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The Official Magazine of
THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

The Little Man

DIAMOND JUBILEE 1991





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PRESIDENT'S VIEWPOINT

Trrr ! Trrr ! It was Saturday evening, I had settled down to watch the Telly when the menacing trill of the telephone roused me to "Full Alert". If it was a Double Glazing girl or a Time Share Rep. I'd give them a piece of my mind ! But no, it was a Scottish burr, which a lifetime working in the south had not blemished. Our Editor was ringing from Perth to remind me he was waiting for my contribution to the Little Man. I was contrite, it should have been sent off some weeks back. I could only apologize and promise immediate action.



Actually I am not sure, "President's Viewpoint" is an apt title. Not that I have no viewpoint; I have. Many ! But as President I try to reflect the views of all 450 members rather than my own. When reflecting on the preferences of one particular section, the remainder of the members and the aims of the Society have to be born in mind. Perhaps "President's Panorama" would be more fitting.

Listening to remarks after the A.G.M.s and in response to a number of letters from members the Council decided to tighten up the arrangements for the presentation of awards and certificates. Winners will be notified and only those who confirm they will be present to receive their award will be called. Trophies not claimed will be distributed via. Circle Secretaries .

I must mention here my delight at the presentation to Stanley Berg of the Award of the Photographic Alliance, by Stuart Pickford. A longer report elsewhere. The presentation made before Council - eleven dedicated photographers - and not a camera between us to record the event !

I was disappointed at the response to my request for thoughts on taking the A.G.M. out of London. Only five replies, and of those only one in favour. So it must be assumed that the vast majority are satisfied with the present arrangements.

According to my Diary, Summer is here, so good photography to you all. Wet reflections from pavements and puddles can make pleasing pictures.

Ralph

EDITORIAL

Looking back - looking forward

This year we have reached the ripe old age of sixty!! Our silver jubilee for those who think in such terms. For others, sixty means retirement and slowing down, but there is no doubt that UPP is just getting into its stride. The engine is almost run in and we are looking forward to the years ahead. But how things have changed since 1931.

I came in a bit later, quite a bit. But in those far off days when I joined, the TLR reigned supreme, mono ruled the roost, there were some colour slides about and colour prints were a very specialist operation. We struggled to make big prints, 20x16. Some even managed from the few 35mm cameras that were about.

Human cussedness being what it is and photography now so "easy", we make do with smaller prints, all be it nicely presented. Someone asked me not so long ago to make him some D163. Apparently our old favourite is no longer available

But back to the nineties. I have occasionally wondered if any circle uses a tape instead of a notebook. Will we soon be putting our photographs on tape or chip? Will cameras, at the moment getting more curious to "traditional" eyes become even more curious? There are rumours that silver the basis of "normal" photography could go. Will cameras that auto-compose as well as auto everything else make our hobby a robot activity? I doubt it. When UPP started, and long before it, what separated the men from the boys was how, when and where you pointed the camera. I can't see that changing. But my crystal ball like me isn't quite as clear as it used to be. But back to earth and 1991.

A FEW FACTS OF LIFE REGARDING THE LITTLE MAN. It aims to appear in January and July. This makes mid December and mid June deadlines for your news and articles. The latter should preferably be about two or three pages. Occasionally I get articles of 8 to 10 pages that some one has spent much time and effort doing. I feel quite upset at having to return same for possible modification. Articles are welcome at any time although as you may have noticed, they mainly appear in the summer issue. The winter issue is, of course, largely taken up with the AGM, GL competition results and so on. I hope to get illustrations, winning prints and possible cover shots from the AGM exhibition. So if I write with a request, please be helpful. We can reproduce colour as mono, if suitable and you are prepared to risk it. Horizontal prints are preferred as I can get two on a page. Half or whole plate prints are OK.

I AM GETTING DESPERATELY SHORT OF ARTICLES. I rely on YOU but do remember that sometimes your efforts may take a while to be published and could be "edited". I have to tuck everything into four page sets. While economy suggested 28 pages, I pushed it to 32 pages, a bumper issue to celebrate. I do have an extra advert! Two "experimental" items are included this time, the minutes of the last AGM and a list of this years' new members. Try and get me a pageful for next time.

V.I.P. NEWS

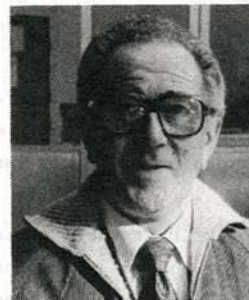
While studying my membership lists and amendments I noticed that our Colin Westgate has now gained his M,FIAP. This is a wonderful achievement. There can't be many MFIAP's around. Last year Ian Platt's was the first in the UK. Congratulations Colin.

And I am told by no less a person than our President that Kath Bull of NHCC2 has received her ARPS. You may remember that last year Kath won the Glenn Vase. Congratulations Kath.

Circle secretaries, who must know what is going on, please let me know of the achievements of your members so that they can be "mentioned in despatches".

V.I.P. GOINGS ON AT COUNCIL

As our President has said in his Viewpoint there were some strange goings on at or rather after the last Council Meeting. A sort of extra special "any other business". I give you the report verbatim from the Secretary.



"Earlier on, the discreet arrival of Stuart Pickford, Hon. Sec. of the Central Association of Photographic Societies, had created some puzzlement, but at the conclusion of Council formalities, he presented himself to the President by saying his was a pleasurable mission on behalf of the PAGB to present the award of the Photographic Alliance of Great Britain to a member of Council.

In hushed silence Council listened to Stuart from a long list of photographic achievements and in particular a citation on all the many years of service the renowned recipient of the award had given to the United Photographic Postfolios of Great Britain, especially during his long term of office as President. Stepping forward, with expressions of hearty congratulation, Stuart was seen to present the Certificate of Meritorious Service to our one and only Stanley Berg, ARPS, APAGB.

Well done Stanley, the award was richly deserved and the certificate a just recognition of all your hard work on behalf of UPP.

The President added his own sincere congratulations, saying that the award reflected much honour on UPP and would be seen by the membership as a just reward for putting their club well and truly on the photographic map.

It was an emotional moment and Stanley did well to respond in his usual immaculate manner before being swamped by his Council colleagues offering handshakes and congratulations.

SPREADING THE GOSPEL - OF U.P.P.

John A. Long, ARPS, Circle 21

I have spent several holidays at Fern Howe, a delightful small hotel in the Lake District and run by David Dent a member of Circle 10. (See advert. giving details--Editor) On my last visit there I met a person who I consider to be the ultimate U.P.P. ambassador, Len Holman, Secretary of Circle 10. Len button-holed every guest there during the week with a view to joining U.P.P. While I have been a keen member of U.P.P. for 14 years I determined to do more to spread the "gospel".

One of my first objectives was to bring U.P.P. to the notice of as many existing Camera Club members as possible and to suggest that they might need a second string to their club activities. I am currently President of the Western Counties Photographic Federation and in the very next newsletter I wrote a piece on the merits of a postal society and giving Noel Frith's address.

As a seasoned lecturer and judge, the next idea was to have the U.P.P. information sheet enlarged to A3, mount it on a board and display it during a visit to a club. Many people have copied Noel Frith's address and hopefully our membership has increased.

The reason for this short epistle is to suggest that all U.P.P. members could become disciples and "spread the U.P.P. gospel". However if you are not on the lecture circuit why not write to the Newsletter Secretary of your own federation and ask for half a page to publicise U.P.P. He can only say no!! But if he says yes you may be responsible for some new recruits.

DON'T FORGET SPREAD THE GOSPEL OF U.P.P.

