to folio work but I am sure that he will soon settle down with us to become an established member. We are now 14 members with one vacancy.

The last box returned to me was in a very sorry state. It had been strapped up with four fibre straps, but there was no explanatory note from the Post Office. The notebook was missing plus 10 prints and the envelope containing the Voting Cards, Labels etc. The rest of the prints were all out of their folders and had been literally stuffed in the box. One print had been almost torn in two. A week later I received the notebook with a label stating, "Found at Peterborough". So the Post Office are going to start their inquiries there. I have claimed £5 for any print that is damaged or missing. I feel that it is worth at least that for all the hard work and materials that go in to the making of a 15 x 12 print. Just because we are amateurs does not mean that our time is not valuable.

We are in the throes of arranging our 1985 May Rally to be held at Norwich this year. The hotel has been chosen and the invitation forms have gone out. By the time these notes have been read it will be all over. Hopefully the weather will be better than it is at the moment.

This year saw our John Butler gain his Associateship to the Royal, this is just reward for the hard work that John puts into his photography plus his constant high standard.

Over the years that I have been in Circle 10 I have seen many styles in photography come and go. At the moment we seem to be into Infra Red. This has given a new slant on some of the old subjects. But even with the new trend the standard remains very high. The interesting thing is the wide range of techniques and trends even within our Circle. We go from I/P to Bromoil and from modern European Landscape to old world portraiture couple this with the different styles and ideas from different parts of the country and you have one of the great benefits of being in U.P.P. It is a shame that we can not recruit more young photographers into our organisation. They need it to give themselves the friendship and experience that could only be good for them. We need them to carry on the work of U.P.P.

The general opinion within this Circle regarding Circle Secretary's expenses is that he should be reimbursed for normal circle expenses. Extras such as rallies, newsletters etc., should come from members of the circle itself. We in Circle 10 feel a moral obligation to finance our own rallies.

Circle 17. It is great regret that I start on a sad note. Our faithful secretary, Norman Almond, passed away suddenly in February. He will be best remembered for his untiring efforts on our behalf. His folio notes were both interesting and informative. His knowledge of technical photographic matters and his willingness to impart this was superb, and the quality of his photography was excellent. He will be sadly missed in this Circle. Our sincere sympathy goes to his widow Gladys and his daughter Sally.

By good fortune we found a new Secretariate, a husband and wife team, Sue and Harold Thompson from Great Grimby. They are enthusiastic photographers and are fairly new to our Circle. We are delighted to have these good people.

Recently we had a new member, Colin Sapcote, who will keep some of us on our toes, and we are delighted to welcome back Eric Littlewood, another valued member and friend of our Circle.

We have been unfortunate in losing three valuable members, David Bennett, Dave (Smudge) Smith and Ron Wilkinson (who has moved to Thailand and was married in May to a Thai lady).

Circle 20. Over the week-end of April 20th some 20 odd members and friends of Circle 20 met for our annual "Get-together". For the second year this was held at the Dolgoch Hotel near Aberystwyth, on our previous visit Terry and Pauline Hale had served us well and we had been both well fed and comfortable, once again they helped to make our week-end a success.

The weather was variable being sunny with a bitterly cold wind and with showers of hail at intervals, all the same most of us got negatives which might have possibilities.

Overnight on the Friday we had some troubles. The cars standing outside had some interference from someone trying to steal petrol, some filler caps were forced off and missing and in one case a supply line was cut and petrol stolen.

On Saturday evening Ralph Couchman gave us a first class A/V Show which everyone enjoyed. We also took the opportunity of having a group picture, taken by flash as it was a bit chilly for standing outside as we did last year.

On Saturday some of us potted around in the morning then used the Tal-y-Llyn railway travelling up to the end of the line and finding a nice walk at the end we also found a shower of hail. Others went off to locations discovered by Ralph in the previous week.

My next job will be to find us a suitable venue for next year. Maybe a computer would be helpful. Our wants are; ease of access from places as far apart as Cumbria and the South Coast, a nice hotel with a friendly host, good cooking - and fairly cheap too! Also local photographic possibilities without using the cars. Good weather would be an advantage. Can there be TWO places in the British Isles which cover (most of) these requirements?

