

The Little Man



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OF GREAT BRITAIN

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EDITORIAL

The Autumn 1977 LITTLE MAN editorial concluded with these words:

"... if you have enjoyed reading this one, write and tell me and include something I can use for a future issue. If you haven't enjoyed it, write and tell me and include something to make it a better production next time."

UNDERWHELMED, I was with correspondence! Grape-vine and smoke-signal news indicated some measures of approval, but as for personal response it was as if the readership did not exist.

As in most past issues, all the copy in this one has been solicited by direct approach to the authors concerned, and I am extremely grateful to them for their assistance. It does seem, however, that something more positive must be done to produce readable material, so I am now making an appeal to Circle Secretaries direct .

As a past Secretary myself, as well as being an active member of three Circles at present, I do know that many Circle notebooks contain interesting information, hints, suggestions, funny stories, or just general topics of interest that cause animated discussion. What happens to all this once it has been taken out of the box? I suspect it all gets chucked away. Would all Circle Secretaries send me their old Notebook material, for I am convinced that after editing out the personal and irrelevant, we could have a most interesting page or two of Notebook topics in each issue of LITTLE MAN.

The Obituary on Sid Pollard - given brief Stop Press notice in the last issue - records the passing of another of UPP's institutions of the kind that have been so much the strength of this postal organisation. It is sad to think that "Any Other Business" at the A.G.M. will never be led off by this genial man.

A HELPING HAND

It was an extremely delicate situation! This photographer, of considerable repute, had finally plucked-up courage to ask a colleague for advice. That he badly needed advice was without doubt, for he knew his work had steadily been declining in quality over a measurable period, and muttered half-heard conversations at the Club - conversations which abruptly ceased when he came within earshot - proved that others knew as well. The courage had taken some plucking too, as he was a known successful worker who had been almost lionised in the past, certainly in his local area, and the knowledge that he was apparently 'over the hill' was a bitter pill to swallow.

However, confronted with what appeared to be an insurmountable problem, he belatedly set about asking the advice of others who might have encountered the same thing themselves. He first got in touch with his old friend Bert Bromoil who lived a short distance away and belonged to a rival club. Bert had been doing photography for an equally long time, and was bound to come up with some useful suggestions. So armed with recent and earlier prints as "evidence" our hero sets off to seek advice. His mission was almost predictably doomed to failure, as Bert, with the best of intentions, could only go over all the well-trodden ground that O.H. had already covered.

"Gone over to a new film?" "Trying out different developer?" "Enlarging lens OK?" and so on. Understandably questions each one, when confronted with pictorial evidence of this gradual decline in print quality but questions that OH had already asked himself, and eliminated as possible causes.

OH then took a drastic step. He asked the advice of someone that he didn't know all that well - a relatively young chap who had recently come to notice in the area and seemed to be winning all the accolades at the Federation exhibition. Not content with that, he had also been getting some impressive results in the London Salon and RPS Internationals and had recently astonished the local establishment by going from obscurity to FRPS in record time - and, in the process, earning himself the nickname of Glossy Grade Six by his critics.

OH secretly admitted GG6's rather forthright attitude to photography and the 'establishment', and so felt that there might be a chance of an honest opinion that could lead to a cure for his troubles, provided, that is GG6 was prepared to listen to him.

GG6 on the other hand, was a great deal more sensitive than usually given credit for, and when OH first got in touch with him, he readily agreed to see him, knowing what it must have cost OH in loss of face to have even asked his advice. Although GG6 did wonder at the time what help he could possibly give to a person of such experience.

And so it came about that when GG6 saw the evidence, he was able (much to his own surprise) to diagnose what was wrong - AND how to cure it! But knowing the fault and telling OH without risking giving offence, however, unintentionally, was going to be tricky - thus came about the delicate situation I mentioned earlier.

OH was no fool either. He sensed from GG6's sudden comparative reserve that the situation was not as straightforward as he had thought at first, following the initial look of comprehension that had crossed the face of GG6 when he had looked through his pictures. But he had to know.