The GLENN VASE

It is the intention to present a "ROLL OF HONOUR" to the recipient of this award each year. The new name will, of course, be added each year. This method will enable the recipient to retain both the Plaque and the "Roll" for all time as a permanent record of their achievement.

A copy of this is reproduced overleaf.



The Glenn Vase

United Photographic Postfolios of Great Britain

Natural History Trophy

Circle NHCC2 was started in early 1961 by Liz Glenn. She was the first Circle Secretary for this Circle whose members specialised in Natural History photography and it was her enthusiasm and guidance which made the Circle such a great success. Liz was a scientist working at East Malling Research Station at Ditton in Kent.

NHCC2 members were so pleased with the way the Circle had developed under her leadership that on the event of the 50th Folio they decided to reward Liz with a token of their thanks in the form of a little silver vase.

Sadly, a short time later Liz died. Her family returned the vase to NHCC2 and the Circle members decided to present it to the Society to be awarded annually to the best Natural History slide of any Circle in U.P.P., the award to be known as the GLENN VASE.

Roll of Honour

Year	Recipient	Circle	Title of Slide
1971	<i>Idris Bowen</i>	NHCC2	<i>Water Spider Skin Change</i>
1972	<i>J.L. Otley</i>	NHCC1	<i>Dragon Fish</i>
1973	<i>P.Foreman</i>	NHCC1	<i>Papilio helenus</i>
1974	<i>H.Brigg</i>	NHCC1	<i>Willow Warbler</i>
1975	<i>William Gillingham, ARPS, AFIAP</i>	23	<i>Small Pearl bordered fritillary butterfly</i>
1976	<i>Idris Bowen, ARPS</i>	NHCC2	<i>Lacewing Egg</i>
1977	<i>Neil Humphries</i>	32	<i>Red Campion</i>
1978	<i>Miles Langthorne</i>	NHCC1	<i>Greenfinch feeding young</i>
1979	<i>Idris Bowen, ARPS</i>	NHCC2	<i>Frog Tadpole</i>
1980	<i>E.H.'Snip' Ware</i>	NHCC1	<i>Scarce Copper butterfly</i>
1981	<i>John Bebbington, ARPS</i>	NHCC1	<i>Kysticus sp. with small Skipper butterfly prey</i>

Continued Overleaf

Roll of Honour continued

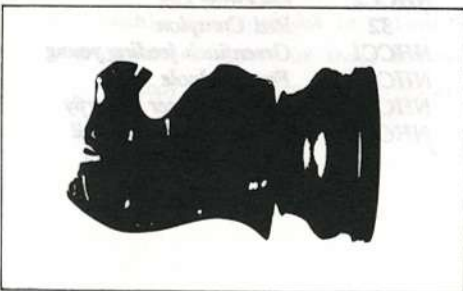
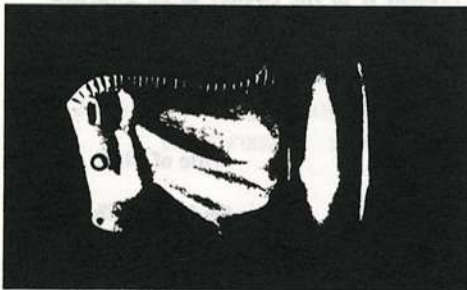
1982 Andy Callow
 1983 David Martin, FRPS
 1984 Idris Bowen, ARPS
 1985 Idris Bowen, ARPS
 1986 Peter Chadd
 1987 Fiona Lee
 1988 Neil Humphries
 1989 Idris Bowen, ARPS
 1990 Kathleen Bull

NHCC2 Wood Ant and Aphids
 NHCC1 Hairy Dragonflies mating
 NHCC2 Wings of Housefly
 NHCC2 Robber Fly and prey
 NHCC1 Land Crab
 NHCC1 Porcelain Fungus
 32 Iguana
 NHCC2 Three Spined Stickleback
 NHCC2 Exuviae of Golden Ringed Dragonfly

THE MAGIC OF PHOTOGRAPHY

Much of the "magic", fun, joy and fascination of photography takes place before and including pressing the shutter. It lies in the inspiration, anticipation and applied knowledge and experience, laced with some hope. Much of it evaporates afterwards. Like golfers and fishermen, it becomes a philosophical looking forward to the next time. If we do have a measure of personal "success" it may be dependent on nostalgia. The real secret of over all success, with folio fiends and club judges, lies in being able to carry the "magic" all the way. But how to acquire the "magic" touch. There lies the rub!!

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A.G.M. 1990

UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

Minutes of Annual General Meeting held on Saturday 22nd September 1990 at the Polytechnic of Central London, New Cavendish Street, London.

APOLOGIES FOR ABSENCE. After noting apologies received the President called for the roll-call. This showed the circle representation to be as follows:

C2/25	16	C21	5	C32	4
C8	8	C22	4	C33	3
C9	1	C24	3	C34	7
C10	5	C26	1	C35	1
C11	8	C27	7	C36	6
C14	8	C28	6	NHCC1	1
C18	5	C29	4	NHCC2	4
C19	4	C30	3	A/A	2
C20	4	C31	1		

1989 AGM. Minutes of the meeting held on 23rd September 1989 were distributed and accepted as a true record.

PRESIDENT'S ADDRESS. After welcoming the members present, the President briefly mentioned sad events during the year and acknowledged kind sympathies.

He thanked the acting Honorary General Secretary for taking over at short notice and Tony Potter, a member of C.20 for his efforts in retrieving UPP files and documents from among the effects of the late John Murdoch.

After thanking the Officers and Council Members for their support and paying tribute to the work of Circle Secretaries the President said that it had been a satisfactory year with no undue problems in the circulation of boxes. He noted that membership had increased slightly but had not yet reached 450. Len Holman had analysed the geographical distribution of membership and had drawn attention to areas where there were no UPP members.

HONORARY TREASURER'S REPORT.

After explaining that Brian Hirschfield had difficulties in attending meetings for the time being, his report, including a budget forecast for 1990/91, was presented by the President.

Although the financial position was satisfactory at present, the Hon. Treasurer considered that the reserves should be maintained. Magazine costs had increased while advertisement revenue had fallen. Costs of the AGM were expected to increase while stationery could be purchased more economically if resources were available to purchase 3 years' needs at a time.

After pointing out that the printing of the Treasurer's report was done without cost to UPP he noted that each member needed to subscribe £8:30 to cover UPP's running costs.

The Hon. Treasurer therefore recommended that the annual subscription should be raised by £1 for the first circle only.

On a proposal by Ralph Couchman, seconded by Geraint James the Hon. Treasurer's Report was adopted with acclamation.

HON. GENERAL SECRETARY'S REPORT.

The acting HGS said that no significant matters called for report other than the difficulties explained by the President in retrieving the records and documents.

ELECTION of Officers and Council members. The acting HGS reported that nominations had been received for all posts except for the second Ordinary Members' Representative.

The new Council would then be as follows:

President: R O Couchman ARPS A.FIAP
Vice-Presidents: M B Williams, A T E Homes.
Immediate Past-President: S Berg ARPS
Hon. General Secretary: W B Evans FRPS APAGB
Hon. Treasurer: B A Hirschfield ARPS
Membership and folio circulation Secretary: N Frith LRPS
Publicity Secretary: W R Malcolm
Editor, 'Little Man': W A Armstrong ARPS
Competition Secretaries: J Butler ARPS, R C Scott A.FIAP, APAGB
Representatives of Circle Secretaries J W Bullen, L Holman
Representatives of Ordinary Members R E Boud, (vacancy)

The retiring President welcomed Ralph Couchman and presented him with the society's Chain of Office. The new President then assumed the Chair of the meeting.

