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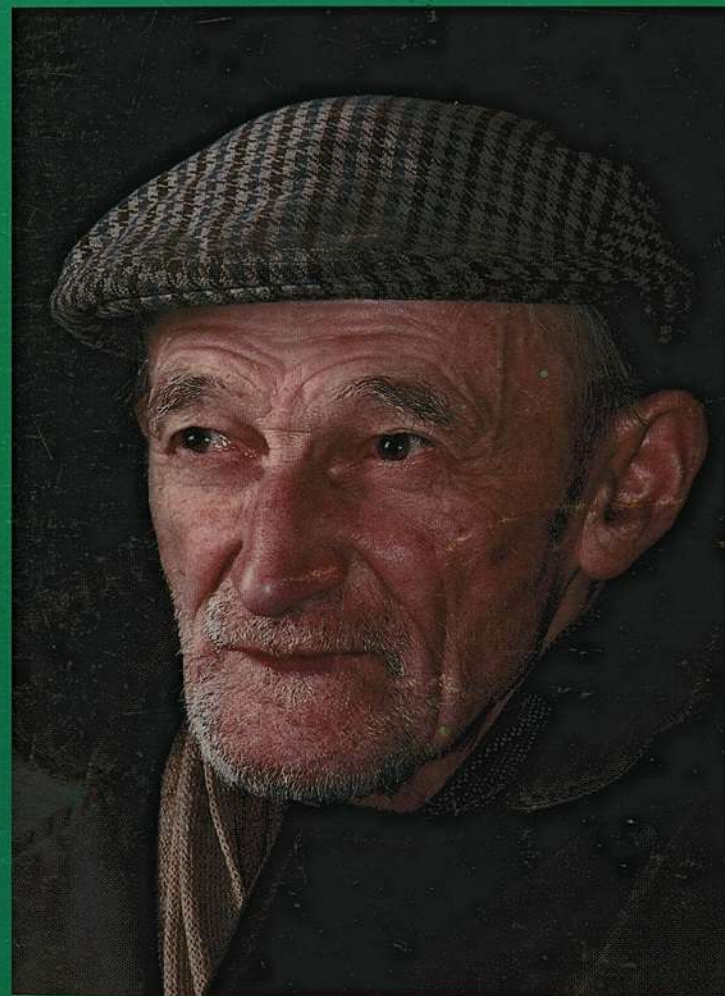
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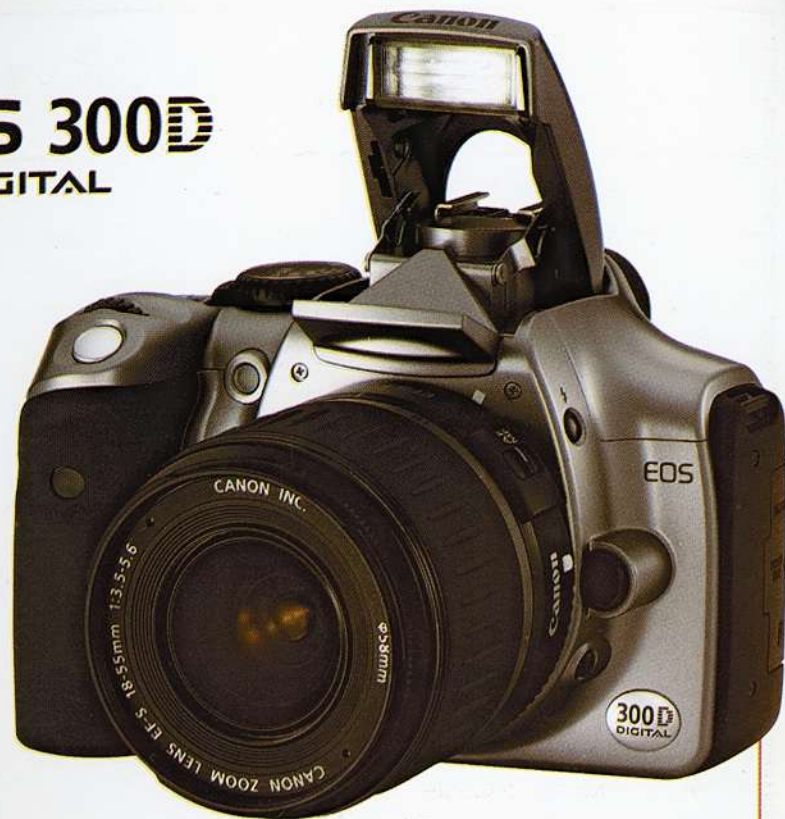
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The Little Man



Spring 2004

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The Little Man

Spring 2004

Number 123

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Cover Picture 'J15' by Jeff Corney Circle 12

President's Viewpoint

I would like to thank you all for giving me the honour of being your President and you can be assured that I will undertake my best endeavours to live up to the honoured position.

I would like to record our thanks to John Bullen for all of the hard work that he put into the three years whilst he held the office.

Our wonderful hobby is changing very rapidly at the present time, and at a greater rate than at anytime since the "invention" of photography.

It is only four/five years ago that we were all holding long debates on the acceptability or not of regarding digital as being an valid form of photography, even to the point of defining what is photography and how it should be captured. I know that aspect largely filled Len Holman's term of office. Now digital is more or less accepted and being the normal, with companies like Kodak announcing that they have now ceased all development work on films.

Many clubs are now buying digital projectors for club presentations and AV workers are combining their pictures and music in the computer with all of their hard work being saved on a little silver disc.

Yes times are changing fast, and UPP will have to develop with it, although there will always be a place for the "traditional" workers, even as John suggested in the last Little Man, that we start a chemical only circle. We always have to be careful that we do not build walls but we all blend together in this wonderful hobby of ours. There is always a place for "specialised" circles, for as well as appreciating images, members are able to exchange news and techniques on the methods being used by them.

A spin off from digital is that there are now more prints being submitted into club competitions than slides, whilst a few years ago it was the reverse. Liz is also finding it more difficult to fill the slide circles than the print circles. How



things change.

It was suggested at the last Convention that the members should be consulted over their thoughts about the arrangements for the day; this was obtained via a questionnaire, which was circulated, to all circle secretaries for passing around their members. A reasonable response was obtained, far better than the average result from a commercial mail shot. The general consensus was that generally members were happy with the current format of the weekend, with certain minor adjustments.



One idea suggested was that it was considered that a roll call should be held at the beginning of the day, so that each circle could see who was there and so arrange for a meeting later on and especially over lunch. This has been added to the schedule with a quick roll call at the beginning but the official one, with a count during the AGM section.

Our next discussion, I am certain, will be over the alteration to the definition of monochrome that FIAP are proposing. So far I have heard of two definitions, the latest one is that for an image to be monochrome, it must not need colour printing to put it into the catalogue. In other words, black and white only. This even classifies sepia, as being a coloured image. The decision is ours as to whether we adopt the international ruling when it is decreed. The time is now to think about it so that a final decision can be calmly made when the die has been cast.

Barry is now finalising the next Convention and as usual it appears to be an excellent weekend. More importantly it is a chance to meet old friends and make new ones, at what has become an excellent social event. Do not miss it, it is the main opportunity of the Society meeting together, so come along to Hillscourt at Birmingham and be part of it.

At last years convention a notice was posted suggesting the formation of a

creative digital circle. Many members showed interest, and consequently I formed one. It has been disappointing, that after the apparent enthusiasm for one last year, we still only have eight members. Anyone interested in joining please contact me by email or telephone.

Membership is important to us and whilst we are always losing members, new ones are also joining. Ann Swearman has done an excellent job in getting articles in photographic magazines, which as well as raising some revenue, also generates new members. The best method of getting new members is YOU. Word of mouth is by far the best way. It would be excellent for the Society if we all could join one new member next year. Well at least that is my dream.

All the best to you all, and I hope to meet you at Hillscourt.

Brian.