Circle 21. The loss of three members through ill-health and pressure of work has brought the Circle back to its membership total of 1983 but the standard remains high as always with the fight for Gold spread well around.

It had been hoped we would manage a mini-rally in 1985 but again pressure of work and a resignation prevented what has always been in the past an enjoyable meeting.

The Notebook seems to be thicker than ever, thanks to the efforts of those ex-Circle 1/5 members who joined us when that Circle retired. New blood in the Circle has brought about a greater variety of prints and views with benefit to everyone. It is a pleasure for the Secretary to be able to put out each box knowing that in three months it will turn up with an interesting batch of prints, a full notebook and no problems. I really must find out what happens to it in those three months!

Circle 29. The Circle has not changed a lot over the year except for the temporary (we hope) loss of Geoff Hodgson and Steve Wright due to moves and family matters. Despite relatively low numbers print standards have been very high, and we manage to take the Best Small Print Circle award at the last A.G.M.

The Circle is proud to remain with the 12 square inches of photographic paper envisaged by our founders in U.P.P. - indeed, we would point out that one of the Leighton Herdson Trophies collected by the Circle was on just eight square inches of paper. It is entirely irrelevant that at the time there were a high proportion of Scottish members!

No rallies this year but the Circle remains in good health, a full notebook and runs itself - for which the Sec. says, "Thanks".

Circle 36. "Digging for Gold" is the name of the game enjoyed by members of Circle 36. First there is the contest for the U.P.P. Gold Labels. Of the 200 odd slides entered during the year no less than 32 scored 65% or over; and this in a critical circle where marking is severe. Even 70% was not enough to ensure a G.L., as 18 slides made this grade. In fact the lowest score to earn a Gold Label was 71.25%.

But then there is an extra activity enjoyed by many members of the Circle, entering International and National Open Exhibitions. Thirteen members were successful in this pastime during the past 12 months, the total of transparencies "Accepted" must be well into three figures, including many Highly Commended and Certificates of Merit. Of course, Gold Medals are the aim, but with one only - or at the most two - awarded in an entry of 5,000 or more in one Exhibition a Gold Medal is an honour indeed. It takes an exceptional picture to achieve this standard. Cliff Steer has managed this seven times during the year with his slides, "Urgent Journey" and "Spectre". As a Member said in the notebook, "Cliff has the happy knack of being able to produce really effective winning Exhibition pictures. It is the result of a lot of deep imaginative thought and many hours of dark-room work coupled with great manipulative skills".

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Details of U.P.P. Circles

Compiled by Arvthur Gunnew

<u>SMALL PRINTS</u>	<u>Circle Nos.</u>
Up to 12 sq. ins on 7" x 5" Mounts.	29
Up to 7" x 5" General Interest	7 21
Up to 7" x 5" General Interest Monochrome only	9 17
Up to 7" x 5" General Interest - Non voting	30
<u>LARGE</u>	
Up to 10" x 8" Sports and/or Action	16
Up to 10" x 8" General Interest	3 11
Up to 12" x 10" General Interest	2/25
Up to 15" x 12" General Interest	6 8 12 14 18 20 22
Up to 15" x 12" General Interest - Monochrome only	10
Up to 15" x 12" General Interest - Colour only - Bi-monthly	4
Up to 15" x 12" General Interest - Colour only	19 26
Up to 15" x 12" General Interest - Unmounted - Quarterly	Anglo/Australian
<u>COLOUR SLIDES</u>	
35 mm. General Interest	23 28 31 32 33 34
	35 36
35 mm. Contemporary, Non voting - Quarterly	24
35 mm. Natural History only	NHCC 2
Up to 2 $\frac{3}{4}$ " x 2 $\frac{3}{4}$ " General Interest	27
Up to 3 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ " Natural History only	NHCC 1

Part 3 - The Roving Eye

The sailor returning home from a long voyage, or putting into port in the course of one, has we are told a roving eye, and this snippet of Proverbial Wisdom is intended to be understood in a sense which is naughty as well as nautical.

It is difficult to look another person in the eyes without attracting their attention but if you can do so you will find that the eyes are seldom still for more than a moment. Our eyes do in fact move in a series of jumps, resting briefly on anything of interest then skipping elsewhere.

