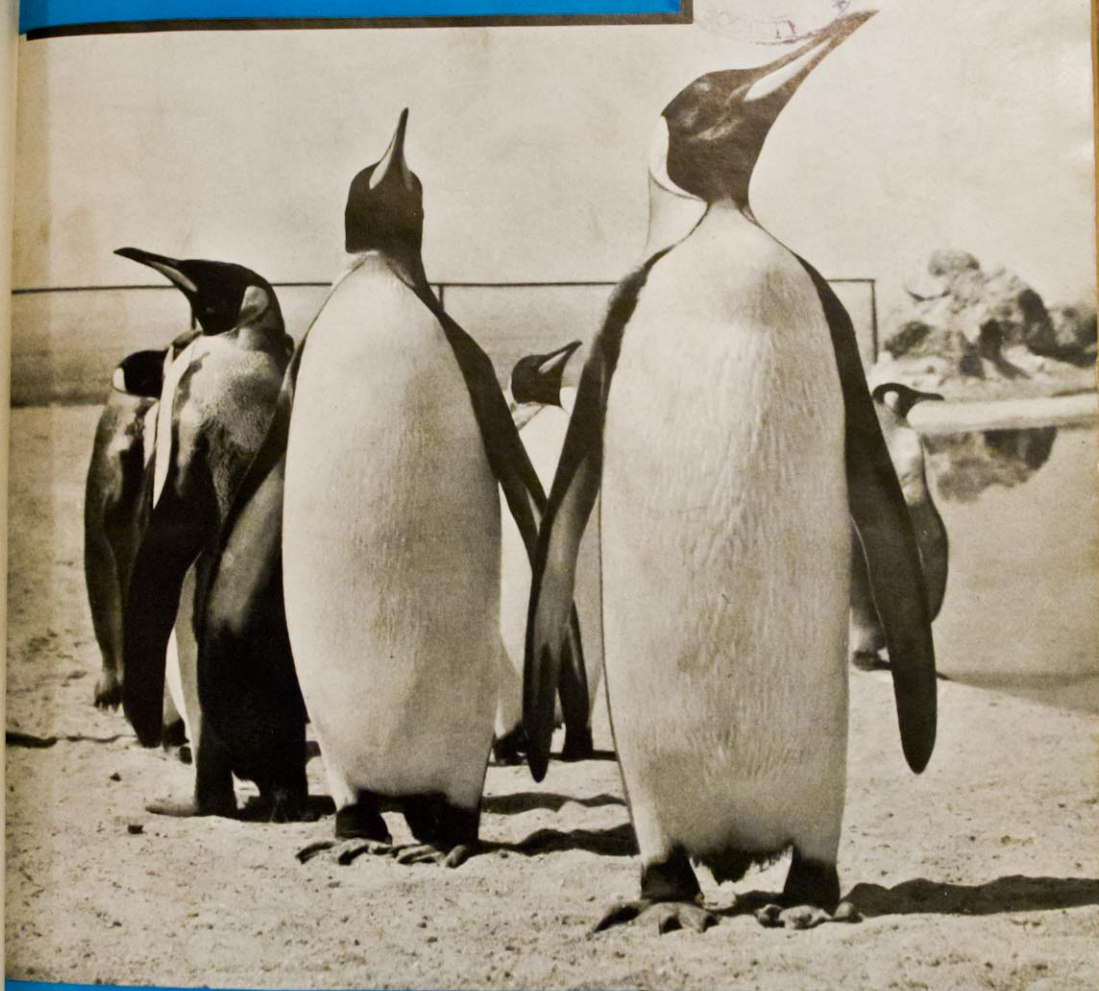


Amateur

PHOTOGRAPHER

1 SEPTEMBER 1956
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Back Dive. 1/200 sec at f/8.5, 4 x orange filter, Pan-X.

Action Snapshots

S. D. JOUHAR, F.R.P.S., F.P.S.A.



The Lamb Run. 1/200 sec at f/3.5, 4 x orange filter, Pan-X.