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"well! What is it man?" said OH

GG6, looking thoughtful said "did you change your camera a couple of years ago?"

OH, mildly astonished at what he suspected might be a sidetrack, replied "yes , but what has it got to do with it? I had it thoroughly tested when I got it, and have repeated the tests since then, so there's nothing wrong there."

GG6, on firmer ground now, and within sight of a gentle way of breaking the news said, "what did you have before, and what did you change to?" and before OH could reply he added "I'm sure it's relevant to your troubles".

OH, mystified, "I had an old Polycord which had done me proud for years, and when it got too ancient I swapped it for one of the new 6 x 7 Superflex's". and by way of an afterthought, as if to explain away some wild extravagance, "It was my Silver Wedding present from my wife".

"I thought it might be something like that because I had much the same trouble myself," said GG6.

Accompanied by OH's raised eyebrows, the narrative continued with GG6 explaining that when he first started photography he had an inexpensive "snapshot" camera for taking family and holiday mementoes, and within the limitations of this modest equipment he had got beautifully sharp pictures. Becoming increasingly interested in photography as a hobby, and progressing to something more sophisticated, he had swapped it for a Penciltax 35mm SLR and had nothing but terrible results for quite some time. Until he found a cure.

OH was by now on tenterhooks. What was it that GG6 had found out? It sounded as if it might be the cure for his troubles too. GG6 sensing that the time was ripe to deliver the punch-line, calmly added

"IT WAS CAMERA SHAKE".

Seeing OH's near-apologetic expression looming up, he hastily added, "Yes, you see I had blindly been using a slowish shutter speed on my snapshot camera simply because it was recommended in the handbook - presumably so that one stopped-down the cheap lens sufficiently far to get sharp pictures and when I swapped to the better camera I just carried on using a sixtieth as my normal shutter speed out of habit, and wondered why I couldn't get really sharp big enlargements. I looked at every possible cause for the trouble except the real one. And it was only an accident that resulted in my finding out the truth" he concluded.

OH, now calmed down, and considerably curious asked what the accident was.

"Well, a friend of mine gave me one of those lens-testing charts that he had no use for, and out of curiosity I tried out my new lens on it. I didn't actually make any enlargements, but projected the results to see them on a large scale. It was painfully obvious that although the lens performed extremely well at wide apertures, it got progressively worse when stopped down below f/8. So when I told my mate, he gave me a verbal kick up the

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backside for not using a tripod, and when I repeated the test properly all the snags disappeared - so it was obviously camera shake brought on by using too slow a shutter speed with a type of camera that had inherently greater vibration".

"In fact" he went on, "that test also taught me that these modern lenses are so good nowadays that the only real requirement for stopping a lens down at all is to get an improved Depth of Field, and these days as a matter of routine I always use the fastest shutter speeds and don't worry about taking pictures at wide apertures."

There followed a deafening silence, which GG6 took to indicate disbelief. To ease a tense atmosphere he disappeared into the kitchen to 'put the kettle on'. Returning a few minutes later with two cups of tea, he found OH pacing up and down.

"I accept your theory up to a point" said OH. "It certainly applies in my own case, because I used to use a fiftieth as standard on the old Polycord, and have intended to stick to slow-ish speeds with the new camera. But why should my work have got gradually instead of suddenly worse?"

"Perhaps it's a combination of camera shake and simple Anno Domini" guessed GG6.

Six months later, at the next Federation exhibition, everyone remarked how nice it was to see OH's work back to the same impeccable quality of past years. He ran off with the landscape trophy, and after collecting the award on presentation night, gave a broad wink and thumbs up sign to GG6 as he passed him.

"A thousandth at f/4" he whispered as he passed by.

Later that evening they got together. OH didn't know how to thank GG6 enough.

"Think nothing of it" was the reply. "You never know I may come to you for advice one day" said GG6.

Little did he know just how prophetic his words were.