Editor's Notes

First of all, thanks to the contributors, appreciated all the more because there are so few of them. In particular the response to the 'Round in Circles' feature has been distinctly meagre. Is one to assume that circles hibernate in winter?

Special thanks are due to Ian Platt, indeed the magazine would not be the same without his steady support over many years.

In this issue we have introduced the possibility of members advertising equipment for sale or purchase. The reason is that with prices of 'film' equipment dropping ever lower, this may be an opportunity to contact the like-minded. It will be interesting to see whether the scheme can succeed in spite of the 6 monthly intervals between issues.

Though this issue is slimmer, for the reasons given above, the number of pages devoted to colour is the same as previously. If your colour picture has not been published in this or the previous issue, my apologies.

If you have not already done so, please note my new email address.


Walter

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 my point of view

40 Years of Making an Exhibition of Yourself

I received my first acceptance in an International exhibition 40 years ago, and although not an exceptional feat, this anniversary caused me to look through my 'scrapbook' of results and reminisce about certain events along the way. I thought I might share some of these thoughts with you, dear reader.

40 years ago I was a member of no less than four UPP Circles, two for monochrome prints and two for colour slides. I had been training to become an Air Traffic Controller, and was moving around the country quite a bit, so I figured that my postal camera club could be arranged to give weekly 'meetings' so to speak. Never seemed to work out quite that way and I recall having to deal with four boxes in one week on more than one occasion - but I digress.

One member of Circle 33 was an active exhibitor. He was Norman Bowdidge from Guernsey, and was often telling us how misguided we had been in failing to spot the virtues of certain slides of his that had received accolades at a higher level! Part of my training period was spent in Guernsey, and I got to know Norman much better. He was a fine portraitist, and it was he who encouraged me to take the first steps into entering exhibitions. Thoughtfully, he even provided me with some spare entry forms to get me started.

With no additional guidance other than results in UPP Folios, I finally sent off my first efforts to the Birmingham International in 1964. I chose three dead-cert acceptance-quality slides and then looked around for a make-weight to make up the numbers. Yes, you've guessed it. The three sure-fire entries missed out and they accepted the fourth slide! But what the heck, I was on my way. Full of the confidence of youth, I entered several more exhibitions soon afterwards but they all resulted in total rejects, and this brought me up quite sharply, making me realise that it was not going to be quite as easy as I had first supposed.

By the end of that first year, after a bit more care had been taken in choosing slides to enter, I had amassed the grand total of 13 acceptances, and one

these was in an event where one of the judges was R.C. Leighton Herdson himself - a nice UPP-connected coincidence. Was this to be an unlucky number I asked myself or would fortune continue to shine on me? I should explain at this stage that although my photographic interests were equally distributed between monochrome print and colour slide making, I did not feel ready to try out prints into major exhibitions just yet because of the high rate of damage to entries. Prints posted to events seldom came back in a re-usable state in those flush-mounted days.

I don't propose boring you death with statistical details of results year by year, suffice to say that 1965 was worse than my first year, but I did manage to get my first Certificate of Merit which made up for the other disappointments. And in 1966 I was fortunate enough to receive three medals, one for a Nature slide and two for a creative photograph. There is an amusing story attached to the latter picture. Fresh from winning a super Gold Medal in Como, Italy for the Best slide in the Exhibition, my local club in Lancing asked if they could use it in a Sussex Federation inter-club battle against 30 or so other clubs. I agreed but did urge them not to bank on it necessarily getting a very high score because derivative images in general were likely to be a swings-and-roundabouts business where judges likes and dislikes are concerned. On the day the judge was hugely unimpressed to the tune of awarding it 3 marks out of 20! There was a sharp intake of breath round the room - over 100 people in the audience - because it was by far the lowest score on the day. An extreme example of subjective judging, but I secretly rather admired the man for having the nerve to give such a low score even if I (obviously) didn't agree with him!!

At this time I was rather concentrating on trying to master the intricacies of producing a good bas-relief effect on certain slides. And because the best of these were unusual, they did well in exhibitions, which are, if you think about it, all about the instant impact effect an image has.

I had joined the RPS in 1964 and a few years later decided to have a bash at the Associateship using colour slides. In those days, this venerable institution was clearly getting its collective knickers in a twist where slides were concerned! In 1963 you could apply for an A or FRPS in slides, but a year later you could not!! Apparently the (then) thinking behind the change was opinion based upon the misguided or foolish idea that a member could snap away enough rolls of film, send them away to Kodak, and then simply choose 12 slides to send off for assessment. With no involvement in the processing, it was obviously just too

of easy!!! So, to correct this, slide applications had to be accompanied by a set of prints, albeit the prints themselves did not necessarily have to be up to ARPS standard. Have you ever heard of a more muddled bit of thinking?

This regulation was maintained for several years before common-sense prevailed and it was once again possible for the slide-only applicant to try for their ARPS and eventually the F. In the meantime in 1968 I entered a panel of slides that had done reasonably well in exhibitions (with their accompanying monochrome print 'evidence') and was successful. This proved relevant because I now found myself being occasionally invited to participate in the selection jury of UK exhibitions.

My first experience of this activity was in 1968 when I was invited to act as a selector in the general slides section of the Worcestershire International. On arrival I discovered that we voted using an early version of an electronic machine, using marks out of 10. Previous report cards from exhibitions around the world had indicated that this Midlands event was unusual in having total scores out of 30, where the norm was a maximum of 15. And on judging day, not unexpectedly there were no very high totals recorded, a typical potential 14 or 15 scoring slide with another well-known method, would receive, say 22 or 23 - well short of the maximum. Returning home, I was determined to discover the thinking behind the most commonly used system that gave scores of a maximum of 15 and (usually) a minimum of 6. And I soon learned of the four-band system that I have described on other occasions.

Over the next few years I managed to influence the decision of many of the main UK International exhibitions to adopt this system, together with its corollary that a 5 vote from any one selector will guarantee acceptance.

By now I was entering prints as well as slides into the major exhibitions in the UK, and to a lesser extent abroad. And with this increase in activity, came more obvious examples of the unpredictability of results. It was not long before I realised that however good a picture one thought one had, there was no way it would ever be a cast-iron guaranteed acceptance. A favourite monochrome print of mine (and one of my RPS Fellowship set of 1971) won the PSA Gold Medal for the Best of Show at Bristol one year at its first outing, and then was booted out of its next three events! Granted two of these were abroad, where one was often unsure of local tastes in picture-making, but

report card scores of 6 (remember they don't often go any lower) suggested that it was not even a near-miss!! However, before being 'retired' a better statistical average was achieved, and it even won another medal in France at a Photeurop exhibition; a unique event in that the chosen prints toured around several European countries.

In 1973 my job moved me to the Midlands, and very soon afterwards I joined Smethwick PS. Here was a really active and vibrant club with some great 'ideas' people involved with it, notably Roger Parry who was Secretary then (and he organised the Syllabus as well) and still is to this day! Within a short time of my joining the committee, we were discussing the ways and means of starting up an international exhibition from scratch, and by the mid 70's it became a reality. Colour slides only in the first year, then colour prints included the following year. This was the format for some time, although nowadays it has expanded even further to include monochrome, travel and nature work.

Smethwick is still going strong I'm delighted to say, but browsing through my scrapbook throws up many British exhibition names that have long since disappeared.

Widnes, Lincoln, Birmingham, Bournemouth, Salisbury, Norfolk, Blackpool, Spectrum (Guernsey), Oldham, N.Yorks & S.Durham, Worcester, Doncaster, & Ulster are some of the names that spring out at me from the pages. And yet I note that in 1964 Winchester was an active exhibition and is still going today, as too are Southampton and Bristol.