THIS article is in defence of the snapshot. According to Webster's New International Dictionary, a snapshot means, "An instantaneous photograph made with a hand-camera, without formal posing of, and often without the foreknowledge of, the subject." It is said that the word snapshot in connection with photography was first coined and used by Sir John Herschel over ninety years ago, and later it was popularized the world over by George Eastman, of Kodak fame.

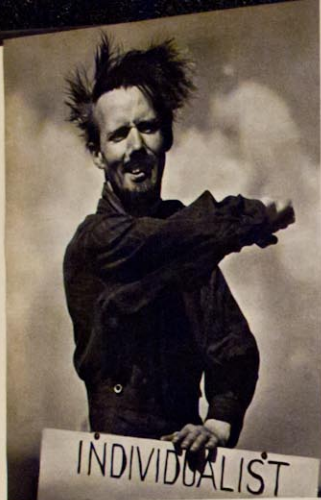
A graphic artist may take weeks, days, or perhaps hours to draw or paint a certain scene. The alert photographer may size up a fleeting scene and manage to capture a "slice of life" almost in a second! Because such pictures are, at times, obtained with apparent ease, and because no doubt chance also plays a part on occasion, in certain quarters such photographs are frowned upon and peremptorily dismissed as mere snapshots. Yet many a Salon print is nothing more than such a snapshot captured by employing the observant eye and the trained hand at exactly the right moment. Moreover, it is often overlooked that such a picture may be the outcome of

Landscape. 1/200 sec at f/4.5, 4 x orange filter, Pan-X.



long experience, for study and practice lead to a sort of automatic reaction, when we suddenly point the camera in the right direction and press the trigger at precisely the right moment. In this type of picture-making it is not the camera that matters so much as the user. Any camera with an f/4.5 (or even smaller) lens and a reasonably fast shutter-speed (e.g., 1/200 second) will do. Wider-aperture cameras, especially for outdoor snapshots, are not essential in these days of highly sensitive emulsions. For general work, panchromatic emulsions are preferable, although orthochromatic ones may be equally useful. My own choice is Panatomic-X developed in D76 for most outdoor work, and Super-XX developed in Microdol for indoor action photography.

A few remarks about the reproduced snapshots may be of interest. *The Lame Rider*: This is mainly a sky theme showing a strongly formed evening cumulus cloud which, fortunately, effectively "fits in" the picture-space, repeating the shape and contour of the rider and horse in motion. When the shape and contour of the rider and horse two critics having a shown at the London Salon, I overheard two critics having a heated discussion. One of them was quite sure the cloud was



INDIVIDUALIST. 1/200 sec at f/4.5, 2 × yellow filter, Pan-X.



SWING-TIME. 1/200 second at f/6.3, 2 × yellow filter, Super-XX.

printed in, and the other was equally certain that the rider and horse had been planted there from another negative. Both were wrong, of course, since it happened to be a perfectly straight print!

Landscape: While picnicking by the roadside in the Lake District one late afternoon, I noticed in the distance a row of gambolling lambs along the edge of a hill. I was wearing my miniature camera set at the ready. As the lambs danced across within range, three exposures were made in quick succession in an effort to secure a good formation. The isolated jumping lamb has "made" this picture. The other two shots were unordinary. The frieze of frolicking lambs shows a variety of poses and it is fortunate that the faint lines of the clouds lay



SKIPPERS. 1/500 sec at f/3.2, 2 × yellow filter, Pan-X.



A SHYING HORSE. 1/200 sec at f/4.5, 2 × yellow filter, Pan-X.

the eye to the principal lamb placed in a strong position in the picture space.

Skippers: The figures of the children are well isolated—appropriately against a light patch of cloud. The dog has helped to balance the composition.

A Shying Horse: The diagonal placing of the horse is in keeping with the action theme. It will be noticed that the picture is composed of several S-curves. The sinuosity of the body of the animal is repeated in the body of the rider. These larger curves are echoed in a minor key at several other points—the arms of the rider, and the neck and front legs of the horse. The cloud formation beneath the horse, fortunately, almost repeats the contour and shape of the animal.

Individualist: The precise moment chosen for making the exposure has helped to impart a feeling of vitality and action. The dark figure of the orator shows up well against a light patch of cloud. Wind-blown hair, and characteristic swing of the arm, further help to accentuate movement and action.