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WHAT IS A CIRCLE SECRETARY?

A circle sec. is an ordinary human being like the rest of us, but he must acquire virtues beyond belief.

He must have the patience of Job, the fortitude of a martyred saint, the wisdom of Solomon, the communications expertise of IBM and the tact of a diplomat.

At times he must be both Father Confessor and a combination of the Governor and Chief Warder of Dartmoor. He requires the output of Saudi Arabia to pour on troubled waters and a supply of birch in order to wield the heavy stick.

He must be able to do without sleep and work at his best until the early hours of the morning turning a late folio round in order that it starts out on time. He needs a computer for a memory to be able to locate any one of five boxes anywhere between eighteen members throughout the country, and the ability of a cypher expert to decode the voting cards.

A knowledge of Corporate Planning is essential to be able to maintain a flow of boxes with up to 25 sets of holiday dates notified in arrears and the ability to replan the entire rota for all boxes at any given moment in order to cope with last minute changes. He also has the qualities of a rubber ball to come bouncing back after each set-back.

He types at 120 words a minute or writes even faster: his home looks like the Secretary's office at ICI, but without the staff, and his wife often wonders if this is her husband who continually sits at his desk with his back to her and grunts when a fresh cup of coffee is placed before him.

The Circle sec. has the knowledge of all photographic encyclopedias rolled into one and must be able to give an answer to any problem raised in the notebook without hesitation. In order to complete the notebook he must be able to converse with knowledge on any subject in the world and sometimes even further afield !!!

He must be all things to all members; he has the vision of a clairvoyant the skill of a professional administrator, the hide of a rhinocerus, the neck of a giraffe and the craft of a confidence trickster.

Above all else he must be human; strangely enough, we find one for each circle!

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MAKING AN EXHIBITION OF YOURSELF - some Why's and Wherefore's of entering photographic exhibitions.

Let's start with the "Why's". I regularly meet good photographers who would never dream of entering an exhibition outside their immediate vicinity, but who admit that they enjoy seeing the work of others from different countries when they visit an exhibition themselves. If everyone thought, and acted as they do, the exhibition - world wide - would virtually cease to exist! If we, as UK based photographers, care to send entries to both British and also Foreign exhibitions, it will ultimately result in our seeing more work from different areas and countries as other like-minded people respond.

Now to the "Wherefore's" or how. And, most important, how much? The first step is to find which exhibitions are held and when. Various publications list future events - some are mentioned in A.P. and some of the monthlies and many of them are listed in the Journals of the RPS and PSA. Once you have entered a particular event, you will automatically receive an entry form for the following year. To give a rough idea of some of the major events in this country alone, there are print exhibitions held by the R.P.S., London Salon, Midland Salon, Ilford, Widnes, Stockport, Blackpool, Bristol, Southampton, Edinburgh, Scottish Salon, Smethwick etc., and slide exhibitions at all the above (except the London Salon and Edinburgh), plus Paisley*, Stockton Birkenhead*, Norfolk*, Worcester*, and the Welsh Federation*. (Those events marked * also hold a specialist Nature Section). So entering all that lot would keep you pretty busy for a start !!

How much? Well this varies a lot. You could enter 4 slides in any of several British exhibitions for a modest 70p to £1 which includes return postage, up to £3 to enter six prints in the London Salon. Virtually all exhibitions will pass on your entry to another (in the same country) thus saving you the cost of posting out each and every time. This system is very popular with keen exhibitors - especially overseas - and no less than 11 major slide exhibitions have special facilities for doing just this. Similarly, many overseas print entrants have their entries sent on from one event to another and there is no reason why the organisers will not do the same for the domestic entrant. A good way of encouraging potentially new exhibitors is to have a Club-entry scheme (or Circle entry) whereby Competition Secretary collects for certain events and send them off all together. My own club, Smethwick, does this for many of the British and a selected number of overseas events, and we find that several people enter who might not otherwise bother to do so on an individual basis. If you are a member of the R.P.S. they operate a similar scheme run by Clifford Morris.