The new President thanked Stanley Berg for his many services to UPP over a long period. He then presented Stanley with a book as a small token of appreciation from the Council and members of UPP. He then introduced individual members of the new Council to the members.

ANY OTHER BUSINESS. Geraint James, Secretary of NHCC1, wished to know the rules governing the award of the Glen Vase in the light of the report of Council's discussion.

He had commented on draft rules circulated by the Competition Secretary and asked that the NH Circles should be consulted before formal rules were adopted.

Stanley Berg said that a proposal to adopt FIAP rules had been made but had been left in abeyance as the rules were felt to be too rigid for UPP. He understood that RPS opinion was not in favour of rigid definitions.

The President said that when Council returned to the subject it would give careful consideration to the views expressed on behalf of the NH circles.

P A Blow drew attention to the presence at the meeting of retired member Hans Hoyer, who was then welcomed by the President.

The Editor of the 'Little Man' called for news from Circle Secretaries and asked award winners to supply him with copies of their successful prints. He would also welcome prints suitable as cover pictures for the magazine.

The AGM closed with presentation of Awards and Certificates.

DECISION TIME

Tad Palmer, ABIPP, Circle 14

At one time I had access to almost every photographic magazine that was published and consequently kept up to date with all the latest developments in the design of cameras and the latest features being offered to make picture making supposedly easier and camera operation foolproof. However my source of supply of these magazines dried up some time ago with the result that many of the latest hi-tech marvels had whizzed past me, leaving me out of touch with today's state of the art jewels in the photographic crown.

And so, for the first time in many years I actually did buy a selection of photo mags. It seemed like a good idea to find out what was really going on. I really bought them only for the adverts. I couldn't care less about the articles telling me how to extract ten more stops out of Pan F or how to make a lot of money with an Instamatic. No, I wanted to see the illustrations and descriptions of the latest gear. Just out of curiosity. I couldn't believe my eyes. Some of the shapes defied belief and the descriptions of what the cameras did and how they did it read like something out of Star Wars. Even the cameras that looked vaguely like cameras I used to know and love sported features that seemed not only unfamiliar but were positively puzzling. There was nothing else for it. I had to find out more and if push came to shove - I'd have to make a heavy investment and drag myself into the hi-tec nineties.

When I walked into a famous dealer's emporium the gleam in the salesman's eye unmistakably said - "Here comes another likely punter". During the next half hour I was subjected to a smooth flow of the new jargon. There was auto focus this and auto focus that, a motor at so many fps, auto load and rewind and as for exposure! Well! You just wouldn't believe how many ways there are to measure exposure. How many modes(?) priorities and you can even have a special feature to choose the best pictorial composition. No kidding!! You don't have to do anything at all. Just press the button every now and then and hang the result in the London Salon. (Is it still on?) Laden with brochures and assurances of best attention, etc. I retired as gracefully as I could to peruse these newly acquired words of technological wisdom.

I have always been led to believe - and found it to be true - that a camera should be an extension of your arm and its operation an instinctive reaction to the scene unfolding itself before your eyes. Once, however, this action is interrupted by having to decide which of the twenty seven exposure modes seems most suitable and whether the contrast is sufficient for the autofocus to function correctly and so on - the thread is broken. Spontaneity is lost and the picture? Probably not as good as it might have been. And yet these miracles of the latest technology all claim to make picture making more accessible, easier, quicker and quite, quite foolproof. Somehow I find it difficult to accept such claims in spite of all the hype being poured out by enthusiastic photo scribes in their endless tests. When user instruction books

approach War and Peace in size, what chance is there of operating these cameras instantly and instinctively? And are the resulting pictures going to be that much better than we used to turn out ---'teen years ago? I think not. They may be different, but that's because our thinking will have changed in that time. But will they be technically better? I doubt it. On the other hand, ownership of the latest model will proclaim to one and all that here is someone who is right up to date.

So I opened my battered old case and there was my old friend. Still looking almost as good as new, a Nikon F2 Photomic. Just one needle to be brought to the right place and manual - yes - manual focussing. That's all in the way of concessions to "modernity". Oh, I nearly forgot. Metal body, solid and heavy. None of your plastic stuff. And if the little battery gives up the ghost at an inopportune moment I can still use the camera and know how to estimate exposure without using a meter. Which is more than can be said for the newest and latest. Many of them just die a sudden death without a battery

I made sure that no one was listening and holding my Old Nick I whispered, "Sorry, old friend for even thinking of replacing you"

JOHN WATERMAN, ARPS

John Waterman, one of the longest standing members of UPP passed away on October 26th 1991 after a relatively short illness.

John was an outstanding photographer and was a master at producing moody but almost gentle landscapes. His style was distinctive and one could be made to feel that he produced modern pictures of a bygone era with his technique and presentation. He also made bromoils of a very high standard and his modesty in regard to his work was commendable.

John had a longstanding arrangement with an art centre near his home and often had his work exhibited. He leaves a daughter Sue and a sister Joan who have been requested to collect his latest work together in order to arrange a final exhibition in Battle, East Sussex, where he lived. The local camera club have offered to help and will organise an auction of John's prints and equipment to raise funds for the hospice where John's wife Norma died 2½ years ago. Arrangements were in hand for John to enter the same hospice.

John will be sadly missed by Circle 12 for his beautiful photographs but above all for his helpful comments and assistance.

STARTLING STATISTICS

by I. Noah Goodyarn

Few will be the camera clubs untroubled by problems of some sort or other, and one of ours was the loss during the summer months of our comfortable clubroom at the Talbot and Fox. Looking around for some way to fill the void threatened by the possible demise of our weekly meetings, somebody suggested we form our own cricket team. The result was a great success. Not only could players and supporters alike enjoy this complementary pursuit in its own right, but also the stimulating photo-chat which has become such an important feature of our gatherings could continue unabated. Such diverse topics as hyperfocal distances and the overall competence of visiting judges are no longer allowed to rust in our minds. Our lady members rallied to the demands of their menfolk nobly, attending to the refreshments as of yore, while our Competition Secretary, Florrie Bunder, also known as Photo Flo naturally gravitated to the post of the match scorer most competently.

We compete keenly for the Club's several trophies, and it was in the natural order of things that others would be donated for performances on the pitch. Though last year the winner of the award for batting had been determined beyond all reasonable doubt before the start of the very last match, that for bowling was intriguingly poised, both the wily Leighton Timmage and the fiery Len Scapps with the same average of 10.0 runs conceded for every wicket taken. Excitement at the prospect of witnessing each trying to out-trundle the other was therefore proving intense.

In the event, on the big day, Leigh and Len skittled out the opposition remarkably cheaply, Leigh, steady and accurate, achieving the respectable figures of 5 for 35. Len, however, proved well-nigh unplayable with an almost incredible 5 for 0! So, the resumption of normal activities imminent, it was to the Talbot and Fox that we repaired for the presentation ceremony, the pot for bowling evidently now also firmly resolved. Little attention was paid to a wily gleam one or two of us fancied we had seen in Leigh's eye as an exuberant Len proceeded to order drinks all round. Flo, looking increasingly puzzled, proceeded to work out the exact figures. Check and recheck as she might, there was but one inescapable conclusion - the winner was Leigh!

Poor Len was quite nonplussed and few of the rest of us were one hundred per cent plussed. Whence this paradox? Flo drew up the following table, whose results we perforce had to accept.

It took some time for all this to sink in, though Leigh had no qualms about standing the next round. We await, however, our winter winter programme with no trepidation. Such odd conclusions could scarcely stem from competitive photo-arithmetic!