I mentioned earlier that there is no such thing as a cast-iron guaranteed acceptance-quality picture - especially if it is given a reasonable airing outside the UK. In fact I only have one photograph that has never been rejected in all the 40 years! One landscape picture had 10 outings over a four-year period before being 'retired' and had a 100% success rate. Almost invariably it was voted in only by the baseline acceptance score, which made its rare consistency even more strange. On the other hand, a recent favourite of mine, that has been sent out as both a print and a slide, started off extremely well by notching up 3 awards in its first four outings - including a PSA Gold Medal. Then it had a mid-life crisis so-to-speak with several rejections, before finishing strongly on the run-up to retirement with several more awards in Denmark, Austria & South Africa.

I have several examples of non-derivative images, (therefore of a less

controversial type of subject), that have been given short shrift at local level in club competition, and have subsequently done rather well on the international exhibition circuit. This type of result can easily be explained away by slagging off the local judges. It certainly makes you feel better to do so!! More amusing was an isolated instance of a slide entered in an international exhibition in Camberley some years ago that was a very highly regarded event in its day. The picture won First place, and it was a novel 'prize' consisting of free entry into the exhibition for life. They never ran another event!!! No, it wasn't my fault I assure you. Later inquiries revealed that one man had been the organising brains behind the event and he had done the job for many years. Finally, well past the age of 80, he asked to be relieved of the task, and all the many apparently enthusiastic helpers on his team backed off thus killing the exhibition for ever.

I earlier mentioned the Smethwick exhibition. In its initial years, we utilised an old-fashioned push-me-pull-you Leitz projector for the slide selection process. This was done to limit the discomfort caused to the eyes of the jury members, which can occur with a magazine-loaded projector when there is a blackout between slides. Believe me, after viewing, say, 3000 slides in a day you can become very tired indeed because the iris of your eyes is constantly expanding open (to f/1.4?) and then stopping down again as each slide is changed over. The old-fashioned manual sliding gate projector obviated this problem because one image was immediately replaced by another, before the iris had time to react. When a new exhibition started up in S*****, (name obscured to spare the blushes of the party concerned!) they got in touch with me via the Smethwick exhibition and borrowed our address list of slide entrants, as well as asking for general advice. I mentioned the slide projection system we used at the time, and recommended they try to find a similar projector. They couldn't as it turned out, but I was on the jury of their first venture down this path, and was intrigued at their chosen method of presentation. Two projectors were mounted side-by-side, with a fader device for rapidly switching between the two, thus eliminating the uncomfortable blackout between images. Great idea, I thought. The snag was that the individual responsible for loading the magazines had made various errors during his re-location of slides in trays to the Left & Right projectors, due to fatigue the night before the judging. On the day there were frequent interruptions to the selection process as the organisers discovered that, for example, the landscape on the screen did not match the title on their entry forms, and various re-votings had to take place to correct the problems as they occurred!

Amusing the first few times, but increasingly irritating with regular repetition.

More memories of unusual judging situations come crowding in. I was judging in Como, Italy the very day the Falklands war broke out. My hosts were most concerned in case I had to rush off back home and don a uniform and take up arms or something! That was my first experience of the dubious delights of judging over 6000 entries, most of which were from holiday snapshotters, persuaded to enter by the local tourist authority who sponsored the event. We spent 5 days doing the job with much-needed long siestas to relieve the boredom. My second Italian judging experience several years later was more bizarre. It was at Frosinone, just South of Rome. I flew out there and was met at the airport, and made a good fuss of all round. When it came to the judging they had abandoned the silent voting machine largely because two years previously they had as a 'guest' judge a man from Malta. It appeared he was horrified that he might make a fool of himself and award scores at total variance to everyone else (lack of experience) and wanted a simple Yes/No vote called out by each of the 5 selectors. So that was the system used when I was present. If you really liked a picture you gave it a "Si" vote. And this method soon degenerated into near anarchical chaos as the same voice could be heard saying "Si,si" many times over. How the hell they counted the yes votes I do not know. Perhaps it didn't matter and they picked their mates pictures afterwards!!! To add to the unreality of the situation, one of the judges left the room at one stage to make a phone call and his seat was taken by the official 'alternate' named judge. After lunch, less than half way through the judging, this same phone-call addicted bloke left the room again and was absent for the next three hours!!! His absence was explained, without any embarrassment, as being due to him having to phone his stock-broker!.

Closer to home, another oddity occurred at Birkenhead many moons ago. The customary trio of selectors was made up of myself plus two local professional photographers who were well known and liked on the local club judging circuit. Trouble was they had never judged an International, and it became apparent very early on that there was something amiss when typical very good exhibition slides were being given a 4 by me and scoring 8 in total. Not once, but many, many times. Leaving aside the obvious cheap jibe that I didn't know what I was doing (!), summat was wrong here. The tea-break came surprisingly early, and the chairman took me on one side, almost tearing his hair out in frustration. He explained that the two pro's were slamming very good pictures and the exhibition was in danger of degenerating into farce. I was asked to give a 5 to every image that I thought worth showing in the exhibi-

tion in order to guarantee it being shown under the system they used at the time. I lost count of the number of 9's read out, which must have been a 5,2,2 vote. But in the end they had a passably good exhibition to show. It appeared when faced with this particular task the two pro's had used the criteria 'will it sell' because that was how they viewed photography in general. Not many exhibition pictures would 'sell' if you think about it.

In fairness to the organisers of the 70 or so International exhibitions I have judged over the years, I really applaud their enthusiasm and dedication to the job. It has been extremely rare when things have gone awry as I have described. I also always have a considerable sympathy for the print and slide receivers who have a pretty thankless task. Having been involved with the organisational side of things at Smethwick, Midland Salon, Surrey Salon & Southampton, and as recently as last year having assisted Patricia, my wife, as print receiver in the last named event, I am fully aware of the problems that can arise. So although there is a certain 'glamour' being asked to judge at these events, I do know what the 'sharp-end' hard work is all about.

Over the 40 years of my involvement with exhibitions, my exhibiting activity has fluctuated a great deal. Some years I enter very few and others bring about a sudden burst of renewed enthusiasm for trying out new images. There has never been a single year that I have not entered or been accepted in events. My fourth decade of entering has only just begun, but already I have had the most pleasant news of a Gold medal in the exhibition I helped to get started – Smethwick. And this brings me round full circle so to speak, and seems a good place at which to end this rambling account. Thanks for your patience.

Ian Platt, MFIAP,FRPS,HonEFIAP,HonPAGB

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**The UPP Website is at
www.UPPOFGB.org**

CYCLING FOR PHOTOGRAPHERS

Believe it or not there are photographers who cycle, many are members of the RSF, Rough-Stuff Fellowship, the world's oldest and premier off-road cycle touring organisation: Founded 1955! Many began as cyclists and went into photography for a variety of reasons. I was a photographer who took up cycling and made a lot of errors to get where I am now. Along the way I've learned a lot about both cycling and photography; and I hope to learn a lot more about both. I hope that the information appended below will help any photographer considering either taking up cycling or using a cycle as a means to an end.

My first recommendation is that you should join the CTC because for the annual fee of £30.50 or less (various concessions available) you get free third party insurance, access to free legal advice/assistance, six "Cycle" magazines a year, technical & touring advice. Sounds like the AA?; hardly surprising, they based their services upon the CTC's!.

Many of you probably already have cycles that you don't use! Let me guess, it is because (a) it's hard going and (b) it's uncomfortable, possibly painful. These are the most common complaints of non-cyclists about cycling. Most people suffer from (a) because they have the wrong tyres incorrectly inflated and the cycle is incorrectly set up. (b) Is the result of ignorance, often that of the retailer of the bike!. Any fool can sell bikes and all too often they do. Would you buy photo-gear from a car accessory dealer? No, so why buy a cycle from them? If your bike's been unused for a while I suggest you take it to a cycle dealer who does repairs and ask his advice and have him sort it out to do what you want. Yes, it'll cost you money, but a good dealer will want you back and will do his best to please you.

If you're determined to do it yourself, read on. First get a good pump, not a pocket toy-they are sods to use, and inflate the tyres to the pressure marked on the tyre walls. Now get the tools out. You should be able to sit on the saddle with the crank in line with the seat tube with your heel on the pedal with your leg straight. If this is not the case raise or lower the saddle until it does. Buy and fit toe clips and straps, if necessary buy pedals that will accept toe clips, they help keep your foot in place when pedalling; don't bother tightening the straps.