What to enter? This is perhaps the most difficult question of all to answer, because it varies enormously according to country, area and the size of entry. Undoubtedly pictures with an immediate impact stand a better chance of success. This is because large entries often mean that the selectors have to work at speed in order to complete the task on time. A good guide would be to vary the content of your entry, whether prints or slides or both, so that the (unknown) tastes of the selectors are more likely to be catered for. Generally it is a mistake to enter work all of the same type unless you are specifically putting in a panel of related prints to the RPS or London Salon. I am also regularly asked if prints or slides that have done well at Club (or Gold Label) level will stand a chance at the higher one at the International exhibition. Once again the answer has to be vague because it will vary according to the standard of the work and the standard of the original Club competition. BUT the entry that does well at Club or UPP Portfolio is certainly the basis for entering a major exhibition for the first time.

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Don't be put off by an initial lack of success. Keep trying. If I recall correctly, it was not until my third entry that I got my first acceptance and that was with a slide that had been chucked out of the previous two !! Remember, too, that there is nothing cut and dried when it comes to acceptance of one's work. There is virtually no such thing as a "dead-cert" acceptance, because all the time one is up against individual tastes and preferences of selectors. To quote just two examples: One of my most successful prints which has been accepted at the RPS, London Salon and then got an H.M. at another major International event, was chucked out of two quite minor exhibitions recently. Conversely, I have had a slide that I have always been fond of, but which has done badly at Club level, and yet it (a) won a Major Trophy on its first 'big' outing, (b) was chucked out of the Alliance exhibition with the lowest possible grading, and (c) was awarded one of only three HM's at a Federation exhibition !!

It is no good just entering exhibitions. You must go and visit the nearer ones too, This, more than anything, will give you an idea of what 'goes'.

Exhibiting is fun, and potential devotees should view it in this light- thus disappointment of rejects will be more than offset by the pleasure of acceptance. Some exhibitions are worth entering for the superlative quality of the catalogue alone, where many pages of colour and monochrome reproductions make them almost as good as a visit to the event itself. Notable are Linz (Austria), Singapore and several Hong Kong exhibitions.

In a general discourse such as this I must have left unanswered someones particular query. Or there may be readers who would like to know specific exhibitions' closing dates and not have access to information. In either case, if I can give any help I will gladly do so if you get in touch either by telephone for a short query or by letter for something more detailed. If the latter, an S.A.E. would be appreciated. As the Editor you will find my new address and telephone number somewhere in these pages

A final few words:

DONT BE SHY - HAVE A GO

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PHOTOGRAPHY OVER THE YEARS

by Edward Eves, O.B.E.

Looking back over 30 years as an amateur photographer, it is possible to observe many changes, some for better some for worse.

Just after the Second World War, our films were not so fast, or so good as now and we saw much less of the candid and action shot, so common today. We then tended to go for still or slow moving pictures such as landscapes, architectural and quiet street scenes, portraiture and so on.

We did, however, have a fine selection of papers which provided a variety of surfaces and tints that gave an interest which is lacking in today's rows of glossy hard grade prints. Modern manufacturers find it unprofitable to produce so many grades, colours, surfaces and sizes of paper and consequently we are without the beautiful prints we once saw on the exhibition wall. Anyway, I suggest if modern photographers saw some of this work they would dismiss it as dated, - just old hat.

In the present technological age, hard glossy paper goes along with the terrific resolution of modern lenses. The craze for super sharpness is really rather a bore to many a pictorialist. If every whisker and skin pore isn't visible to the print sniffer, the portrait is condemned as unsharp, even if at proper viewing distance it is quite acceptable to most other people. Marvellous optics do not necessarily produce marvellous pictures. They can be too marvellous!

At the other extreme, we see photographs that contain large areas out of focus or lost in movement, e.g. one small flower surrounded by 90% of the frame in a wildly out of focus foreground and background. In my colour slide circle these have become known as smudges.