Below: HOOP RACE. 1/100 sec at f/6.3, Pan-X.





BACK DIVE. 1/200 sec at $f/4.5$, $4\times$ orange filter, Pan-X.

Action Snapshots

S. D. JOUHAR, F.R.P.S., F.P.S.A.



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THE LONE RIDER. 1/200 sec at $f/3.5$, $4\times$ orange filter, Pan-X.

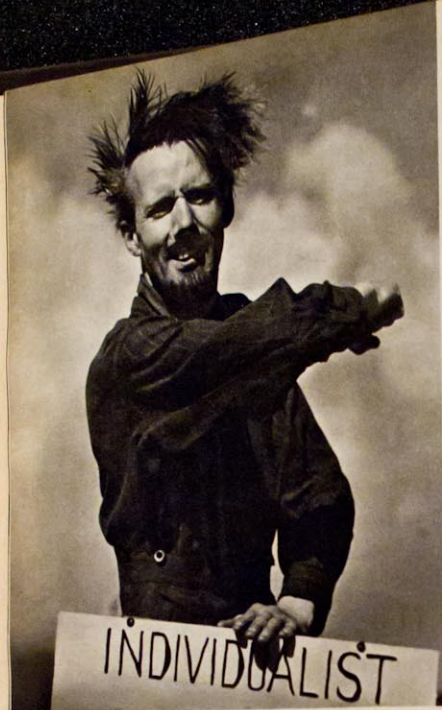
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LAMBSCAPE. 1/200 sec at $f/4.5$, cloudy, Pan-X.



INDIVIDUALIST. 1/200 sec at $f/4.5$, 2 × yellow filter, Pan-X.



SWING-TIME.
1/200 second at
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Below: HOOP RACE. 1/100 sec at f/6.3, Plus-X.



5 December 1954

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Amateur PHOTOGRAPHER

22 DECEMBER 1954
ONE SHILLING



A Happy Christmas to you all

AND GOOD PHOTOGRAPHY ON ILFORD HP3

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TRIPLICATION. 1 in. at f/8.3. Pan-X.

CARCATURE. 1 in. at f/8.3. Pan-X.



Paranormal Photography

S. D. JOUHAR, F.R.P.S., F.P.S.A.

PARANORMAL merely means beside normal, and this title might be a better description of the type of photography that hitherto has been given such names as "New Outlook," "Subjective Photography," "Abstract Photography," "Creative Photography," and "Photographic Surrealism." Every decade or so we hear of the birth of a "new outlook." This is a relative term and therefore means little. To understand the meaning and significance of subjective photography one has to be a trained psychologist. Abstract and creative terms are misnomers. All photographs are "abstract"; one type of photograph is no more



LAPSE BLIND. 1 in. at f/8. Pan-X.



CIGARETTE. 1/30 sec at f/8. Pan-X.



V.E. NORT—IMPRESSION. Hand-held, open flash. Pan-X.

"abstract" than any other. Similarly, all pictorial photography, in a strict sense, is creative.

Generally speaking, most photographers indulge in a form of photography the symbols of which are recognizable on sight by most of us. There are other forms in all art that are not necessarily recognizable. If we depict certain forms, partly or wholly, as

LIQUID PATTERN. 1/200 sec at f/6.3. Pan-X.



of imagination, such photography could well be described as "Paranormal Photography." If such forms also convey pleasure to some, then they may be termed "Paranormal Pictorialism." I propose to describe the by-product of such pictorialism as a "Fotofantum". Research in this type of photography first came into prominence in 1925. After the first gush, it gradually lapsed into abeyance for many years, but was revived again on the Continent and America from 1928 onward. Two important exhibitions showing such fotofantums were held at Saarbrücken and London in 1931. The Royal Photographic Society of Great Britain held, in its Centenary Year, a special exhibition devoted to the so-called "new outlook" which listed a few examples of fotofantums.

From a purely technical point of view, photography appears to have passed through a series of distinct stages. At first the results were limited to be wire-sharp, then came a sort of "fuzzy and soft" period, followed again by a super-sharp phase. But now (I think rightly) the modern trend is to employ purely photographic technique of "all sorts".