		Runs conceded	Wickets taken	Average
<u>LEH</u>	Previous matches	600	60	$600 \div 60 = 10.00$
	Final match	0	5	
	All matches	600	65	$600 \div 65 = 9.23$
<u>LEIGH</u>	Previous matches	140	14	$140 \div 14 = 10.00$
	Final match	35	5	
	All matches	175	19	$175 \div 19 = 9.21$



Photographs by John Long, ARPS, Circle 21

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IN SEARCH OF SPEED

by Ian Platt, FRPS, MFIAP

Not long ago I attended a lecture at my local Camera Club that left a lasting impression on me. It was not, as you might reasonably suppose, a tour-de-force of printing expertise or transparency excellence that caused me to suddenly sit up and pay greater attention than I had started off with at the beginning of the session. Indeed, the subject of the talk would superficially lead one to believe that it might be as interesting (or not depending upon your point of view) as those occasional evenings devoted to demonstrations of camera equipment by the local retailer. In short, the speaker was primarily there to interest the audience into buying his product; not normally a recipe for an evening of astonishment and thought provoking interest!

The speaker was a qualified Chemist (not a Pharmacist, as he was at pains to point out) who had taken a long hard look at a subject that was as old as photography itself, and had (so he claimed) managed to overturn an oft-repeated axiom of decades standing by proving it wrong and producing the wherewithal for anyone else with sufficient interest to do the same.

Those of you who do, or have done in the past, monochrome work and who have developed your own films, will almost certainly be aware that 'pushing' any film beyond its manufacturers recommended speed will result in some slight to severe loss in quality that depends upon the degree of pushing and/or developer used. This is the axiom, and it is stated in every good technical book on the subject. Our speaker said it was a load of old cobblers!

His claim is that he has developed (sorry about the pun) a product that will permit anything up to 3 stops speed increase. Yes, I know you have heard that one before, and perhaps even tried out some wonderbrew that gave your film such a boost, but at what cost? Grain as big as footballs no doubt and very poor shadow detail as well I expect. But this time the claim was accompanied by a further statement that was very hard to swallow indeed, for he asserted that your chosen film would ALSO have a FINER grain structure than normal!

The stated objective was to rate e.g. Pan F 35mm film (normally 50 ISO) at 250/300 ISO and produce a grain structure comparable to Technical Pan film; FP4 (normally 125) to be rated at 400/500 and have a grain like Pan F, and so on!!! As if this alone was not sufficient to stretch ones credulity to beyond its usual limits, he proposed a demonstration during which he would develop a film in 2 minutes flat, inside its own cassette!

If you know anything about photographic chemistry at all, you will probably be thinking to yourself, dear reader, that this is another of the 'fairy stories' that I concoct from time to time. I wouldn't blame you in the least, for I had to pinch myself to see if I was dreaming. The bruise lasted for weeks. This is a true story.

The audience was told that the main reason for this success story is that the very fast development time prevents the grains from 'clumping', which is the main cause for apparent grain in negatives; not the grain itself, but the grouping together or clumping of several

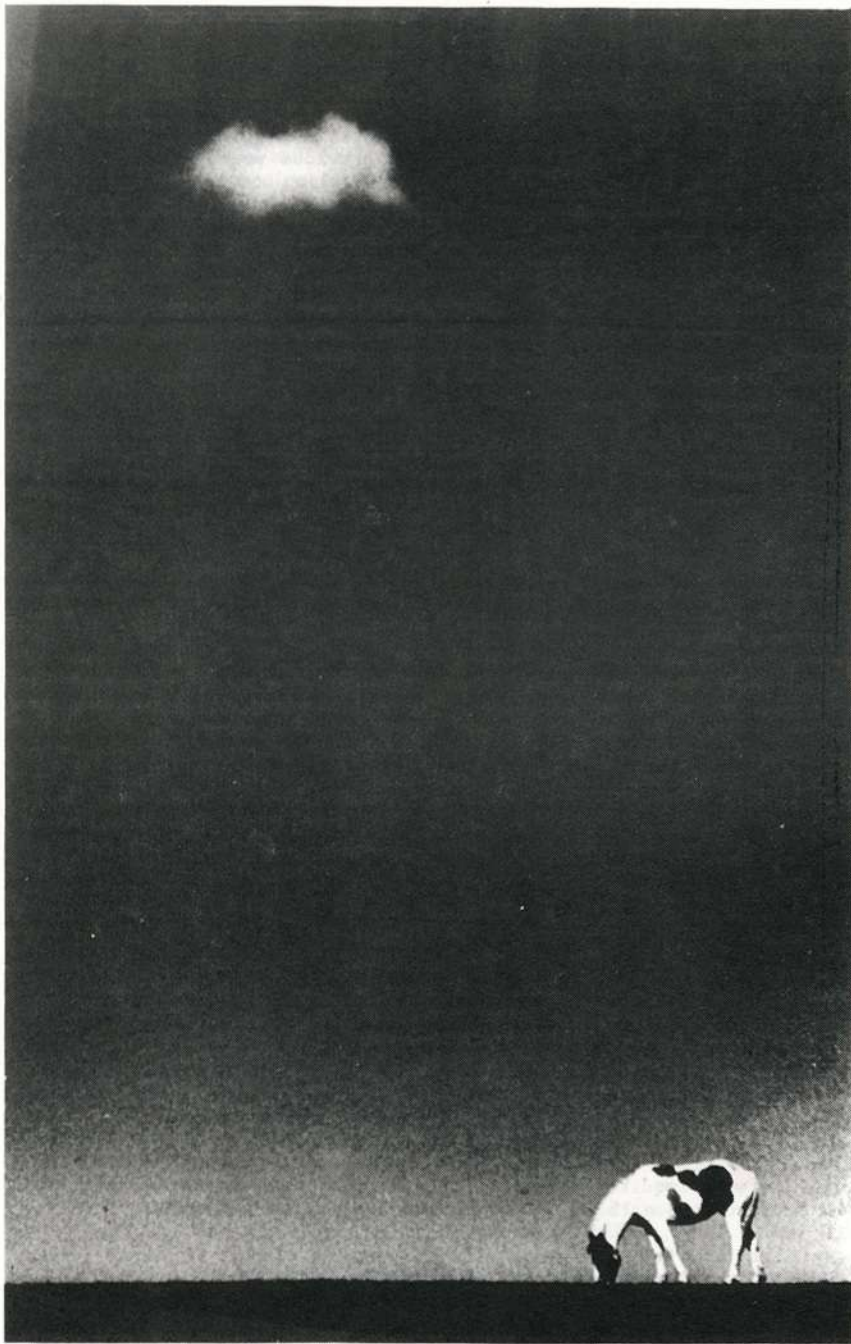
grains which happens with any development process that lasts longer than 5 minutes or so. The speed increase is due to the ingredients of his specially designed developer which is extremely vigorous in its action.

And so for the demo. Using a short 20 exposure length of film (FP4) that had been exposed during the previous week by the host Club Chairman (so that no collusion or fiddling could be asserted) at 400 ISO, the developing ingredients were mixed in front of the audience in an appropriate quantity of water at "roughly" 20 degrees C., and a quantity sufficient to fill a small plastic measure was decanted. The film leader extruding from the cassette was cut and taped - using waterproof tape - to the outside of the cassette, and getting a member of the audience to act as timekeeper, agitation of the film was gentle but continuous by the simple expedient of shoving a plastic ballpoint pen of suitable thickness and taper into the slot in the cassette spool and rotating backwards and forwards. The entire cassette was immersed in the developer, and the agitation action squeezed the fluid rapidly past the film surface. In a more normal tank, development would take 4 minutes we were told. After 1 min. 50 seconds the cassette was removed from the developer and drained, and at "roughly" 2 minutes a suitable acid stop bath was used to instantly terminate development.