So we seem to have developed towards two extremes - ultra sharpness and large areas of pronounced unsharpness. We also seem to favour lots of soot and whitewash which ranked as a criminal offence years ago; but we are now worshippers of the God of Impact.

Perhaps the greatest change in the world of amateur photography is the development of colour film. The transparency has killed off the monochrome slide which was much used for lecture illustrations and which produced some really lovely pictorial work, - a pity.

Everybody now uses colour film for holidays and this has taken the place of those $3\frac{1}{2} \times 2\frac{1}{2}$ contact snapshots that were its predecessor. Colour film has its advantages and disadvantages. It is, of course, the best recording medium we have for it brings in the new dimension of colour to replace the series of greys of the monochrome film. This change involves for the pictorialist learning to use colours as an essential feature of composition. Take a simple example. One could make a good monochrome portrait of a girl in a shocking pink blouse and a bright green background because both colours would be rendered in greys. But with colour films they could constitute a most hideous and conflicting massing of colours. In another instance a white background would introduce some variety of tones. In a transparency a white background is generally unsatisfactory, and you cannot easily fiddle about with it.

Then, of course, colour provided the opportunity to invent new cliches. The most popular one was the necessity for a red patch. In fact one could be pretty sure that a girl seen wearing a red jumper was the wife or girl friend of a colour photographer. Red anaraks, like swans must have been invented for photographers. Nowadays I feel, this way to instant masterpieces has been seen to be a myth.

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What has colour done to the clubs? One advantage is that many woman have become members, perhaps because the process is simple and their colour sense is well developed which adds to the appeal. I know a club where the women members usually beat the men in colour competitions.

Another asset is that colour has enormously widened the scope for talks on club evenings as well as increasing club competitions and battles. Talks that are illustrated by good photography can be most interesting and although to mention travel may bring on a yawn there are some excellent talks on the subject.

Lectures are now moving in a new direction and becoming audio-visual. From what I have seen so far, the constructors of these talks have yet to learn that it isn't sufficient just to put together some slides and a lot of electronics. Personally, I still like to hear a good speaker talk about some interesting slides. Surely such a speaker would not attempt to talk against a musical background, so why do we have to record voice against music? Is it because the slides are so uninteresting that we must give the audience the distraction of sorting out the voice from the music to keep their attention off the slides?

In my view, competition between voice and music is a mistake. So, too is the practice of reducing and increasing the volume of the music to allow the words to come through. If one is trying to listen to the music and it keeps fading, it is an irritant, not an entertainment. Or is this done because we live in an age when there must never be silence but always a background noise of some sort?

With all these electronics to clue up, comes a new snag, - the show breaks down. However, on the old principle that you don't shoot the pianist when he's doing his best, I feel we should be grateful to these enthusiasts who volunteer to entertain us. After all, it requires a lot of skill to acquire the right balance between music, speech and photography.

Although I do not regard the old days as either good old days or bad old days, I really feel that the club member of today has a much more varied and interesting programme than we had years ago. And perhaps, as nothing stands still, there are more attractive developments to come.

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BRITISH L.A. SOCIETY

EDITORS INTRODUCTION

The whole concept of U.P.P. is based upon the healthy competitive environment of members in each Circle voting (with two notable exceptions) and commenting upon their fellow-members work. Indeed, each month literally hundreds of prints and slides are analysed and marked.

The author of the following article - who wishes to remain anonymous - has expressed a doubt about the value of this system and suggests a possible alternative. I happen to know that he is perfectly sincere in all that he writes and is not merely "flying a kite". Although we have no "letters to the Editor" feature, counter arguments and/or suggestions would be welcomed and printed in the next issue.

JUDGES DILEMMA

The title may not please all of you, but, like it or not, we are all judges in U.P.P.

Every so often that grey box arrives and you happily get down to the job of marking and critting the entries. In fact, you have been doing it for so long now that you have no problems with it - or do you?