In order to understand the mechanism involved in the production of such apparently illogical phantasmagoria we shall be conversant with certain technical considerations. It is inevitable that the practice of art, including photographic art, presents a number of us, at times going completely mad!

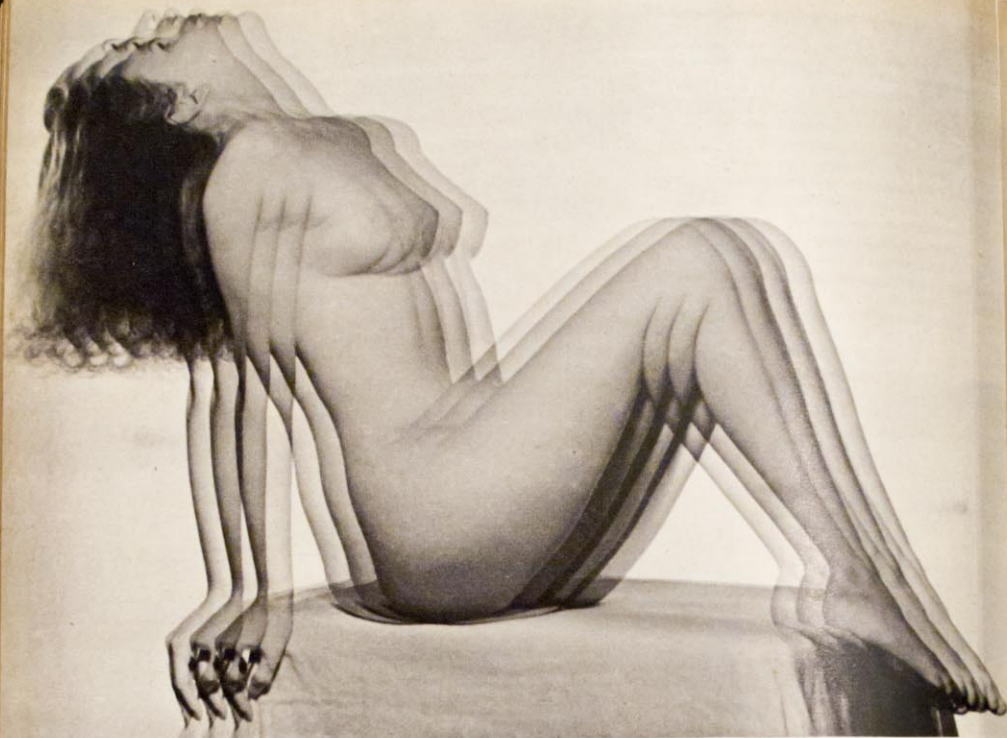
In our society there is, after all, only an arbitrary line between the sane and the insane. Psychological tests indicate that artists who express their unbalanced fantasies in this way are usually people with the "schizoid" personality of the classical Dr. Jekyll and Mr. Hyde type. Such dual personality is present in all of us; the degree of this division is more pronounced in some than others. Certainly we may assert that these highly unbalanced forms are harmless within legal limits. And there are other motives. Surrealists, for example, may behave in a highly individualist way to produce peculiar designs which fall well—or perhaps unconsciously hoping—that they attract people into looking at their fantastic creations. It is also possible that those who indulge in fantasmagoria may not be consciously concerned with what people think of their work. They behave like extreme egotists and



REFLECTION. 1/30 sec at f/8.3. Pan-X.