To our further astonishment, in an evening of amazing surprises, our speaker now removed the length of developed film from the cassette and waved it around BEFORE FIXATION! The already murmurous audience positively buzzed as they watched the film hypnotically fully expecting to see it turn black before their eyes. But no, this was another fallacy we were told. Several minutes exposure to bright sunlight would cause problems, but no harm could come to the film in normal low-wattage room lighting. And after walking up and down chatting for several minutes whilst brandishing the unfixed film for all to see, the process was finally completed by the delightful old-fashioned see-saw method for twice the time it took for the rebates to become clear - 60 seconds total! The film was now washed in a bucket of water for "roughly" 3 minutes by the same technique, and using a hair drier to speed things up, a dry negative was cut off the film for projection onto the screen.

Now anyone who is prepared to enlarge his negative some 42 diameters - the long side of the neg. was projected to fill a five foot screen - and then permit anyone in the audience to inspect the result from as close as they wished, must be both confident of success and has to be respected. The confidence was entirely justified, and the negative showed no signs of underexposure; had an almost grain-free appearance and a total absence of halation in the brightest highlights. I have to admit I was very impressed indeed, and not unduly surprised when the speaker elaborated that his further research had produced a developer for use on racecourses when photo-finish results were required rather quickly, and at the expense of some grain he had produced a 15 SECOND development-time brew for them.

Want to try some yourself ? The developer is named 'Celer Stellar' and can be purchased direct from SPEEDIBREWS at 54 Lovelace Drive, Pyrford, Woking GU22 8QY, or from Silverprint Ltd., who have adverts in the national photographic press. By the way I get no commission on this!



PIEBALD
Glyn Jones, FRPS, Circle 6

GOING ROUND IN CIRCLES

CIRCLE NHCC1

Our congratulations to Idris Bowen on gaining the Fellowship of the Royal Photographic Society. Those of us who know his work will realise that it is an overdue reward for years of first class work in all aspects of natural history photography. Our congratulations also to Arthur G. Butler on gaining his Associateship of the RPS at his first attempt, keeping up the family tradition. We were also pleased to see that Kathleen Bull of our sister circle had also gained the same honour.

We were all saddened by the death of Michael Jaeckel's wife Jean after a long cruel illness, bravely borne. We hope that continued membership of the Circle will help to fill what must be a huge void.

Our membership stays fairly constant at 12. We have lost a couple of members over the last year, including our only two lady members, but John Marlborough and Peter Hardy have joined us and appear to have settled in quickly. We have several vacancies open to either experienced or beginners. Members of other circles might like a new subject challenge!!

The work of our members continues to improve. Although GL's tend to go to our more experienced members it is apparent that the difference between first and last is getting closer. We are inspired by seeing the fine work Ken Linnard, Idris Bowen, Peter Chadd and Miles Langthorne. Folios continue to circulate smoothly as everyone tries to make the work of the Circle Sec. as light as possible.

Last year we enjoyed a closer relationship with our sister NH circle. Our members were able to attend a joint field outing and we hope to repeat the experiment this year due to the hard work of Tony Volante of NH2. We also had an inter-circle battle which we narrowly won and intend giving them an opportunity for revenge in the coming twelvemonth.

CIRCLE NHCC2

Congratulations are again due to Kathleen Bull (Winner of the Glen Vase last year). This time she has attained the A.R.P.S distinction at first try and without first submitting for the L.R.P.S panel. An excellent indeed. With one FRPS, two ARPS and three LRPS we are becoming a distinguished circle.

We have a new member in John East of Sevenoaks. This brings our total upto 13 - hope no-one is superstitious.

Our annual summer outing is being planned and as last year we will be inviting members of NHCC1 to join us. Blenheim Palace, birth place of Sir Winston Churchill, is our destination. There is a nature reserve so we should be able to do some photography, weather permitting. If not just history!

Folios are circulating on time and containing some excellent work. Notebooks have become a very important part of Circle life and members are really helping each other with tips, problem solving and general photography.

All in all a Circle of which I am proud to be Secretary.

CIRCLES 3 and 6.

On Friday 26th. April 1991 at the (AMIT) Mill Bank Centre, Mill Bank, nr. Halifax, members of Circles 3 and 6 met for a photographic weekend in Calderdale. Most members of 3 have met before at various venues but 6 has on the whole been un-introduced until now. The AMIT Centre is a very clean, comfortable dormitory-hostel type of conversion of an old church now used for training purposes within the building trade and is an ideal centre for such a meeting.

After a very good buffet meal on Friday evening followed by a full English breakfast next morning, the troops set out for Hardcastle Crags car park, a forced march led by John Farrar to Crimsworth Dene then got under way. After four days and nights of solid toil, the bedraggled army collapsed at Lumb Bridge to consume the packed lunch provided. Onward ever onward over Wadsworth Moor through Lord Saville's Shooting Lodge and back to the AMIT Centre.

Saturday evening saw the whole gang descend on the "Alma Inn" at nearby Cottonstones for a pub meal and a taste of the local nectar. Another full English breakfast on Sunday then a short drive to Crag Vale and a walk on the Calderdale and Pennine Ways to Studley Pike, a well known local landmark.. Back to "The Hinchcliffe Arms" at Crag Vale for giant Yorkshire puddings with roast beef fillings and then the troops were dismissed to wend their way home. A 16"x12" maximum size photograph is to be sent to the Halifax Mafia, who organised the weekend, by all the members attending and these will be circulated similar to a folio round and voted on, the subject being "The Meet". The winner will receive a lovely Cumbria crystal rose bowl.

This well supported venture was blessed on both days by lovely white clouds and f16 sunshine and indeed this super weather was only surpassed by the company and camaraderie which abounded throughout and as we tykes are often heard to say -

"There's nowt wrong wi reight fowks".

CIRCLE 10

For this year's Rally our Circle Sec. got out his piece of string and a map and found that Kettering is the geographical "centre" of our widespread membership. However, after a spot of bother with an hotel booking, nearby Market Harborough was settled on instead. The accommodation here was so good for a Rally that there was a unanimous vote of "same again next year", and that has never happened before. Only two members could not be present and they missed a wonderful weekend. Everybody seemed to be in the best of health, which was surprising after a notebook full of various ills, including one member who had broken a leg while walking in the Lakes. He had to limp back to civilisation with the help of his monopod! (They can help your photography too).

We congratulate long standing member Ken Breare, already FRPS, now AFIAP. His speciality is in the use of infra-red film and he has created a standard by which the many other examples in this genre may be judged.

We lose some (two) and we gain some (well, one) which leaves us a little under strength in quantity but not ,ofcourse, in quality!!



CIRCLE 12

We continue to have a healthy membership and a lively notebook. A recently revealed spot of information and not wanting to give away the gentleman's age is that we have a former Halifax pilot with us who actually served in Second World War. Another member, a former newspaper man, visited Northumbria for a holiday for two weeks, fell in love with it and returned to Lancashire the proud owner of a new home in Beadnell, in north Northumbria. All Cliff and Brenda had to do was to convince the family that they were not insane and sell their Lancashire home.

The last issue of Little Man sported the work of Charles Thompson on the cover. Charles' views on grain or the need for the lack of it make interesting reading.

We also have a police photographer in the Circle but so far and perhaps thankfully we have not seen samples of his professional work.

