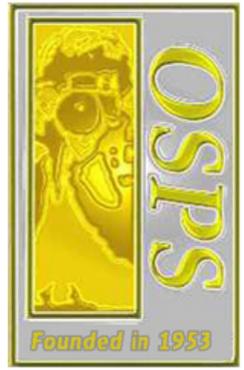


# OSPS newsletter

The newsletter of the Ordnance Survey Photographic Society  
in its 65th year.  
autumn/winter 2018



A shark called Susan  
Tales from the archive  
Wheels go round & round

## Editor's thoughts

Every now and then in a club's history, something happens which has a significant effect on how it develops. 50 years ago we merged with a sister club from Chessington as a result of Ordnance Survey moving its headquarters, so I've included a brief article on the background to that.

I've also included a listing of the images and authors representing us in 2018-19 SCPF events, a wistful look at images that got away and the head-scratching that results from taking on a new subject.

On January 29, OSPS was invited to take part in another 'freshers fayre' at Ordnance Survey. We've been to one of these before, though it was a few years ago. A lunchtime event, it's intended to aid new OS staff awareness of club activities, and this time I counted 14 stands including ours. While there the running club, OS Runners, asked if we might be able to shoot one of their lunchtime events, and of course we said yes. More of that in the next edition of the newsletter.

### Mike Stacey

## Contents

|          |                                    |   |
|----------|------------------------------------|---|
| <b>3</b> | <b>Tales from the archive</b>      | A significant club event 50 years ago.        |
| <b>4</b> | <b>A shark called Susan</b>        | The ones that got away.                       |
| <b>5</b> | <b>SCPF entries</b>                | League, championship & exhibition.            |
| <b>6</b> | <b>Wheels go round &amp; round</b> | Shooting the cycling criterium in Winchester. |

## Officers / committee 2018-2019

|                |                        |                         |                   |
|----------------|------------------------|-------------------------|-------------------|
| President      | <i>Position vacant</i> | External comp sec       | Variable          |
| Vice President | <i>Position vacant</i> | Internal print comp sec | Roger Beauchamp   |
| Chairman       | Mike Stacey LRPS       | Internal dig comp sec   | Barbara Beauchamp |
| Vice Chairman  | <i>Position vacant</i> | Membership sec          | Mike Stacey LRPS  |
| Secretary      | Jenny Harding          | Newsletter editor       | Mike Stacey LRPS  |
| Treasurer      | Mike Stacey LRPS       | Committee members       | Kevin Ramsell     |
| Programme sec  | Barbara Beauchamp      |                         | Brian Jones ARPS  |
| Website        | <i>Position vacant</i> |                         | Karen Middleton   |

Cover picture: Scrub the steps © Mike Stacey

## Tales from the archive

50 years ago, in the winter of 1968-69, there were profound events in progress at Ordnance Survey. The national mapping agency was preparing to do something that doesn't happen very often, and that was to uproot itself and move to a new headquarters location.

This had a knock-on effect for the photographic society which, you may be surprised to discover, existed in two parts; in Southampton and in Chessington. Just as Ordnance Survey was pulling all its resources into a single location, so did its amateur photographers.

And so, on January 1<sup>st</sup>, 1969, a special general meeting was held in relation to this merging of the two clubs. Here are the minutes as transcribed from the original records.

*Present: G Barfoot, PO Brian, GL Behr, R Cooper, SJ Williams, J McKenzie and about 17 members.*

*The chairman opened the meeting and introduced the members of the committee to the new members from the former Chessington Club. He emphasised that this meeting was merely a formal 'get together'. He explained the club activities and said that later in the meeting we could discuss some of these and perhaps have a few suggestions for future programmes from Chessington members.*

*He paid tribute to the secretary around which the club operates and J McKenzie for producing such an extremely good programme. He also thanked GL Behr for such a splendid club night when he showed his Greek slides and the refreshments he laid on.*

*He regretted that most of the activities came from the senior members and that there was a general absence of younger people in the club.*

*The club has some superb equipment and hoped all members would make good use of these facilities and produce some really good photographs.*

*As far as accommodation at Maybush was concerned, we would eventually be able to use Crabwood House but not until we all move. Considerable alterations and conversions have to take place before we could use it but until this we would still be able to hold meetings in the present accommodation.*

*Syllabus: The chairman asked whether members thought the programme was to their liking. Several suggestions were put forward including a brains trust, questionnaire, outings and beginners' evening.*

*J McKenzie explained the exhibition at Southampton Show which we are due to hold this year. If we are still to hold it then we should begin to work on it now.*