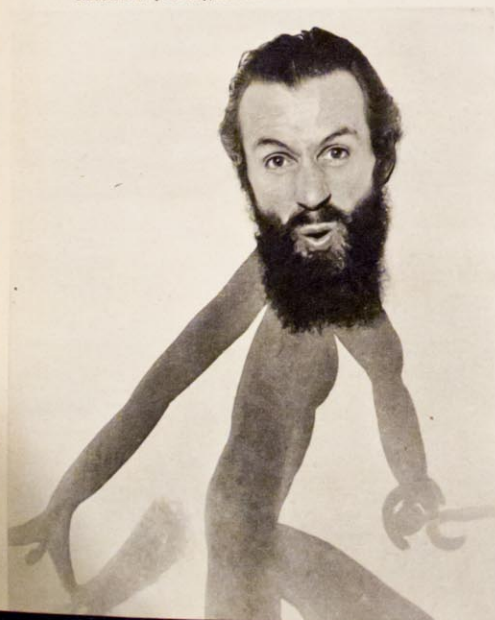
are concerned only with expressing themselves, probably depicting the content of their morbid hallucinations or dreams. Perhaps this type of expressionist may be compared with the jitterbug dancer who, in his ecstasy, indulges in violent (though rhythmic and extempore) movements, irrespective of how they appear to the onlooker. A graphic existentialist similarly performs a sort of jitterbug dance on the flat surface of his paper or canvas. The orthodox pictorialist's art, on the other hand, may be likened to the more highly evolved, mutually understood, sophisticated ballet, in which the studied movements, the music, the pose and forms are all in harmony, orderly, well-composed and conventional.

The accompanying illustrations are random examples of paranormal photography. To a person with imagination, mastery of technique and an experimental turn of mind, there is no limit to the potentialities of expression through the medium of the photographic process.



TRIPPLICATION. $\frac{1}{2}$ sec at f/6.3. Pan-X.

CARICATURE. $\frac{1}{2}$ sec at f/6.3. Pan-X.