This restless tendency is rooted in the Biology of our evolution. Observe the birds feeding on the lawn, or at a bird table. They take only a few pecks at the food before glancing quickly from side to side, pausing from time to time for a longer survey of the sky and all around them. The slightest sudden movement is enough to alarm them. A picture must appeal to this restless eye, and one aim of composition is to exercise some degree of control over it by understanding how it works. Faced with a blank rectangle the eye flits from corner to corner around, and across it. The movement from one corner through the centre to another corner is, of course, the diagonal of the rectangle.

This natural movement provides the key to a system of intersecting lines which lead the eye from point to point within the frame enabling the artist to use it as a geometrical framework on which to build a picture in which each item is related to other items, and to the frame, and which is therefore logically and visually coherent.

The spectator may be quite unaware of this underlying geometry but he cannot escape unconsciously "feeling" its effect. This is what is meant by the vague phrase that "each part of a picture is related to every other part of the picture". Other relations exist but this is the most fundamental of all.

The crossing of the diagonal defines the centre (fig.1 below), and this readily

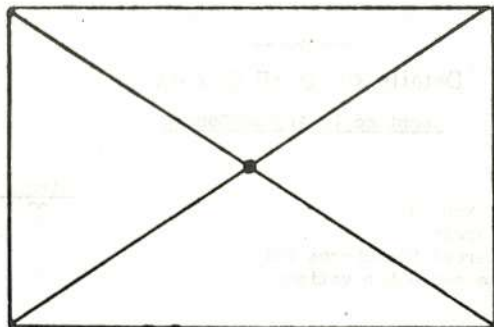


Fig.1.

suggests the division of the frame into half either vertically or horizontally. In figs. 2 and 3 (top of next page), each of these divisions has its own diagonals. If these are superimposed, a system of natural subdivisions takes place which may be continued indefinitely forming a framework on which important points and lines of the picture may be placed giving the sensation of visual order and coherence which we require.

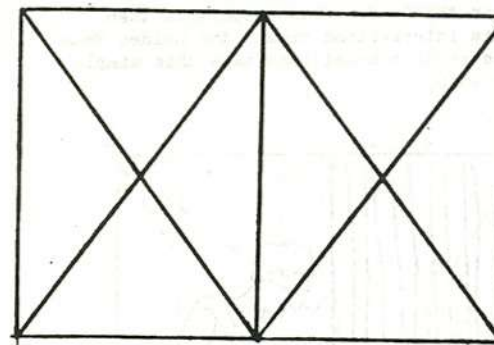


Fig.2

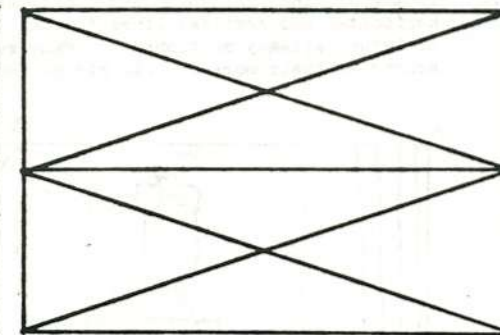


Fig.3.

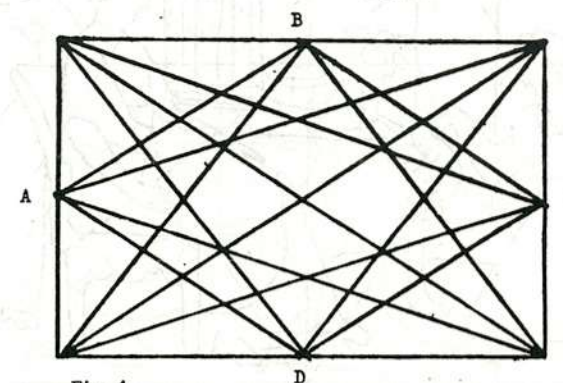


Fig.4

This system is known, technically as the Armature of the Rectangle.