Tight enough to retain the foot, allowing easy extraction, is adequate, it takes a while to master getting your foot in but the energy saved is worth it. You could go the whole hog and fit clipless pedals and use shoes. There is more than one system, but that's an expensive option and can be risky; they wrecked a friend's knees and he reverted to the older system to continue cycling. On mountain, hybrid and touring cycles the handlebars should be about 50 mm below the top of the saddle so the bike is correctly balanced.

Leather trainers, preferably black, are reasonably good footwear, padded cycle shorts or underwear beneath tracksters will help save the discomfort from the saddle. Padded gloves, crochet or Lycra backed fingerless mitts protect the hands. Other cycling clothing isn't compulsory but can help, for example cycling shorts and jerseys have long backs to close the gap at the waistline. Of course some may decide in hot conditions to dispense with a jersey and go shirtless or wearing a sports bra in the case of ladies. And I know of one 50+ lady who dresses thus in summer! In cooler conditions dressing in layers may be advisable, wearing cycling undies under thermals, cycle tights, jerseys/fleeces and shell layers to keep comfortable. And you will need good waterproofs in case it rains.

Before you hop on your bike and pedal off into the subject rich land out yonder consider this; it could be a long walk home if anything happens. You need some basic tools and spares before you pedal away. It's easier if you buy the bag to carry those bits AFTER you decide what you need. One of the success stories of modern cycling is the mufi-tool, when the early ones came out the traditionalists had a field day. I actually like and prefer one of these early designs, the Gerber Cool-Tool despite the extra bits being unavailable now. Almost all include a chain tool and many include a pair of tyre levers. A good pump, avoid pocket pumps as they take ages to reach reasonable pressures, one or better two inner tubes, a puncture repair kit, a few chain links, several plastic ties, a small roll of plastic adhesive tape, a tube of superglue and a short length of gaffer tape wrapped around the seat pillar complete the essentials. You don't fix punctures, you change the tube instead after finding and removing the cause of the puncture. If the tyre splits you're supposed to glue it back together; but it doesn't always work. Instead I suggest it be first lined with gaffer tape then the split edges superglued together.

Photogear should be kept to a minimum. Only a small photo bag should be considered if it's to be carried over your shoulder. If you try cycling and like

it you can then develop an outfit for cycling. Even then the equipment should be kept to the bare necessities to keep the weight and bulk down. My current kit consists of a MF 35mm SLR body, 24mm and 35-135mm lenses, 2X teleconverter, 35mm compact, linear polariser, auto flash, cable release, 1 metre coaxial flash extension cable, monopod and a Camera Care Systems belt kit. (Standard Warthog, medium lens cases (for flash/lenses), compact cases for compact & binoculars, phone pouch & Jessop Pacific compact pouch for compass, emergency kit, scale rule*, film). A cycle handlebar bag can be used for kit but can take over the steering if overloaded. Avoid backpacks as they raise the centre of gravity of the bike and rider; and have been linked to mountain biking fatalities. Some cycling photographers have slipped a photographic bag into a standard saddlebag leaving the outer pockets for tools and spares. It's all a matter of choice.

Getting on is a choice of two ways lift your leg over the saddle or kick it over the handlebars. NEVER scoot off and kick your leg over the saddle, a part that might last years might be overstressed and break under the stress. Raise a pedal of your choice, with toe clips & straps you put your foot in and lift, and place your foot. When you move off you lift yourself onto the saddle and find the other pedal with your other foot. Aim to maintain a comfortable speed by pedalling at seventy to ninety pedal revolutions per minute and adjust your gearing according to terrain/wind resistance. To shift gear decide which way to go and place your finger and/or thumb on the lever; then ease your pedalling pressure and move the lever together.

Accessories, mudguards (keep you dry), lights (handy for pre-sunrise/post sunset travel), rear-view mirrors (good makes are Zefal, Mirrycle, Blackbum).

Helmets are much hyped, the facts are that cycle helmets are designed to, "Protect the head from injury caused by a fall of up to two metres onto a smooth surface at 12 m.p.h. or less." Current statistics indicate that wearing a helmet is more likely to result in injury than not wearing one; Why I don't know. Suggested causes are risk compensation, feelings of invulnerability or just plain dizziness. I suffered from the latter and doctor's orders were, "Don't EVER give up cycling!."

* Brother Eric Houlder LRPS is a prominent archaeologist/photographer requests that I record ALL interesting artefacts with scales. Eric trained me in field

and industrial archeology photography

CTC can be contacted by telephoning 0870 873 0061/www. ctc.org.uk

RSF can be contacted through Simeon Orme 01524 811843 email simeonorme@lineone.net

Bill Houlder

Bill Houlder is 51 and a member of circle 32. From 1997 to 2002 he was York Rally Committee's photographer. In 2003 a professional photographer was employed by the committee freeing Bill for other duties. Bill is an Area Secretary of the Rough-Stuff Fellowship, a member of Pontefract Section of West Yorkshire District Association CTC's committee, a CTC (Cyclists' Touring Club) Right-to-Ride & CTC Off-Road local rep., currently represents, Cyclists on Wakefield MDC's Local Access Forum and a member of CTC Yorkshire & Humber Regional Body committee. Bill was also the CTC's Right-to-Ride rep to the Yorkshire Dales National Park's Rights-of-Way Liaison Group (a forerunner of today's Local Access Fora).



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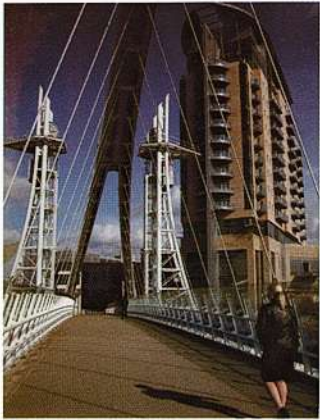
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Rock, Aros Falls, Mull
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Millenium Bridge Geoff Taylor C3



Mist over Elderwater Baron Woods FRPS DI 3



Misty Morning A. Homes C33



Old Newcastle Tom Ashcroft C12



Paisley, Sage, Rosemary & Thyme
Janet Burdon C2.25



Misty Morning Brian Hall C32

Dear Sir,

I was sorry to read, in the autumn edition of the Little Man, that the exhibition report has been discontinued. It was stated that the report is no longer needed now we have the UPP Showcase CD. Whilst I agree that the CD enables us to see every entry, I for one always appreciated the additional report, by an independent member.

Also, by not printing a report, are we not discriminating against those members who do not own, or have access to a PC?

I would like the report brought back for those who don't have access to a PC and I for one would enjoy reading it, in conjunction with viewing the images on the CD.

David Bennett, circles 35 & 7.

**The next AGM Convention
will be held on 17th, 18th
and 19th September 2004
at the Hillscourt Conference
Centre**

Profile

I was born during World War II and my father, a skilled toolmaker and engineer, was in a reserved occupation. In addition to his workshop where he had a lathe and metal-working tools, he had a simple darkroom where he developed and printed photographs. I sometimes helped with measuring and mixing the photo-chemicals. In this way, practical photography was around me and I imbibed many of the basics by a form of osmosis. My introduction to photography was therefore simple and entirely unconscious.

During my teens I went on many Youth Hostel cycling holidays and for these journeys I would borrow my father's Zeiss Ikon folding camera. Back at home I developed the films and made prints. Around this time my younger brother, Malcolm, also became interested in photography and we began to explore what was possible and expand our horizons.

The first 'serious cameras' we had were an Ilford "Sportsman" and a Canon "Canonette". At first we would simply take pictures on trips and when out walking. Later, our artistic appetites and ambitions began to widen.