Tavellers can also astound us with their arrangements. Alan Robson and his wife recently took bicycles up to Scotland and proceeded to cycle back to Leeds. Quite a change from the previous year when they journeyed to the Canadian Rockies. One wonders if glowing reports inspired Graham Floyd to follow this year. (Editor. I met an English couple in Sept.1989?, cycling, at Glacier Park Lodge, in the Rockies. We had a longish chat one morning while the clouds were lifting).

The Circle was sad to hear of the death of John Waterman, a long standing member. John could be relied upon to help and encourage us all and often to answer queries, both photographic and otherwise.

CIRCLE 18.

This year's annual get-together was spent at Durham. Only four members and their wives were able to attend, due to the travelling involved, shift working and other club commitments. However it was quite a happy gathering.

On arriving at our hotel on Saturday morning, who should we find sitting in the bar but Allen Bignell, our long suffering ex-secretary, who is no longer actively involved with the Circle, but still keeps in contact. Allen had made the trip by coach from Brighton!

Saturday afternoon saw us touring the Cathedral, followed by a gentle stroll along the river to take a few shots from the standard tripod holes, of the classic view of the Cathedral. Some people used to say that there was a gate overlooking Eileen Donan Castle that had "1/125 at f8" carved on it. There must be something akin to that at this viewpoint. Saturday evening saw us enjoying an excellent dinner at the hotel.

On Sunday we moved to Beamish open-air museum, with plenty of opportunities for photography. Then it was time to make plans for next year and say our farewells. Many thanks to Dave and Marie for making the arrangements.

Brian Riddy has returned to the fold after a long holiday in New Zealand, and Sam Hampshire seems to be enjoying retirement judging by the fine prints he is currently turning out. All seems well with the Circle and we look forward to another chance to meet at the AGM.



SAND BARRIER - David Dixon, Circle 8

CIRCLE 20

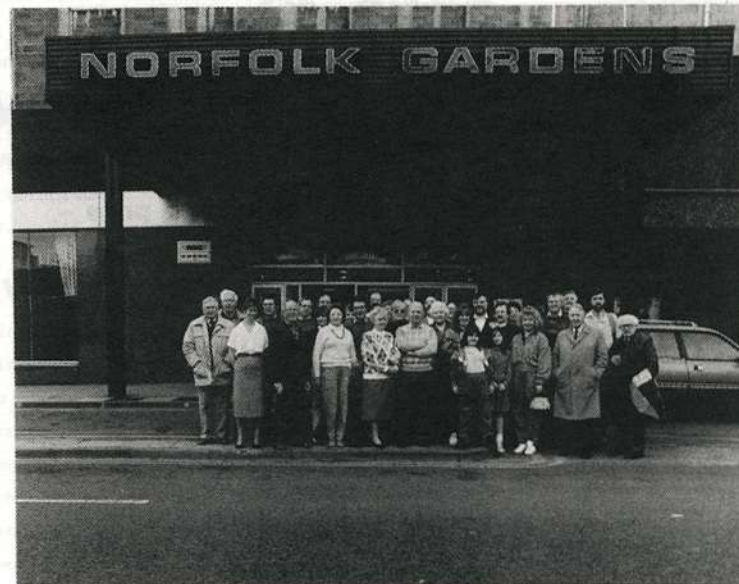
Members of Circle 20 with invited friends visited Bradford on April 19th, with the intention of visiting the Kodak Film Museum and seeing some of the beautiful countryside in this area.

On Saturday 20th we left the Stakis Hotel in a coach of Britannia Travel, with Susan our courier and Adrian our driver and proceeded to Saltaire, our first photo stop, then to the location of Emmerdale Farm at Esholt, and on to Keighley where some of the party caught the steam train for Haworth. The remainder stayed on the coach and travelled to Haworth where we walked down to the station and met the train's arrival. This quite a photogenic experience.

Haworth is, of course, Bronte country and the pretty village and attractive cobbled streets, along with the walk along the Bronte Way, soon had us hungry and thirsty for an excellent meal at the Black Bull.

Our return to Bradford via Hebden bridge and Halifax was a fitting climax to a thoroughly enjoyable day and we arrived back in Bradford for a hot bath and a good meal. Sunday morning was our date with the Kodak Film and Video Museum and, apart from the extensive display of photographic memorabilia, we experienced the mind boggling vision of Imax Cinema, where we were treated to wide screen cinema of startling clarity, both vision and sound.

This proved a fitting climax to a very enjoyable week-end and thanks were proffered to Tony Potter and Harry Buck for making it possible. There was talk of our next Circle 'get together' and it will probably be at Bromsgrove, Birmingham, next May.



CIRCLE 20

CIRCLE 24.

The Contemporary Circle from time to time indulges itself in a bout of questioning the definition of "contemporary". This winter and spring has been no exception but now one member has gone rather further than just questioning the PSA definition and consulted his dictionary. Yes contemporary is of "our time" or "the present time". Which brings the writer to another query as to how far time goes back in respect to the definition. A comment reported from the RPS Contemporary Group suggested that anything within the past ten years is contemporary. Not a time scale, I suspect everyone would accept.

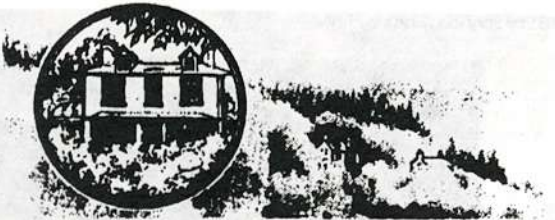
Computers and computer generated designs also have been much to the fore. Sir George Pollock has produced a Circle 24 logo which has been developed into a membership list and rota dates for this folio. Quite attractive and helpful too.

Richard Tucker continues to generate pictures for the folio, not only the "Mandelbrot" diagrams but the other pictures too. Impact is high and colours bright and primary. The designs are very impressive.

Not surprisingly computers feature often in the notebook comments.

After many years George Bowley has decided to say farewell. We will miss all his solarised pictures usually in strong blues and whites. Often with added moons. All of them with strong designs and attractive subjects. We will miss you George and not only for the pictures but also your notebook comments.

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VISIT TO INDIA Brian Asquith, ARPS, Circle 18

It all seemed like a dream. What were we doing in India anyway? Like a lot of things in life, a small decision has a big effect on things. We live in a terrace of houses in Bately. Some years ago the first Asian immigrants started arriving in the area and four men bought one of the houses in the terrace. It was obvious that the district was going to become an immigrant area but we made a decision to stay put and from that time we became more and more part of the multiracial society. Shiela became involved with teaching English to immigrants on a one-to-one basis in their homes and friendships developed.

The idea of a holiday in India (an impossible dream) gradually dawned until it became an ambition. Now here we were after a sendoff that lasted over a week. It is an Indian custom to visit someone who is going on a journey to wish them bon voyage. We were given a travel clock, dined out at the "Taj" in Bradford, told we could have done it much cheaper or how well and cheaply we had organised it!

First impressions at 7.30 a.m. after along journey are not very clear. The heat was oppressive and the airport busy. The journey to our hotel was through terrible slums - shacks made from rubbish with no sanitation evident. But we had a day in Bombay to wander about. At the back of the hotel was a beach with side shows, camel rides and an unusual form of begging - a pair of hands only visible, the rest of the person buried, with no sign of a breathing hole or such. Just an assistant with a begging bowl.