*Proposals for committee:*

*Mr DJ Turner – (for treasurer) proposed G Miller and seconded P Howe*

*Mr D White – (for committee member) proposed CM Marks and seconded GL Behr*

*Mrs Howe – (for minutes secretary) proposed GL Behr and seconded J McKenzie*

*All these were unanimously voted for and SJ Williams stood down for re-election.*

*The chairman closed the meeting by hoping all those who have first joined us would enjoy their photographic hobby and make the most of the club. The meeting closed at about 9.15pm.*

## A shark called Susan

I've written on this subject before. We've all been there, the pictures that got away. That golden opportunity that appears in front of you, a club competition winner, an exhibition gold medal winner! But it's gone in an instant, or you just can't get the camera switched on quickly enough. Street photographers can safely ignore this article as they tend to be ready for anything, with a Jedi-like ability to see a few seconds into the future, but for the rest of us the circumstances can vary. Where to start? A litany of woes!

I stopped off at a local branch of Starbucks a while ago. The staff there have name badges pinned to their lapels, small black rectangular things with their name in hand-written, cursive block capitals. While I was waiting for my medium skinny latté to arrive I couldn't help noticing the inflatable shark on the top of the counter (yes, really). It too had a name badge – 'Susan'. I suppose I could have got that shot as no one would look twice if I had used a smartphone camera, but I seem to be old enough not to have adopted that as a default mind-set. Not my default camera either. My fault.

More recently, I was walking north up Bedford Place when I became aware of an open-top sports car that was coming towards me, thanks to the loud music blaring out of a set of no doubt expensive speakers. However, it wasn't the noise that caught my attention; it was the human skeleton in the passenger seat! The only way I could have got a shot was if I had a camera ready and waiting, but my hands were full of Asda carrier bags.

A similar situation arose on the M3 a few weeks ago. An open-top Morgan with British Racing Green bodywork overtook me near Fleet Services. Nothing unusual about that, only the driver appeared to be wearing a rusty paint can on his head! This time my hands were full of steering wheel.

Then there was the Southampton city centre branch of Asda where I noticed a smoke detector positioned above shelves of cigarettes, though that's gone now thanks to a refurbishment.

One that didn't get away was this paraglider in the Lake District, but I had plenty of time to capture a few frames as I descended Ullock Pike. However, the paraglider pilot who scared the \*bleep\* out of me when I stopped for lunch on Caw Fell just north of Wasdale, by appearing out of nowhere 50ft in front of me, owes me a sandwich!



Then of course there was the squirrel chase in Watts Park in Southampton, though that might have been better suited to video than a still image. I was walking through the park when two squirrels shot across the path in front of me, some 10ft apart. A territorial dispute? You stole my nuts? The first squirrel headed towards a group of pigeons who were pecking the ground for whatever they look for, and when it reached the first pigeon it slammed the brakes on and hid behind the pigeon. The pigeon looked at squirrel 1, spotted squirrel 2 which hadn't slowed down, made a few calculations on the back of an envelope and with a mad flapping of wings got off the ground just before squirrel 2 arrived. Squirrel 1 wasn't expecting that, so when squirrel 2 collided at full speed they both barrel-rolled for a good 7-8ft. They then scrambled to their feet and carried on the chase on the other side of the park.

**Mike Stacey**

## SCPF entries

These are our entries for the next SCPF championship, league and exhibition.

### Championship prints

|                                 |                   |
|---------------------------------|-------------------|
| <i>Rain shower South Down 2</i> | Roy Fisher        |
| <i>Bank Holiday Monday</i>      | Roy Fisher        |
| <i>Geevor Tin Mine</i>          | Brian Jones       |
| <i>Porth Leven 3</i>            | Brian Jones       |
| <i>Botalack 1</i>               | Brian Jones       |
| <i>Gem Miner</i>                | Dave Perkes       |
| <i>Post Office</i>              | Roger Beauchamp   |
| <i>Derelict (Post Office)</i>   | Roger Beauchamp   |
| <i>Old Mining Town</i>          | Barbara Beauchamp |
| <i>Bike Shed</i>                | Barbara Beauchamp |
| <i>Train 2918</i>               | David Toft        |
| <i>Oryx Chase</i>               | David Toft        |
| <i>Lion Portrait</i>            | Maureen Toft      |
| <i>Cheetah Spraying</i>         | Maureen Toft      |
| <i>Elephant and Child</i>       | Maureen Toft      |