In talking with a keen amateur photographer we learned of the Worcestershire Camera Club – somewhere where like-minded enthusiasts could meet once a week, share ideas and gain information. We both joined the club around 1963 and became the youngest members. Most of the membership was elderly (in our view). Seated in comfortable leather chairs, in an atmosphere wreathed in pipe and cigarette smoke, they talked 'learnedly' (to our ears) of things esoterically photographic – 'telephoto lenses', 'exposure meters', 'compensation', 'reciprocity failure', etc. Gaining confidence we entered the competitions, not having much of a clue, but submitting pictures that we believed in. Around this time we received a most valuable piece of advice from one of the members. He said, "don't be brainwashed by the club". This turned out to be fundamental to our attitude and awareness.

In the early 1960's Worcester was undergoing sweeping changes. Sections of the city's historic core were being demolished and areas cleared for redevelopment. We decided that an ideal subject for our new enthusiasm of photography would be to record the changing scene in the city. We invested in new cameras – a Praktica V each. These were a major outlay – SLR's no less! Now we had interchangeable lenses plus close-up lenses, extension tubes (that

dreaded 'reciprocity again') and tripods. We had arrived on the scene!

Soon we were visiting numerous locations in the city recording the dramatic changes to the townscape. Our next step was highly influential in our life and involvement with the city. We wanted to place the changes that we were recording in context and we achieved this by using old documents and photographs, which revealed the way in which the city had appeared in years gone by. We approached the curator of the local library & museum. He was most enthusiastic, and gave us help and advice as we explored the City's archives.

So now we had a two-pronged attack. On the one hand we were building a pictorial record with increasing photographic ability and artistic confidence and on the other, we were expanding our understanding and collection of images from the past. We were beginning to see our city in its historical context.

My early employment and training was in radio & TV engineering and electronics. My inclination was towards sound-systems and control equipment. I was captivated by the first proper audio-visual show I saw. The combination of still images set to music was magical. It was also very accessible technology; much of it was hand-made with clever gadgets engineered using old tobacco tins, levers and pieces of wire.

Our collection of pictures of Worcester, both old records and contemporary photographs was growing. Then a camera club colleague, unable to give a talk at a local WI, asked if we could 'fill-in'. In this way, our very first public slide-show (AV) was born. It was to become something of a local institution, and little did we know it then, but it was to run through many evolutions of technology, and embrace numerous revisions and editions. This slide-show was 'The Changing Face of Worcester', which ran for some 35 years. More of this later.

Malcolm and I continued to improve our photography and to upgrade our cameras. 'TTL' was a revolution and one that caused some controversy in clubs at the time, and cries of "it's not proper photography", "it's an unfair advantage" and "it's cheating" were heard. Presumably similar complaints were voiced when 'dry plates' became available, or when George Eastman produced the 'Brownie', or when photographers stopped grinding their own lenses, or no longer needed to coat plates with silver nitrate!

The next jump in our camera technology was the move from Praktica (Nova's) to the smaller and lighter Olympus system. We entered International

Exhibitions and became more involved with the local club scene; indeed after serving on the committee in various roles I was twice elected Chairman.

Our 90 minute long 'Changing Face of Worcester' show continued to be very popular; sell-out "full-houses" and queues around the block were commonplace. During the early 1970's we experienced two 'bomb scares' that caused the venue to be evacuated, while the 'three-day' week (courtesy of Ted Heath) twice brought power-failures when the audience needed to be escorted out by torchlight. Eventually over 65,000 people had seen the show.

I changed professions to become the director of an audio-visual presentation and video systems company. I now had access to Electrosonic control equipment: this was professional-level gear and it took our presentations to another plane. In the early 1970's Malcolm and I joined photographic forces with fellow camera club member, Martin Addison. Martin didn't become involved with the 'Changing Face of Worcester' productions but was an equal partner in the pictorial work we were exploring. The three of us developed two different and sophisticated AV shows, 'Worcester Cathedral in Focus' (to which my wife Gill made an important though, non-photographic, contribution) and 'Three Part Invention'.

The Cathedral AV show was a 90-minute in-depth look at this major building through its architecture, history and role in our society. It included narration, interviews and music. The documentary style shooting taught us much about lighting techniques in large interiors. Frequently we climbed to wonderful and sometimes scary, vantage points to get our shots. Locations included the subterranean old vaulted charnel-house with its piles of bones and skulls to an elevated hydraulic platform raised above the height of the Cathedral tower.

'Three Part Invention' was another 90-minute presentation and one with wide appeal to many photographic societies.. This show involved numerous AV modules of varying length, covering a variety of themes. It was a wonderful vehicle for experimentation of both images and format. We were now using four projectors synchronised to a time-track controlled tape. Our experiments in presentation went as far as including water pistols to gently sprinkle 'rain' upon the audience during a sequence based on a thunderstorm! Realism if you like!

Malcolm, due to business commitments, was unable to continue with the shows. I continued to evolve the Changing Face of Worcester with Gill (we now had seven computer-controlled projectors and a 18 feet wide panoramic screen)

.....contd page 29



Chateau Synerg



Gladioli Impressions

Pictures by Clive Haynes FRPS



King of the Roost

Pictures by Clive Haynes
FRPS

Portal

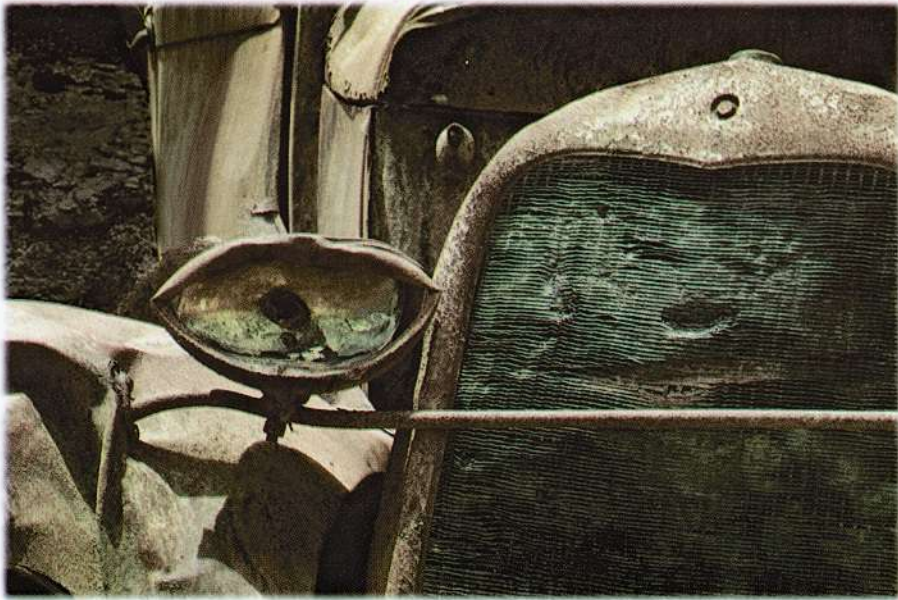


Marsas

Oradour sur Glane

Pictures by Clive Haynes FRPS





Relic

Pictures by Clive Haynes FRPS

Tempest



and to work on AV's and print based talks with Martin.

As a local historian, I authored and co-authored three books on the history of Worcester, made radio and TV broadcasts, and produced two videos about the City.

Becoming increasingly dissatisfied with my profession, I decided to qualify as a teacher so that I could teach photography. I developed a number of photography courses, working at three local colleges.

In the early 1990's I joined Circle 11 of UPP. This was a significant move as it placed me in regular contact with a wide spectrum of photography and individuals. Image analysis now began to assume a greater importance both in my image-making and in my response to what I viewed. I now moved to a Nikon camera system.

During this time of change I gained my ARPS with a panel that included hand-tinted and 'contoured' prints (three dimensional surfaces). My FRPS was achieved with a set of 'alternative process' prints. These were 'sun-prints' and were very much a personal expression.