Are you one of those blokes(ses) who can see at a glance the relative values between the pictures, and have no qualms at all about dishing out your two's and nine's and everything in between? Or are you like me, who, as time goes by finds the job more and more difficult to accomplish without agonies of re-evaluations and much heartsearching concerning the relative values of widely different types of pictures ?

It used to be so easy. In the brashness of my inexperience I lashed out low marks with gay abandon to entries I thought were poor and generously donated high marks to those I thought good. But as the years slipped by I became less sure of my infallibility and more and more convinced that this was a system which was causing me greater hardship all the time.

Let me give you a "ferinstance", instead of talking always in abstracts. Take as an example a print entry that is technically perfect - the PQ could not be bettered, and the whole effort has been nicely presented - BUT the subject matter and its treatment leave you absolutely COLD. How do you mark it? Knowing and sympathising with the amount of effort that has gone into the finished product, would you give it say 5 out of 10 for its technical excellence alone? Whilst pondering on that one, you come across an absolutely superb effort that combines all the technical qualities of the first one, AND which you find interesting, exciting and totally satisfying. Now this is the easy one - even I have no difficulties in awarding such a print the maximum of 10 marks. But it still leaves unresolved that first print and what mark to give it. That tentative 5 you had allocated was done before you saw the really great picture, and surely no-one in their right minds could possibly say that the picture evoking no response was 50% as good as the one that really turned you on.

These are the sort of mental battles that I have been having with myself, and I think I have come up with a solution which solves the problem.

ABANDON ALL MARKING

(I have put that last bit edged in black because to the die hards it may seem like the death-knell of U.P.P., whose organisation is based upon competition).

But don't leap to the wrong conclusion. I don't advocate the total destruction of the system - I'm no anarchist - and in any case, I like UPP far too much to wish it any harm.

When I saw "Abandon all Marking", I do so in all seriousness, but at the same time I am prepared to offer what I think is a viable, and infinitely preferable, alternative system of assessing the work seen in the folios.

Why don't we go in for placements instead of marks? It is, after all, not that difficult to decide the current Voting Rounds merits in terms of ones most favourite to least favourite, and those in between without having to worry whether one entry is worth 1, 2 or 3 marks more than another.

I can suggest a simple system of voting for a 1st, 2nd and 3rd place each round, and then devising a simple mathematical back-room exercise for the Sec., to translate these various selections into a numerical points system. Or a more comprehensive idea whereby all the entries are placed in order of preference and the Sec. awards 1 point for the 1st., 2 for the second and so-on down the line. If that annoys the purists because they find the lowest total wins the round and this goes against the grain, then it is simple to reverse the procedure. In that case a round with 17 entries would award 17 points to the first down to 1 to the last.

I I don't really mind which system we use - but lets do away with

M A R K S

After all, to me at any rate, the comment or crit is the important thing. And although I quite enjoy pitting my puny efforts against those of the experts, the increasing effort to do battle with marking the entries is starting to spoil my enjoyment.

A hell of a lot of big Clubs around my way have dropped marking for much the same reasons, and gone over to something like I have advocated. I think its about time we got rid of our antiquated system and did likewise.

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Editors Postscript.

Strong stuff? Especially that last paragraph. In fairness however, it must be pointed out that UPP in no way instructs its Circles on how they arrive at their Gold Label selection. Indeed in the rules it clearly states that each Circle is free to choose its own methods. It does sound however, as if our contributor may be at odds with the method in his own Circle. I have no information on how many Circles vote with "marks" and how many do not. It would be interesting to hear.

HINTS AND TIPS

Over the years I recall reading many helpful ideas put forward in Notebooks by members, which assist in easing what might be a problem to someone. As with the humorous anecdotes, these never seem to see the light of day outside the immediate Circle group, so, in instituting this short feature, I am hoping that the starters I am providing will trigger off a response so that you will send me some of your ideas.