### Championship PDI

|  |                   |
|--|-------------------|
| <i>Glance across the centuries</i>           | Roy Fisher        |
| <i>Forest walkers</i>                        | Roy Fisher        |
| <i>Lady with white umbrella</i>              | Barbara Beauchamp |
| <i>Lonely tree</i>                           | Mike Stacey       |
| <i>The last lap</i>                          | Mike Stacey       |
| <i>Feather in barley</i>                     | Kevin Ramsell     |
| <i>Iron sunrise</i>                          | Kevin Ramsell     |
| <i>Grass shadow</i>                          | Roger Beauchamp   |
| <i>Afro Blue</i>                             | Dave Perkes       |
| <i>Moto madness</i>                          | Dave Perkes       |
| <i>Fairground puddle</i>                     | Jenny Harding     |
| <i>Treacherous crossing</i>                  | Maureen Toft      |
| <i>Cheetah cubs</i>                          | Maureen Toft      |
| <i>Chase</i>                                 | David Toft        |
| <i>After the passengers have gone to bed</i> | Ian Miller        |

### League PDI

|                             |             |                      |                   |
|-----------------------------|-------------|----------------------|-------------------|
| <i>Adjustment</i>           | David Toft  | <i>Glencoe</i>       | Barbara Beauchamp |
| <i>Bank Holiday Britain</i> | Roy Fisher  | <i>Rum from Eigg</i> | Barbara Beauchamp |
| <i>Chalk Abstract 25</i>    | Roy Fisher  | <i>Young Calf</i>    | Maureen Toft      |
| <i>Motion</i>               | Mike Stacey | <i>Red Turban</i>    | Maureen Toft      |

### Exhibition PDI

|                         |                 |                        |               |
|-------------------------|-----------------|------------------------|---------------|
| <i>End of the day</i>   | Ian Miller      | <i>Segmenta Rouge</i>  | Kevin Ramsell |
| <i>Ice pattern 2</i>    | Roger Beauchamp | <i>Spinnakers</i>      | Andrew Mills  |
| <i>Icelandic jogger</i> | David Toft      | <i>Street racer 10</i> | Mike Stacey   |
| <i>Mountain view</i>    | Jenny Harding   | <i>Water rail</i>      | Dennis Wilby  |

### Exhibition prints

|                        |                   |                       |             |
|------------------------|-------------------|-----------------------|-------------|
| <i>Fountains Abbey</i> | Barbara Beauchamp | <i>Fence with ivy</i> | Mike Stacey |
| <i>Icelandic beach</i> | Barbara Beauchamp | <i>Gem miner</i>      | Dave Perkes |
| <i>Wheal Coats</i>     | Brian Jones       | <i>St Ives 4</i>      | Roy Fisher  |

## Wheels go round and round



1/4000 sec @ f4 135mm



1/1250 sec @ f4 210mm



1/20 sec @ f5.6 85mm

Back in June 2014 on a sunny Sunday, I made an accidental discovery in Winchester. Cycling. Well, to be more precise, competitive street cycling. I stopped cycling many years ago when I got fed up with cars trying to knock me off the road, so once I passed my driving test I always gave cyclists an extra bit of room. While I've done a lot of car photography, I had never thought about shooting bikes of any sort. With motor racing it was difficult to get close enough for dramatic images, but with this cycle street racing you could. Really close.

On that first visit I was inappropriately equipped, with just a 58mm Helios on a full-frame body. I got a few interesting images, but I could see there was so much more. The following year I went back with appropriate equipment and my head full of ideas for images, but I hadn't accounted for the speed.

These guys are not out for a Sunday afternoon ride; they are flat out for the whole race, which could be as long as an hour! And because you're so close, when they pass you they're gone in a fraction of a second. And so I was on a steep learning curve, with the focus on ... er, focusing. That might sound odd but up till then it had been single focusing-point for me, and often in the centre. But now, I had to get my head around things like 51-point dynamic lock-on options and which shutter release priority I should be using! In addition to this, my 70-210mm f4 AF Nikkor had the old 'screwdriver' focusing mechanism which, I knew from having used the current AFS equivalent, was a lot slower.

That said, once I had a better understanding of the D700's AF options and, in particular, which shutter release priority to use, my success rate for the 'head-on, lead rider very sharp' images slowly improved. However, it was a different matter with the slow panning shots, trying to catch the feeling of the speed. It's very tricky matching the shutter speed with the panning motion and the movement of the bike. I remember reading a special photography edition of 'Car' magazine many years ago, which included a dramatic panned shot of a Ferrari. This was a long time before digital so it was a lot trickier with film to get exactly what you wanted, and in that case the photographer commented that it took 108 frames to get the required image! It's easier now to find which shutter speed is suitable, but it's no easier to get a smooth and even panning action. As with any type of photography, a lot of practice helps, but give it a try and see what you get.

**Mike Stacey**