Revolution! The advent of digital imaging was wonderful and it was great to hear all the old arguments about "not proper photography" and "cheating" all over again. Hooray! People were talking, disagreeing, discussing pictures, meaning and processes! This was freedom – we were liberated from the tyranny of the darkroom, wider horizons were available, new ideas could be explored and the process of image-making could become much more widely available - in a word it was 'enfranchising!'

As soon as I was certain that the digital process could produce photo-quality prints at an affordable price, I was 'in'. In the company of two colleagues I visited Barrie Thomas at his home and received a tutorial on 'Photoshop'.

As I gained competence in my understanding and usage of Photoshop I became an evangelist for 'DI' as an alternative method of production. Frequently it was tough and many clubs experienced schisms as 'real photography' groups separated from the 'digital upstart'.

Generally clubs were in decline, as the membership aged and the formula of the same old lecture topics and timeworn competitions continued. It was

it was safe, it was predictable and it was boring! I always considered that 'Digital' could be the salvation for clubs. Clubs could take the lead and introduce younger generations to the pleasures of photography and image-making using the new and exciting tools at our disposal.

Martin and I continued to develop our talks right up to our current edition of 'Foto-Synthesis', a presentation which incorporates a 22' wide, illuminated print stand, a feature that enables us to show complete panels of thematically related pictures.

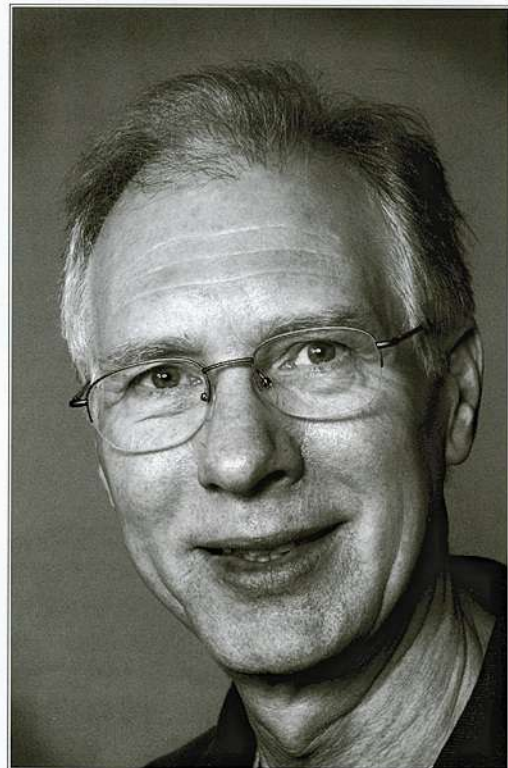
Eventually I began teaching 'Photoshop' courses and giving workshops. I am fortunate that my life-long passion and interest also became my profession. These days I'm a part-time lecturer so that I can more easily combine teaching and enjoy 'being able to get out there and do some photography'.

I continue to enjoy Nikon-based photography, though now it's with a Fuji S2 Pro digital camera.

Having experienced so many changes, been involved with club-life, participated in folios, explored many forms of presentation and image making ('alternative processes', slides, darkroom, AV, digital). I am convinced that there is one thing that remains a danger to our art. And that danger is of losing sight of why we are doing it in the first place. Photography is all about *communication*. The method of production is irrelevant.

We should frequently ask, "are we taking pictures" or "are we making pictures?"

The important thing is to realise our *vision* and to do this through whole the



cosy, process of image-making, presentation and interpretation. Our images should demand a response; our intention should be to evoke a reaction in the viewer.

The picture we 'previsualise' when making the exposure, our skill in production and perhaps winning a competition, is pointless unless someone *responds* to what we present. It doesn't really matter whether that response matches our original vision, what is important is that the image evokes a response and not indifference.

'Indifference is the death of art' - it matters not whether an image is loved or vehemently disliked, for what we, as artists, are endeavouring to do is to stir the emotions and imaginations of our audience - *that's* when we succeed.

I time and again recall the advice given to me all those years ago - "Don't be brainwashed by the club" (for this read: group, competition, exhibition, learned society, etc).

What else is important to me? Well, I enjoy all sorts of music - so long as it's 'expressive' - and that includes jazz, rock, fusion, various forms of 'World Music', minimalism, early musical forms, many 'classics' and some operas. Also I enjoy the 'performing arts' and attend concerts and the theatre. I go to the local gym, and Gill and I go swimming, enjoy walking and cycling. We get out and about with our touring caravan when we can.

Most of all I enjoy life with enthusiasm and I'm continually surprised at the discoveries I make. Fortunately, through the medium of photography I'm able to share the joy of discovery with others.

If you have a look at my website you will see that it covers many aspects of my photography, Worcester history and numerous 'Photoshop' techniques. Here's the address:

www.crhfoto.co.uk

Clive Haynes FRPS

I think too many of us try to be different today just for the sake of it. The net result being that we far from make the progress we feel we ought to make
RCT

C21 Notbook Autumn 1973

United Photographic Postfolios of Great Britain

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To ensure that you join a circle that will correctly cater for your personal interests, please tick the appropriate box.

	A3	A4	A5
Monochrome	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Colour only	<input type="checkbox"/>		
Mixed	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital	<input type="checkbox"/>	<input type="checkbox"/>	
Slides	2"X2"	<input type="checkbox"/> General	<input type="checkbox"/> Natural History
Non Voting		<input type="checkbox"/> Prints	<input type="checkbox"/> Slides

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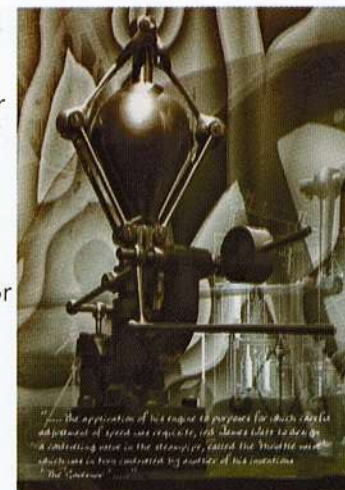
Joining fee (if new member)	£ 2.60
Between 1st September-30th April	£ 13.00
Between 1st March and 31st August	£ 6.50
Additional Circle	£ 2.60

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Circle Allocated Secretary informed



Harry the Potter
Stephen Weideger
CpAGB DI 4



The Governor
Eric Bower
ARPS DI 4



Leopard Peter Crook ARPS C9



Whitby Reflections Ray Smith LRPS C28



Impact Adhesive Lavina Molnar DI 4



Scot Neil Humphries C32



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Beckford Staircase John Lang ARPS
DPAGB APAGB C21



Blisshill Foundry Ievan Llewellyn C 33



Bowsprit Ted Atkinson C33



Buttermere Reflection
Judith Clark ARPS
C !9

Ginger Geraint James
ARPS AWPf DI 2



Fifty Years Ago

Fifty years ago, in the early spring of 1952, an advert appeared in the Essex Chronicle inviting anyone interested in photography to meet at the public library in Chelmsford to discuss the possibility of starting a camera club. There had been a photographic society in the town pre war, but all that remained of it was the chairman's chain of office and it seemed a pity that there was no neck on which to hang it!

Having had at least four years experience with an Ensign Ranger (dunked in the sea at Dawlish) and a Voigtlander Brilliant, I felt myself well qualified to respond to the advert. Although never having visited one, I knew all about camera clubs as, for a long time, I had paid my sixpence each week for an AP, and had read avidly the "Conversations at the Club" between "The Colonel", "The Old gent", "The Bus Conductor" ET. AL.

Sixty or seventy others felt as much as I did and a very enthusiastic meeting soon elected a chairman, (Superintendent of Police", secretary (local chemist), and treasurer, together with a committee instructed to organise a first lecture in a months time followed by a competition two weeks later.