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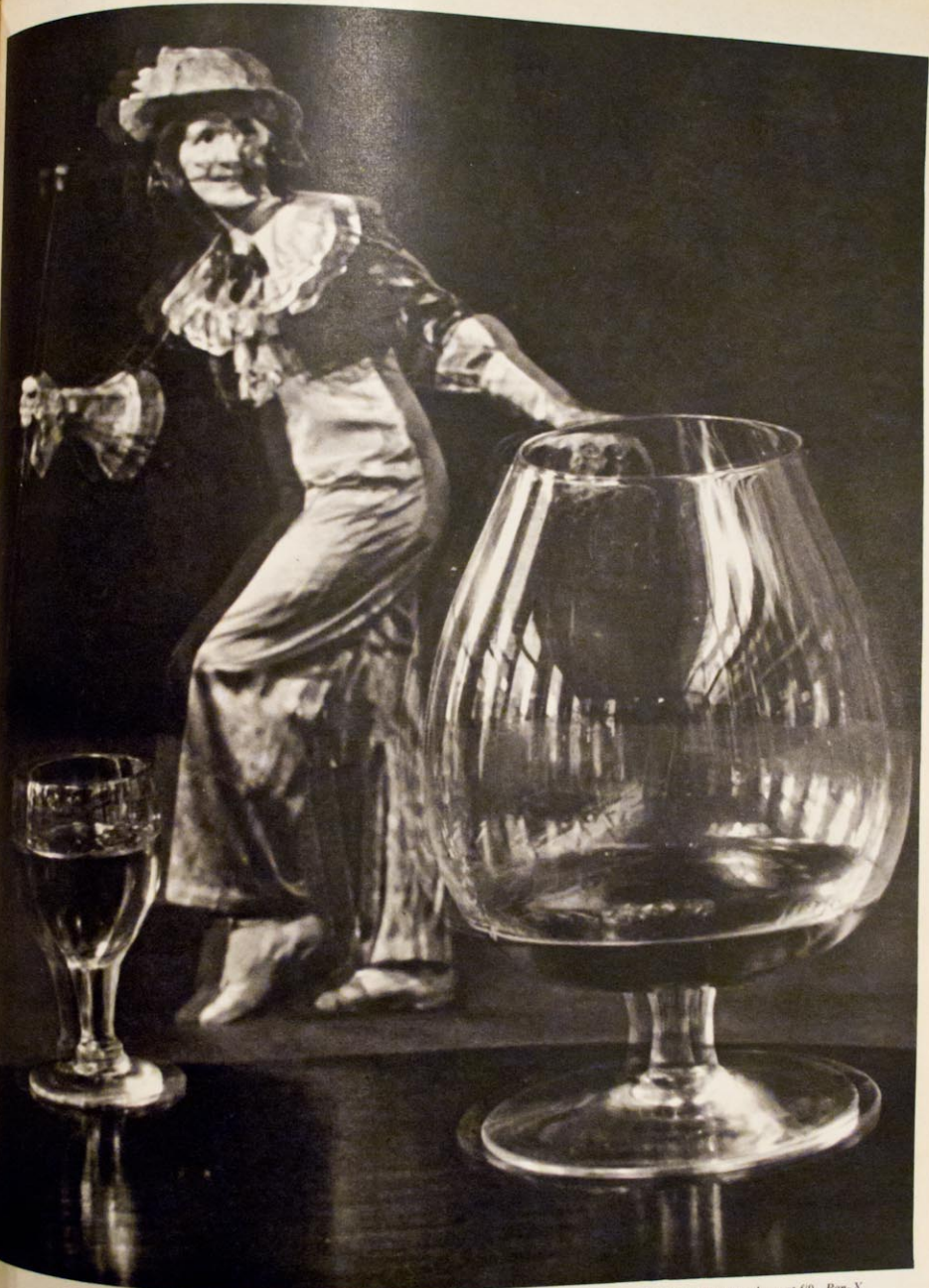
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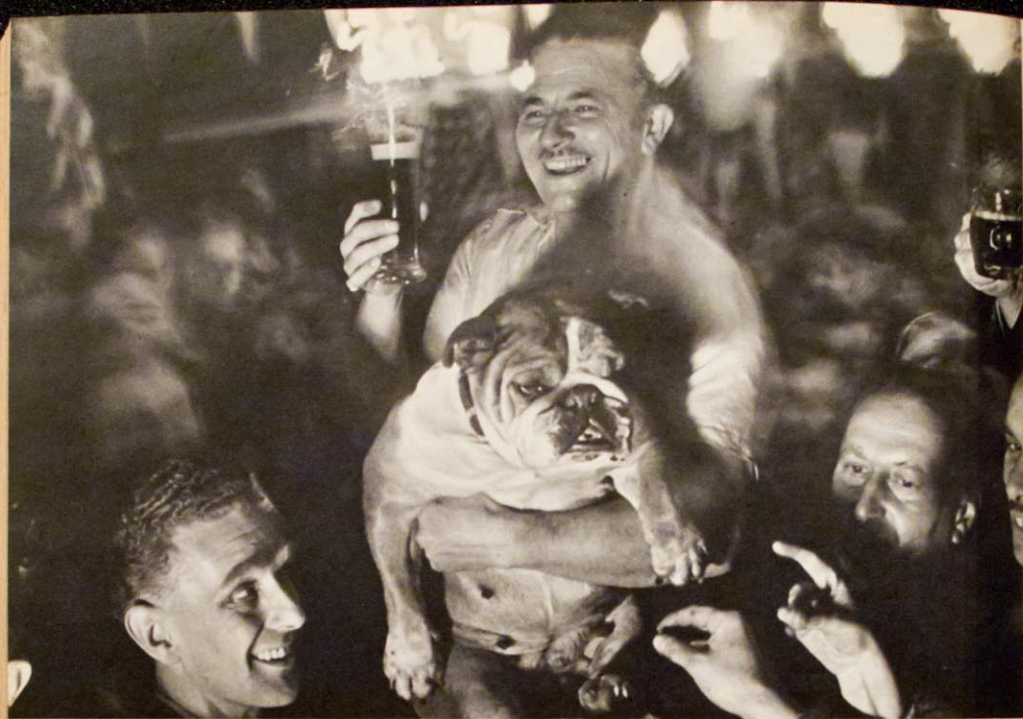
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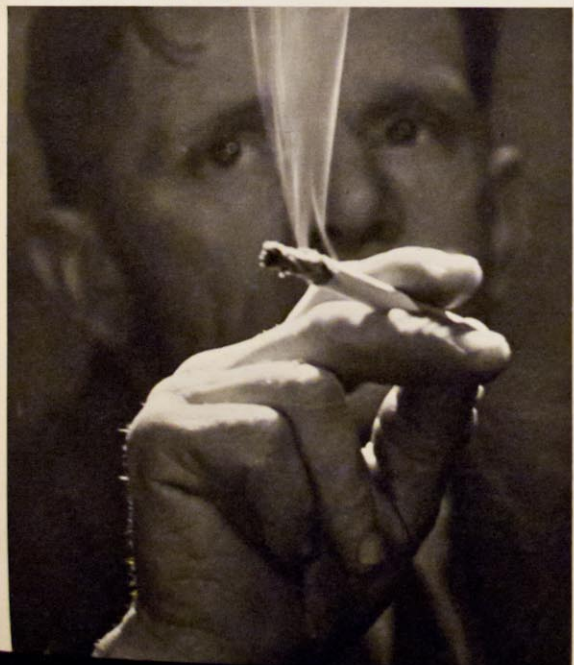