Flying on th Delhi, we were to "do" the Mogul Tour as far as Jaipur then be on our own for a week in a village, and finally going to Kashmir for five days. The amount of traffic in Delhi surprised us - ox-carts, bikes, rickshaws, camel carts, cars, taxis and the occasional elephant. In the afternoon the "tour" started in earnest. A guided tour to the Palace, Mosques and so on, with a few minutes to take photographs. Then to a government emporium to buy craft items at fixed prices. All in complete contrast to the hordes of salesman waiting for the coach, which demanded hard bargaining. We had most afternoons "at leisure" which meant that if you were not too exhausted you could "do your own thing".

The highlight of the visits was the Taj Mahal. No picture can do it justice. We paid three visits and used four rolls of film trying to capture what makes it such a wonderful place. Agra was the most friendly of places. By the time that we arrived at Jaipur we were not sorry to leave the organised tour for Bombay. Here by chance we met an Indian friend who had come from England looking for a wife. He had turned down five prospective brides before making up his mind. The families we visited were not poor but living in two rooms (six to ten people) over workshops. We left Bombay by train for the village of Alipur in the state of Gurat, with very mixed feelings. What were we letting ourselves in for? We had been warned about the water and the food. How would we communicate?

Yusuf, our friend in Bately, had fixed up this stay in the village at his brother's house. He would meet us at the station and everything would be fine! Rassul was there. His son who had learned English at school, but was a bit rusty, was able to establish communication. We arrived in the village in Rassul's car and the reception was overwhelming. Children everywhere - I never did sort out who actually belonged to the house.

The extended family system meant that Rassul's mother, his sons and their wives and children all lived in the house, working and living in harmony. Indeed the smiling happy atmosphere will remain the lasting memory of our stay. Food was no problem as Yusuf had primed them with our likes and dislikes but we had moments of unease. As bedtime approached, we wondered if we would have any privacy as we were being watched all the time with curiosity, a frank curiosity which English people consider bad manners if shown, but we found it flattering. However, ever sensitive to our every need, a room was provided with a great big bed and, as if by magic we were alone.

The village was mainly agricultural, with two quarries, owned by Rassul, and a small papermill. A core of good houses was surrounded by poorer dwellings where the field workers and servants lived. A prosperous village where money supplied by relatives in England provided a school and, very important, a water tower. Electricity was erratic and labour in the quarries was provided mainly by women who carried huge rocks on their heads.

We made the rounds of the various relatives, drank gallons of orange juice talking about their sons and daughters in the U.K. Everywhere smiling faces. Poverty yes, but no poverty of spirit. We heard with a certain amount of dismay that television was to arrive soon. Progress? We wondered.

The women of the house were great - no sign of the subservient wife, just mutual respect and a clear definition of role, at this level of class. Servants are just an extension of the family, as they are the responsibility of the employer as the state does not provide.

All too soon it was time to leave. With lots of tears we were taken, with garlands of flowers round our necks, to board the train for Kashmir.

In Kashmir (Shrinager), spring was just arriving with the blossoms on the almond trees and the Himalayan foothills as a backdrop. The lighting was a photographers' dream every day. The four full days were over all too soon and we returned to Delhi, then England, where everything seemed so dull and the people so miserable and worried. A fantastic three weeks - a thought provoking three weeks. Real poverty is not good but the affluence we have in the West does not give the happiness and contentment that we saw.

Photographic

We took two identical Miranda cameras plus 35mm and Tamron 80-210 lenses, a polarising filter which proved useful to cut down glare on marble and water. One camera for b.& w., a folding Ensign, 16 On 120, which came into its own in Kashmir with fantastic lighting and a wealth of subjects. And a Sunpack flash. Films, 30 metres of Agfa Professional S and an artificial film for the odd floodlit building. 15 x 36 Kodak 25 and 64. 6 x 120 FP4.

All the film gave good results, though I prefer the neutral colour of the Agfa. The zoom lens was useful for the Taj Mahal, as was the 35mm, and on the houseboat in Kashmir. It was useful for "bringing in" otherwise inaccessible subjects. In the village we were asked to take family groups, often in restricted space and the 35mm, sometimes with flash was useful. With hindsight, a 105mm might have been handy to pick out faces in a crowd.

There was a thriving black market in cameras and such. I could have sold mine at a high profit. Attitudes to photography varied. We were approached to take pictures and given an address to send the on. On the tourist routes we were asked to pay. One mosque charged per camera, not per person.

WE finished up with about 800 slides, a lot of them duplicates (we only pas this way once) and have a first class record of a wonderful holiday.



Winner of Leighton Herdson Trophy, 1958
THE 10.15A.M. by E. M. Wilson (Circle 20)

ALAN CHALLINOR

Last April a very sad Glyn Jones phoned to tell me ,as Editor and indeed as an ex member of Circle 6 that Alan had died. While we had been members of the Circle during Sid Pollard's secretaryship, I had met Alan only once or twice. He was a most friendly and helpful chap and I know stepped into Sid's shoes at short notice. I am sure that he filled them well. A year or two ago Alan sent me, along with a circle report, the following to be borrowed from to fill odd corners of Little Man. I have used some before and will now print as much as space allows. Better late than never.

SOME PHOTOGRAPHIC TRUTHS FOR UPPERS.

Edward Steichen owned a three legged dog called TRIPOD

On any tripod only two legs will work properly.

Photographers do it in the dark, but they have to stop occasionally to agitate the developer.

Distant objects cannot be recorded with short exposures - light travels only 186 miles in 1/1000th second.

Mounting board becomes stiffer by plying with itself.

Safelights aren't, Available light won't be. On the other hand gadget bags are.

Fast films compensate for slow photographers.

Into every life a little grain must fall.

Sharper lenses won't help - realism is unrelated to reality.

Expose for secrets, develop for the surprises.

Short exposures may cause reciprocity success.

There's nothing wrong with a 35mm that a 5x4 can't cure.

Dense negatives sink.

A good photograph cannot be made in Fresno.

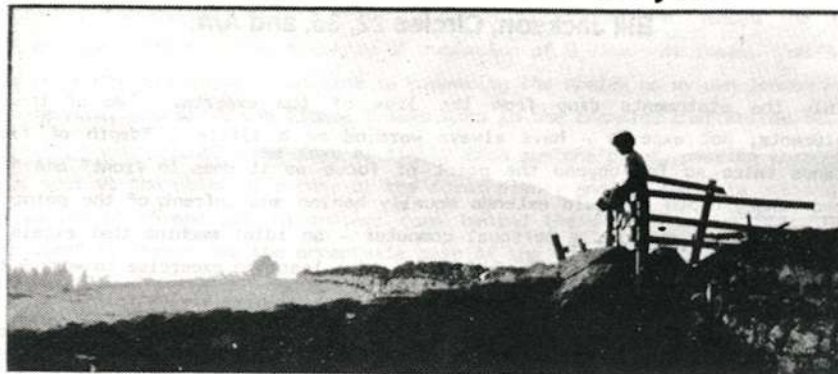
Colour slide viewing cures insomnia.

All skies have built in dust spots.

The most difficult problem encountered in designing the Polaroid SX-70 camera was not to get it to regurgitate a picture 'quickly but to get it to make the appropriate sound - Bleaaagh! - when doing so .

Silver salts are sensitive to thought.

GOLD LABEL WINNERS - over the years



1965 IN THE HIGH HILLS - by W. H. Findlay ARPS (Circle 29)



1969 NO TITLE - by L. G. Hawkins (Circle 12)



1970 CHANCE ENCOUNTER - by Colin Westgate (Circle 11)

CAN IT BE TRUE?

Bill Jackson, Circles 22, 35, and A/A.