1. Ever have difficulty in loading the last few inches of 35mm film into the spiral? If it gets stuck or jammed it is often due to the fact that the film has insufficient "curl" to go round the increasingly tight bends towards the centre. I always load mine with the last exposures first, so to speak, as this part of the film has usually got more curl to it having wrapped around the narrow spool.

2. Wetting agent seems to have become ridiculously costly for the extremely small quantities that are contained in each bottle. Try liquid Stergene. Virtually the same stuff, and much, much cheaper.

3. Dust in slides is very aggravating - particularly to the viewer. If you try brushing it off during the mounting process, you might make matters worse by inducing a small static electricity charge which will actually attract further dust. Antistatic brushes are very expensive and not effective for long. I use an air blower, which is the "puff" end of a ladies scent spray, and also use it to blow off dust from negatives before making enlargements.

NOW FOR SOME HINTS FROM YOU, DEAR READER !

UPPROARIOUS HUMOUR

I used to think that earlier issues of LITTLE MAN tended to be rather dry and factual, so was particularly pleased to be able to show you the funny limerick from Joan Charfield and the rewritten rhymes from Bill Crick in the last issue. It must have livened things up. And the Irish crossword. You did get the answers didn't you?
1 Across was PUNCH, and 2 across, 3 across and 4 across !!! It's the down answers that are the really funny part.

Anyway despite my offer, no one has volunteered to carry on his good work, so once again you are stuck with my own brand of humour. The Irish theme seems worth persuing, but not wishing to offend our worthy members based in the Emereld Oisle, I will keep the ensuing yarns away from the subject of people, and stick to animal stories. So 'won't tell you the one about the IRA man who was instructed to blow up a bus, and came back with his lips burnt from the exhaust pipe!, or the one about the Irish Parliamentary decision to follow most other E.E.C. countries by changing over their driving to the right-hand side of the road. However, to avoid too much initial confusion, they decided to do the changeover gradually.

My son has provided me with the following three doggy jokes for collectors. There was an Irish dog who enjoyed a splendid meal of a really juicy bone. When he stood up he found he only had three legs. Another Irish hound had a severely damaged nose, he had blunted it by running after parked cars. And the Irish Setter who, on seeing four adjacent trees, found he hadn't got a leg to stand on!

Change of scene. Mexico: two poncho-clad gigantic-hatted men sitting side by side. One says to the other "But I don't want to marijuana".

What is the difference between UNLAWFUL and ILLEGAL? One is a crime against the state, the other is a sick bird !

There was a young curate of Salisbury
Whose manners were quite halisbury-scalisbury
He ran about Hampshire,
without any pampshire
Till his Bishop compelled him to walisbury.

(it needs a bit of thought that one. Remember that Salisbury is also called SARUM, and Hampshire

Finally the story about the Headmaster's wife in a large boy's school who stuck up a notice which said "I can't conceive why boys make so much noise!" A wit added a mere two punctuation marks so that it reads "I can't conceive. Why? boys make so much noise".

DON'T SHOOT THE PROJECTIONIST, HE'S DOING HIS BEST !

By Ralph Couchman L.R.P.S.

It is fashionable in my Circle, and as we know in many Clubs as well to criticise Judges and to ridicule their little idiosyncrasies and use of cliches. But many Clubs would find difficulties in filling their programmes without these dedicated fools, willing to turn out on a cold winter's evening, and often travel many miles for very little reward.

As a Judge on the Kent and C.A. Circuit I would like to retaliate with a few of the adventures that have befallen me on my travels.

One Club I visited, to do a judging stint, had a couple of 2 $\frac{1}{4}$ " x 2 $\frac{1}{4}$ " slides entered. Naturally catering for ALL members - they were proud possessors of a convertible projector. First, there was the usual delay while they changed the lens and slide-holder. Next, was the gasps of amazement when the picture not only filled the screen, but the end wall, side walls, and some of the ceiling as well. No doubt there would have been some picture on the floor in addition if it had not been on the back of the heads and shoulders of those seated in the front rows.