LIQUEUR BRANDY. 1 sec at f/9. Pan-X.



CIGARETTE. $\frac{1}{4}$ sec at *f*/9. Pan-X.

V.E.-NIGHT—IMPRESSION. Hand-held, open flash. Pan-X.



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Generally speaking, most photographers indulge in a form of photography the symbols of which are recognizable on sight by most of us. There are other forms in all art that are not necessarily recognizable. If we depict certain forms, partly or wholly, as

LIQUID PATTERN. $\frac{1}{200}$ sec at *f*/6.3. Pan-X.



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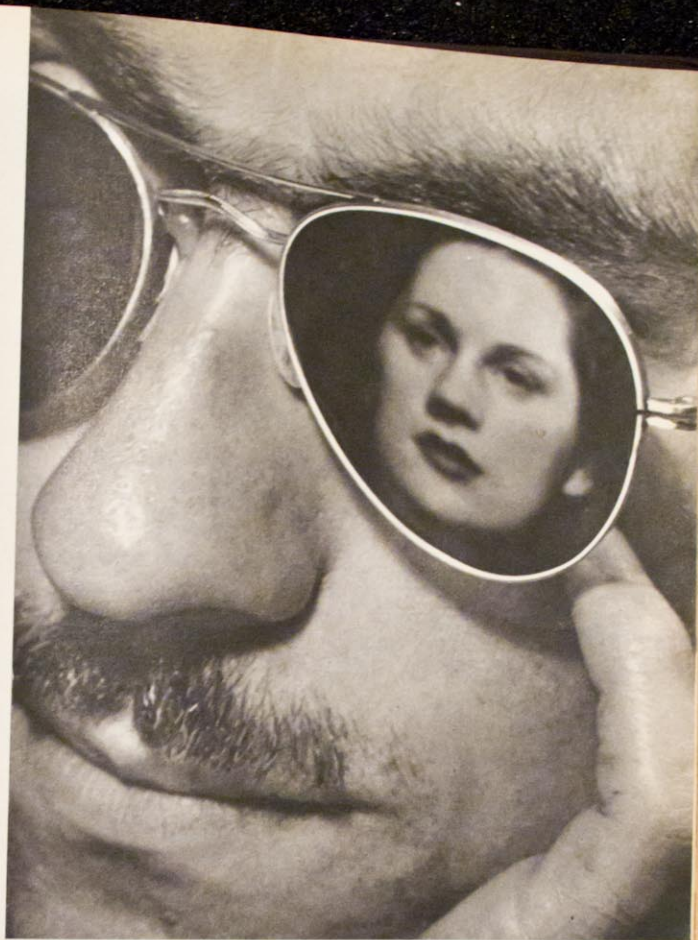
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In present-day society there is, after all, only an arbitrary difference between the sane and the insane. Psychological study seems to indicate that artists who express their unadmitted fantasies in this way are usually people with the "split-mind" personality of the classical Dr. Jekyll and Mr. Hyde type. Such dual personality is present in all of us; only the degree of this division is more pronounced in some than in others. Certainly we may assert that these highly imaginative artists are harmless within legal limits. And there might be other motives. Surrealists, for example, may behave in a highly individualist way to produce peculiar designs knowing full well—or perhaps unconsciously hoping—that they will startle people into looking at their fantastic creations. In this way attention is drawn to the artist.

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