A most interesting relationship is perceptible if one main diagonal of the whole frame is crossed by one of the half frame:-

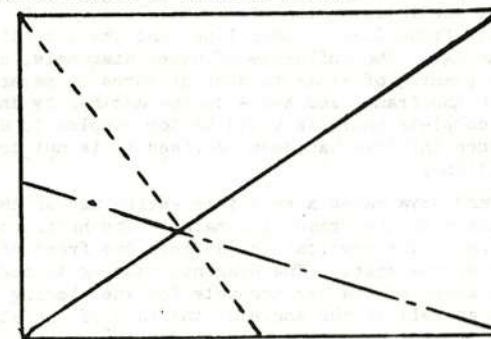
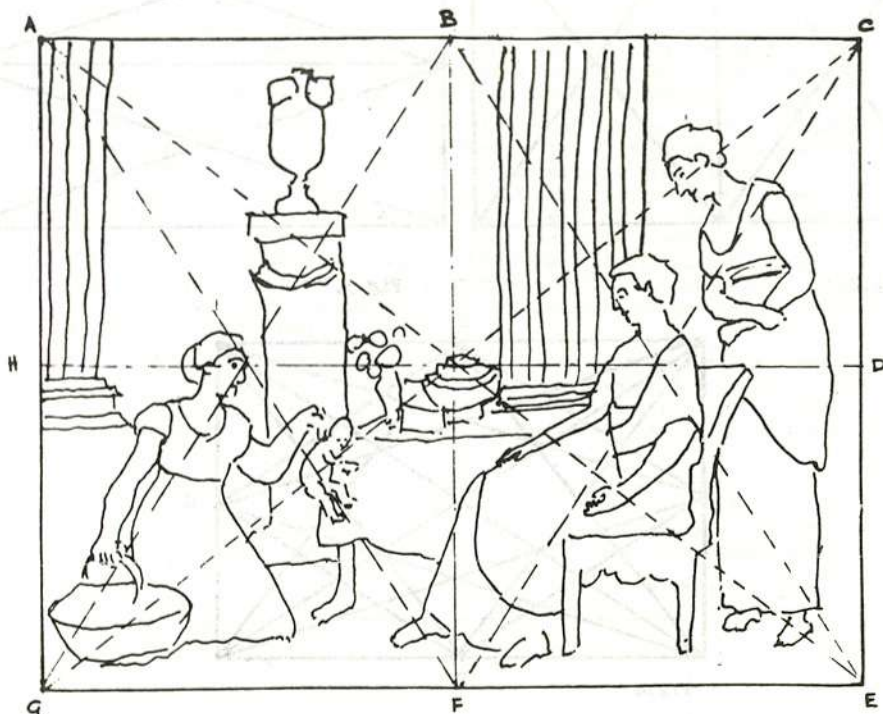


Fig.5

when the crossing point will be found to occur at the "thirds" division whichever diagonals are chosen.

SIDELIGHTS ON COMPOSITION continued...

If the original rectangle has its sides in the Golden Mean proportion then horizontal and vertical lines through this intersection create the Golden Mean Divisions already mentioned. Many successful compositions have this simple scheme as their more or less hidden foundation.