I cannot report on the first lecture as I was called away by family illness, but I was determined to enter a print in the competition. The set subject was "Texture" and many sleepless hours were spent worrying about what I could do. The first hurdle was to find a suitable subject. At that time many brides made their wedding dresses from parachute panels, readily available in the shops. Scraps of this material had a wonderful sheen, a steel needle added another texture and a piece of wool laid in a gentle curve, yet another. So far so good but how could I fill the frame with a subject only a few inches across? My only camera at the time was a 35mm Super Dollina with a broken lens strut and a close focus of about six feet, but a home made enlarger provided the answer. It did have a good lens, as I had spent part of my demob pay on a Wray Super - still in use today for two and a quarter neg., but there was a decided lack of precision about the rest. The main body utilised an old 2 1/4 x 3 1/4 folding camera with the back removed, while the lamphouse was an old sweet tin with shielded holes which allowed a little air to circulate and a lot of light to escape. Loosening a large wooden screw allowed this De Vere/Durst prototype to be rocked up or down on a 2 x 2 timber column, itself glued and screwed to a flimsy plywood base.

No need of modern panchromatic film, ortho was fine, as there was no colour in the subject. Using the reddish tungsten light of the enlarger lamphouse for illumination, long exposures were even longer, an advantage as it gave time to move the sweet tin from one side to the other to balance the light. In the dark an Ilford Selo glass plate - ex Government, from Marston and Heard or maybe Frank Martins, out of date of course - was placed where the lamphouse normally fitted and was covered with a blackout material. Switching on the enlarger lamp and counting elephants resulted, after a few trials, in a satisfactory negative and the enlarger could be re-assembled to make the print.

The cheapest way to print the masterpiece was to use paper obtained in rolls from the same suppliers as the film. The paper was fine but thick glass plate was not heavy enough to subdue the curl so, for such an important project, a week's pocket money expended on a packet of whole plate Ilford Plastika paper. So far so good, the print was made but how should it be presented? The secretary of the new club was a manager of a large chemists in the town so I decided to approach him for advice. "What size print is it?" he asked. "Whole plate" I replied, thinking to impress. "In that case, you need a 10 x 8 mount and what are you going to stick it on with?" I hadn't thought about that so, on his recommendation, came out of the shop with an embossed mount and a tube of Cow Gum. An evenings careful work and, to my eyes at least, the result was worthy of the RPS exhibition or even the London Salon. All was ready for the great day.

A last admiring glance at my print and I stepped out, full of confidence for the walk of a mile and a half to the Public Library where the first competition of the newly formed Chelmsford Camera Club was to be held. As I neared the town centre however, that confidence seemed to be draining away and, strangely, reached exactly zero as I arrived at the door. I walked past pretending that I had no intention of entering. Fifty yards on I kicked myself, turned around and walked back - but on the other side of the road! Several people went in, carrying large packets under their arms and it occurred to me that my little print, being only 10 x 8, could be hidden under my coat, so I could just slide in to see what was going on without any commitment.

Inside the walls were being adorned with huge prints on 20 x 16 mounts but there was also a pile of smaller prints, which were being shown on tables. A closer look at some of these prints confirmed my fear that in no way could I compete with such excellence. There was nothing for it, I must make my way home and compose an advert to dispose of one camera and a Wray enlarger lens.

Sidling through the crowd I bumped into the chemist who had sold me the mount. "Oh good, you have brought a print then" says he, seeing the lump underneath my coat. "Put it on this pile, and it will be laid out in a minute". 'Laid out' seemed a very apt phrase! I couldn't get out of it now so, as unobtrusively as possible, I added my little print to the heap and, pretending it was nothing to do with me, moved quickly to the other side of the room.

The meeting was called to order and the chairman reminded us that the subject of the competition was "Texture" and introduced the judge, Tom Hyde, a professional photographer from Brentwood. There were so many prints that no way could each one get a full appraisal, but all were carefully scrutinised and comments made where appropriate.

Words of praise were plentiful but I was surprised how many weaknesses were discovered; apparently these prints were not quite as perfect as my inexperienced eye had suggested. One was a beautiful high gloss print of a marquetry box lid. To achieve such a high gloss in those days was quite an achievement, there were no plastic coated papers and glossy paper had to be squeegeed into contact with a spotlessly clean glass or chromium sheet, and allowed to dry slowly and evenly. Many attempts would be spoiled by a spot of dirt in the washing water leaving a circle unglazed, or by uneven drying causing the surface to crack as it peeled off. Worst, the print would refuse to part from the glazing plate at all. The judge commended the author on the technical quality but, - but? How could there be a 'but' with such a super entry? Apparently there could, and I felt the fellow sitting next to me squirm in his chair. "But" said Tom, "the marquetry panel, the subject of the picture, has been so well polished that there is no texture in it". Mumbblings from the next seat and its occupant was never seen again!

Another large print was of a church and titled "Architecture". The sun was glancing across the stonework but our judge explained the definition was not good enough to show the texture.

The large prints finished, the judge moved to the prints on the tables. My pulse rate increased as he progressed towards mine and stopped altogether as it was lifted for inspection. "Yes, this certainly shows texture" was the only remarks made. On he passed and my pulse steadied, I was almost able to enjoy the rest of the comments.

Returning to the front the judge expressed his pleasure at seeing so many fine prints and assured us that the new club could easily hold it's own among the rest of the clubs in the area. He had one further duty; there was a prize for the best entry of the evening - a 7/6d (*that's pre-decimal for the benefit of you young uns Dave B*) voucher to be exchanged for photo equipment at the

chemists - so an outright winner was needed. Retracing his steps, he paused by two or three prints and explained why, though excellent, they were not going to win. Finally he reached a beautiful large print of weathered wood, yes I agreed, this would indeed be a worthy winner, but, instead of lifting it from the wall he picked up a small print from the table below.

"Would the author please come forward", said the chairman. As I stumbled from my seat my head almost touched the ceiling while my feet were sinking into the cellars below. Somewhere a voice was asking, "What camera did you use?" "I didn't use a camera" I stuttered, "I made it in the enlarger".

Further questions, if any there were, did not record in my whirling brain but I still have the slide viewer for which I exchanged the voucher.

It was a long time before I repeated my success.

Aubrey Greenslade, circles 7 & 35.

Aubrey died on 10th December 2002 and his account of his early introduction to photography illustrates just how much effort and ingenuity was needed to produce a photographic image in earlier years. The next time you are about to press "print" on your PC you might consider this and ask, "do we derive as much pleasure, and sense of achievement, in this digital age?"

Dave Bennett. Secretary Circle 7 and 35



Grange in the Rain Brian Hirschfield ARPS C29

Changes in definition of Mono Work

New definition produced by FIAP and accepted by PAGB.

"A black and white work ranging from the very dark grey (black) to the very clear grey (white) is a monochrome work with the various shades of grey.

A black and white work toned entirely in a single colour will remain a monochrome work able to stand in the black and white category; such a work can be reproduced in black and white in the catalogue of a salon under FIAP Patronage.

On the other hand a black and white work modified by a partial toning or by the addition of one colour becomes a colour work (polychrome) to stand in the colour category; such a work requires colour reproduction in the catalogue of a salon under FIAP Patronage."

Good, isn't it! As you have no doubt gathered, this means that you can sepia, or other tone, a print and it remains monochrome. Split toning or the addition of one colour to part of a black and white print makes it a colour print by this latest definition.

We are obliged for this information to Don Langford LRPS CPAGB APAGB, circle 28 & 9, who is the Treasurer of the PAGB



Wellesbourne Mill David Venables DPAGB C8



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Round in Circles

Circle 7.

Unfortunately we have had one or two members leave, for a variety of reasons, unconnected with photography, so our numbers are slightly down. We have a membership that enjoys a good mix of photographic styles and subjects. Digital has been fully embraced within the circle and this has allowed some members, including myself, to continue making prints although, for whatever reasons, they no longer have a darkroom. This has been one of the really good things that digital has brought to photography, in my opinion.

If anyone wants a circle that enjoys digitally produced prints, without the extremes of manipulation (there are specialised DI circles that cater for that), then C7 will always make you feel welcome. We still cater of course for conventional darkroom prints and trade processed work.

Dave Bennett, Ex. Circle Secretary.