Glibly the statements drop from the lips of the experts. Two of them - statements, not experts - have always worried me a little: "depth of field extends twice as far beyond the point of focus as it does in front" and "at macro range, depth of field extends equally behind and in front of the point of focus". When I acquired a personal computer - an idiot machine that excels in boring repetitive calculations - I decided, as a learning exercise to work out a program which would put these matters to the test. I have always felt that it is not really possible fully to understand what is going on unless you have some idea of the figures.

On looking into it, I found that optical distance and magnification calculations are basically very simple. Anyone who remembers sixth form geometry should (but who is perfect?) be able to work them out from first principles. It's all based on "similar triangles". I'm not nearly that clever: I looked it up in the "Focal Encyclopaedia of Photography".

In spite of the obscure language of the computer handbook, and with the assistance of a library book on programming, I did manage to work up a program, and these are some of the things I found interesting. Before I even got to figuring anything out, I discovered that depth of focus (as distinct from depth of field) is totally independent of focal length. It is affected only by the relative aperture of the lens - any lens. This is best understood by means of a simple diagram. Fig.1 represents F/4 lenses of 50, 100, and 200mm. The infinity light rays pass through apertures of 12.5, 25, and 50mm and so meet at exactly the same angle at the focal plane. Another special case is reproduction same size. I got this by calculation in the first instance, but again it is more easily understood from a diagram. The fact is that, at magnification $\times 1$, and at any given relative aperture, depth of focus and field are identical to each other for lenses of any focal length. This is shown in Fig.2. It is quite clear that the diagram is symmetrical, and this means that depth of focus (at the film plane) and depth of field (at the subject distance) are identical. Working at $\times 1$ (1:1) with any lens set at $f/11$, both depth of focus and depth of field equal 1.32mm. At greater magnifications, depth of focus is greater than depth of field.

Before going any further, let's just remind ourselves what depth of focus, depth of field and so on are all about. In theory, a lens can be precisely in focus at only one point: but what is the point? Everything hinges on the fact that the human eye can resolve down to 0.25mm at 250mm (10 inches) viewing distance. If a 24mm (say 1 inch) wide negative is to be enlarged to 8 inches wide, this negative has to resolve to one-eighth of 0.25mm, (0.031mm). For a ten times enlargement, resolution must be 0.025mm and for 16 times enlargement 0.016mm, always assuming

the viewing distance is still 250mm. Actually, larger prints are usually viewed at greater distances, and most camera depth of field scales on lenses for 35mm cameras seem to be based on a circle of confusion of 0.03mm. At least, that's as near to common ground as I can find in comparing the scales on my own lenses with calculations, and it is the figure I have used in the examples that follow.

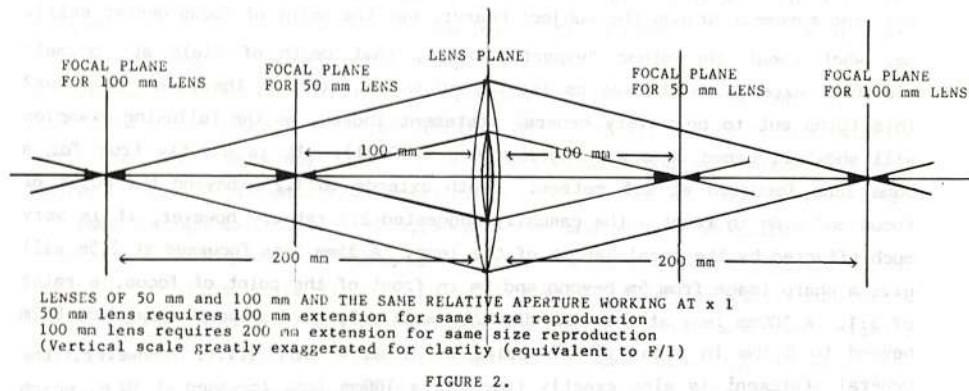
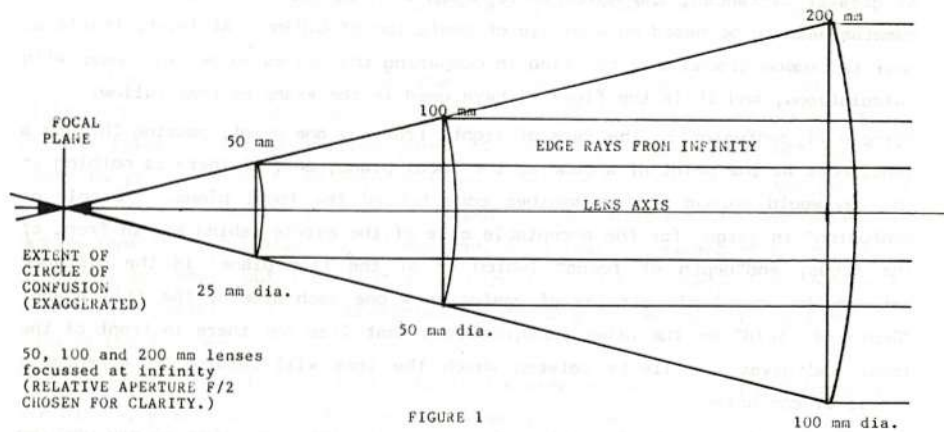
"Circle of confusion"? The rays of light, from any one point, passing through a lens, meet at the point of a cone at the focal plane, and, if there is nothing in the way, would spread out in another cone behind the focal plane. "Circle of confusion" is jargon for the acceptable size of the circle behind and in front of the focus, and "depth of focus" (which is at the film plane) is the distance between the acceptable circles of confusion - one each side of the film plane. "Depth of field" on the other hand, concerns what lies out there in front of the lens, and gives the limits between which the lens will resolve an acceptable circle of confusion.

Understanding this sort of relationship makes it clear why, when we are working at very close range, we are advised to focus by moving the camera/lens system as a whole. Otherwise, if the camera is for example on a tripod, racking the lens alone further out, at very close range may make it impossible to focus at all. The lens movement brings the subject nearer, but the point of focus nearer still.

So, what about the other "expert" advice, that depth of field at "normal" distances extends about twice as far beyond as in front of the point of focus? This turns out to be a very general statement indeed, as the following examples will show (all based on a working aperture of $F/11$). It is exactly true for a 50mm lens focussed at 2.5 metres: depth extends to 1.2 m beyond the point of focus and 0.6m in front - the casually suggested 2:1 ratio. However, it is very much affected by the focal length of the lens. A 35mm lens focussed at 2.5m will give a sharp image from 5m beyond and 1m in front of the point of focus, a ratio of 5:1. A 100mm lens at the same distance will only give a sharp image from 0.2m beyond to 0.18m in front of the point of focus - only 1.1:1. However, the general statement is also exactly true for a 100mm lens focussed at 10 m, which will give a sharp image from 5m beyond to 2.5m nearer the point at which the lens is focussed.

In other words, the extent of depth of field beyond and in front of the point of sharp focus is heavily influenced by both the focal length of the lens and the distance at which it is focussed. Without boring you with more examples, it turns out to be a general truth that the shorter the focal length of the lens and the more distant the point on which it is focussed, the more depth of field extends beyond the point of focus in comparison with its size in front of the point of focus. Fortunately, nearly all camera lenses nowadays incorporate depth of field scales which makes life so much easier in the real world.

NEW MEMBERS 1991



(If anyone is interested in my program, I'll gladly send a copy if you forward a stamped addressed envelope plus two second class stamps to cover costs. It runs to 114 lines, typed on two A4 pages, and has been written in Basic on an AmstradPCW 9512. My address is : 40 Ashfield Crescent, Billinge, Nr. Wigan. WN5 7 TE.

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