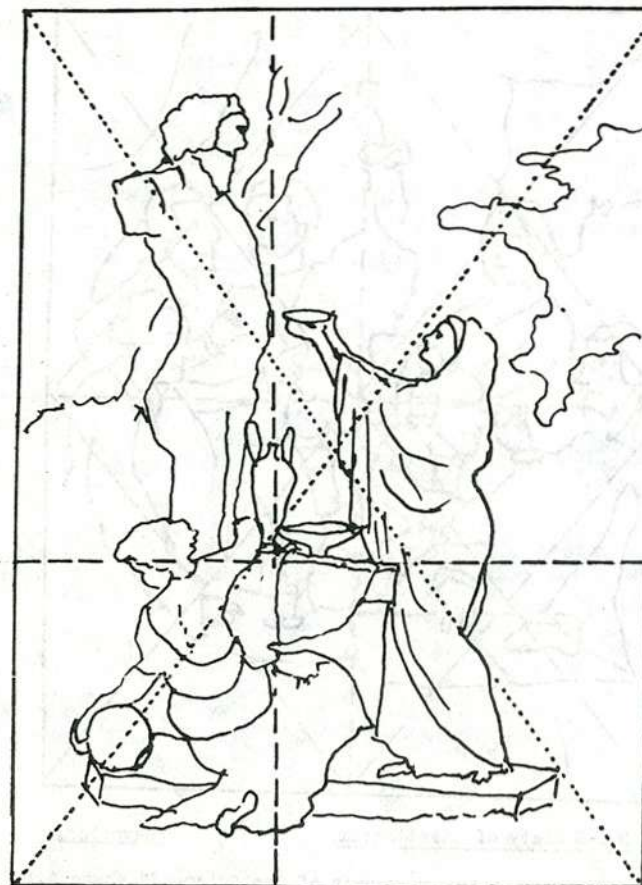
The Cupid SellerJ.M. Vien

"The Cupid Seller" by J.M. Vien shows the Cupid, the very obvious centre-of-interest, placed at the intersection of the main diagonal C. G. and the diagonal of the half-frame A.F. Other lines and the attention of the women reinforce this placing. The influence of other diagonals, and of centre-lines can be seen. The placing of limbs in such pictures is never random. All of them are related to the frame, and hence to one another by an extension of the basic system. A complete analysis would be too complex to demonstrate in a small sketch but once the idea has been realised it is not too difficult to perceive many relations.

In "Sacrifice to Pan" Goya makes a very interesting use of the Golden Mean rectangles in relation to the frame diagonals. The horizontal G.M. division places the table-top. The vertical one defines the front of the statue of Pan and the centre of the vase. The diagonal passing through the centre of the small circular shape of the jar accounts for the placing of both arms of the seated figure, as well as the angle of the face of the standing one. The remaining diagonal is indicated by a fold of drapery, and by the shoulder of Pan. The outline massing, and balance of the group are not our concern at this time, but the beauty and clarity of Goya's ideas are strikingly evident even in this small, rough, sketch.

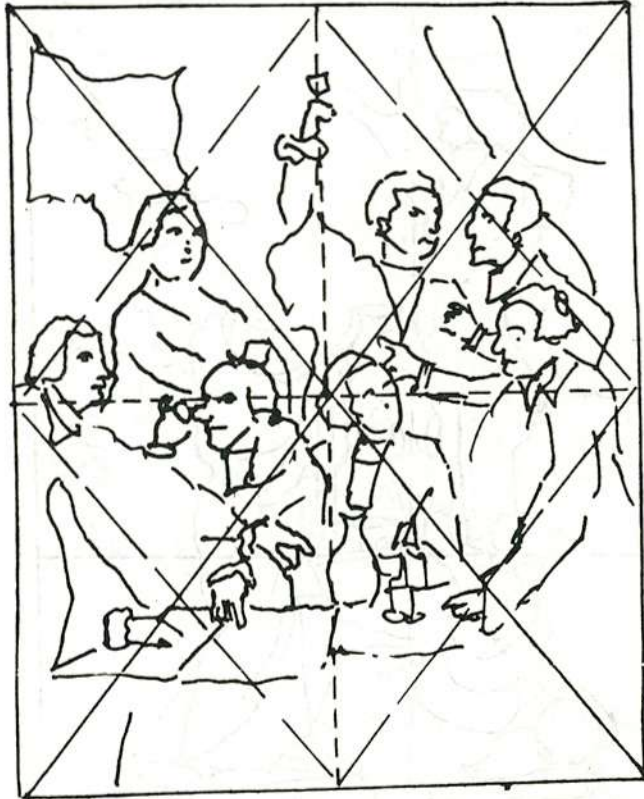
SIDELIGHTS ON COMPOSITION continued...

By John J. Brady

Sacrifice to PanGoya

It was, I believe, the late Kenneth Clark who, pronounced the dictum that a picture should provide "Beauty for the eye and concentration for the mind". "Sacrifice to Pan" provides an excellent example of both.

(Continued on next page...)



The Society of Dilettantii

Reynolds.

Reference to fig.4. reveals the emergence of the "diamond" shape A.B.C.D. This shape is frequently used to enclose a group of figures. This may be seen quite clearly in Reynolds "The Society of Dilettantii". The vertical centre line is suggested by the raised glass and the decanter below it, the horizontal one by the chins of two figures and the eyes of two more. The main diagonals of the frame fit into the scheme and many other relations can be traced. Such arrangements may also be analysed in terms of related triangles but that is another story of which more in due course.

The sketches in this article are all by the author. The paintings mentioned may all be seen at the Min Gallery, 60 Rushett Close, Long Ditton, Surrey.

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