Circle 21

In April, the circle posted its 700th folio.

The circle was founded in June 1945. There have been seven Secretaries in that period including the present one. The longest serving being George Tootell from 1946 to 1975. Until 1983 it was restricted to 35 mm, but since then has accepted any size negative provided the print is mounted no larger than 5 x 7 inches. In 2001 digital production became acceptable and several members now use digital capture in place of film. Monochrome remains the circle's method of presentation.

The circle possesses two trophies awarded annually to members who achieve the highest overall points total and best improvement on the previous year.

The annual calculation period has just ended and so we are pleased to

congratulate Tony Poole on winning both trophies for 2003-4.

We are a photographically active circle constantly producing new and fresh work. The notebook is lively and a good read and the circle operates in an amicably democratic manner with all decisions being agreed by the membership vote.

We are very grateful to Ken Payne for agreeing to include our 700th folio prints on this year's UPP CD as a permanent record of the staying power of the members of 21 over the years. Long may it remain so.

Howard Fisher Circle Secretary

Circle 35.

Circle 35 seems to be bucking the trend in that we have not only maintained a healthy membership in this digital age but have increased our number to the point where we may soon be full up. Not bad for a slide circle.

We have two recent new members; they are Laurence Wigmore & Ivor Mitchell. Both have made a promising start, entering very good work, Laurence being an exponent of landscape photography whilst Ivor prefers surreal, creative work of a type that the digital photographer would admire.

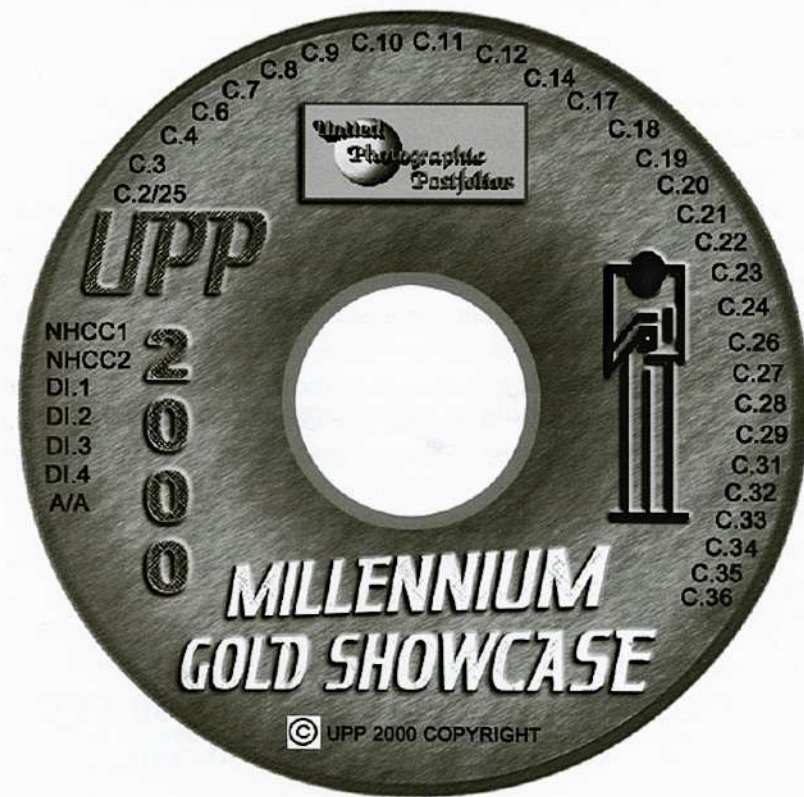
Whilst on the subject of digital, we have at least three members producing slides from digital files via Microquiz. This process allows people to continue in slides even though they have succumbed to the lure of the digital age. As mentioned earlier, we are almost a full house but could find room to welcome one other to our happy throng.

Dave Bennett, Circle Secretary.

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CRITICISM

EVERY month, as the folio is delivered, we are faced with one aspect of Circle life that can bring satisfaction to ourselves and others or can lead to disharmony within our circle of friends-criticism.

A discussion within Circle 21 Notebook led to the concept of criticism. The whole idea of criticising each other's prints is to enable the recipient to attain a better standard of work; to guide the inexperienced and to suggest to the advanced worker lines of development. But we poor humans are subject to the most persistent biases which colour our judgments, and it is appropriate to look at what others have had to say on the subject.

The following extract might well serve as a frontispiece to all Circle Notebooks, not as a guide but to remind us of the responsibility we have to each other:

"Criticism in its finest form is an art, requiring all the qualities of an art: technical knowledge, practical experience, taste, discrimination, and an abundance of tact. It is not easy to eliminate personal preferences, but this should be done as far as possible, and certainly they should be kept well within a just proportion. Criticism should never be made an opportunity for an expression of purely personal opinions or for the display of erudition; and it is of the greatest importance that the critic should be able to question his own motives and to be his own most severe critic. Criticism is not fault-finding: it is a balanced opinion. No statement should be made without a reason and an explanation being given. This is necessary if it is to have a guiding influencee, as it should. To condemn without pointing the way to improvement helps nobody. All real criticism is constructive."

From "Good Speaking"-A. M. Henderson.

To be purely objective is difficult, if not impossible, and eventually we decide upon a basis of our own experience, which is saturated with personal preference. Providing we do so fairly and with integrity is sufficient for our purpose. The contrast between objectivity and the acceptance of involvement is shown in the following:

"The rarest type is the objective type. Such people approach a work of art critically, and they appraise it in intellectual rather than emotional terms. They like a picture because of its composition or they refer to such qualities as the balance of light and shade."

From "Learning and Teaching"-A. G. and E. H. Hughes.

"Complete detachment from the content, from a bias of any kind . . . is scarcely possible to simple human nature; and we ought not from the point of view of a theoretical prejudice to despise the attitude in which aesthetic appreciation is intermingled with that of the subject treated."

From "Psychology of early childhood"-W. Stern.

I do not think we do in U.P.P.-we have the happy medium. It has always amazed me that our standard of criticism is so high. We have only a short period in which to study the prints, and yet there is rarely disharmony within our Circles. That we could improve our criticism is unquestionable, but one rarely sees destructive criticism, and perhaps we tend to err on the side of negative criticism; we are, without doubt, in the higher part of the scale.

I am indebted to Dick Ridyard, of Circle 21, for the following quotation-let William Wordsworth have the final say:

"From all rash censure be the mind kept free.
He only judges right who weighs, compares,
And in the sternest sentence which his voice
pronounces, ne'er abandons charity."

B. A. Hirschfield, Circles 21 and 29

Reprinted from the Autumn 1970 Little Man

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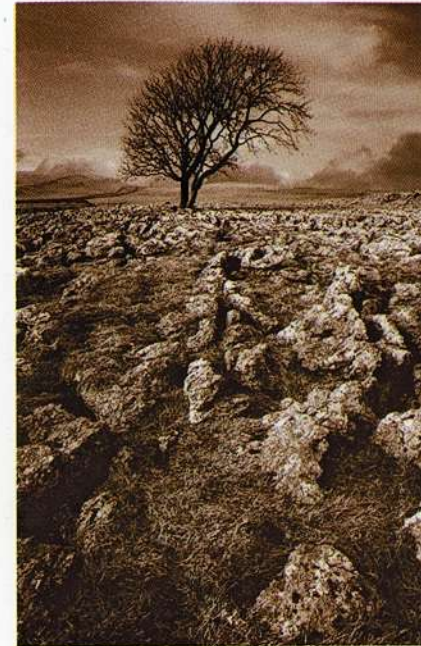
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In the Autumn edition, the some wrong pictures were printed. Here are the correct one, with apologies to the Authors



Best Small Print

Tree at Malhamdale by
Colin Douglas ARPS CPAGB
C 7

BPE1*

Glenn Vase (Natural History) Trophy
and Plaque

Sawfly Larva feeding on Roas SP (X2)
by Kath Bull ARPS EFIAP DPAGB