It was at this point that two of the Club Members hoisted the projector on to their shoulders (like a coffin) and walked up the centre aisle. While the operator did his best to focus, at the same time extorting his colleagues (in a stage whisper) to, "hold the bloody thing steady".

Another time, incidentally at the same Club as above, the same projectionist had decided to take the lens apart and clean it prior to the meeting. Of course, he reassembled the components incorrectly. Naturally he had not considered it necessary to test it beforehand. It had been all right when he had cleaned it before. Five years ago.

A hastily formed committee spent over half an hour trying to re-assemble the various bits and pieces, before the Chairman dashed off home for his private instrument.

Yet another Club, which met in a school hall, used the back of an old wall map - yellow and cracked with age - as a screen.

But the best performance of all was put up by a Club, situated in the wilds of Kent, when the lamp blew in their 1920(?) "Slide Lantern". Every cupboard and drawer in the Village Hall was diligently searched before the spare bulb came to light. It was at least four and a half inches long! Then came the extempore entertainment while the operator, with fingers and thumbs more used to a tractor than an electronic instrument, struggled to open the door of the projector. At long last a hand went in to remove the old bulb. It was still red hot. It was well worth the journey down to see the poor operator sailing towards the rafters at the same time letting out an all-mighty yell.

But even more amusing was the look of horror on the operator's face when he tried to replace the new lamp and got a severe electric shock for his efforts. Sending him spinning against the side wall, but, at the same time courageously hanging on to the only good bulb remaining and not smashing it.

So next time at the A.G.M. Slide Showing, if things go slightly awry, do not criticise too severely, but remember worse things can occur out in the country.

GOING ROUND IN CIRCLES

Circle 2/25

After the upset of merging two circles and changing Secretaries we are now settled to a regular routine attracting new members to our fold.

The standard of work has risen to a very high level so making voting difficult and results very tight. We have high hopes for the future. We now have two members who have A.R.P.S. to their credit - GILBERT HOOPER AND BRYAN SANDERSON. The latter having the honour of having his panel hung in the Royal's House during January of this year.

Circle 10

The Circle continues to thrive even with a membership of only twelve. This number is a little low but luckily stable at the moment. The standard of photography within the circle is higher than ever and we gained our fair share of awards at the last A.G.M. and with six super G.L. prints already we hope to do even better this year. The notebook is as ever both interesting and controversial with everyone joining in. We even have what looks to be a war of the counties, but all in good humour.

The annual portrait folio is on it's way round and we should soon know the winner of the shield for this year. Also plans have been finalised for this years rally to be held at Stratford-Upon-Avon. All we need is good weather and a full turnout to make it a memorable day. With such a picturesque setting the cameras are sure to be busy, but mostly we shall be renewing old acquaintances once more.

It's a pity that we cannot get more young people into the U.P.P. The experience and knowledge gained would be invaluable to themselves with an added bonus of all the new friends that they would make. But alas, TV and pop seem to take pride of place in today's world. Poor souls they don't know what they are missing.

Circle 11

Since we last appeared in print, in the 1976 issue of L.M. several changes in membership have taken place, although only infrequently has our number fallen below 18. We were very sorry to lose Chris Spooner after a long stay, and his distinctive style will be missed from the boxes. Fred Coles came and went, and we were delighted to welcome the return of John Waterman A.R.P.S. who has rejoined UPP after a gap of several years. Previously a member of C.12 he is finding C.11 somewhat different (!), but nevertheless celebrated his come-back with a G.L. win for his first entry. His very traditional work has become a talking point in the Circle and it is refreshing to see this work in a Circle that is sometimes said to have progressive leanings.

Ted Kempself A.R.P.S. has also joined us, and we were all delighted when he had a print accepted in the 1977 London Salon of Photography. Liz Scott and Jim Dolan, who both joined only a short time ago, have already made some most interesting contributions, with Jim writing a hilarious "run down" on C.11 members based on his first impressions. We were also very glad to welcome Ern Emmett and David Brookes and look forward to seeing their work in future boxes.

Cont'd.....

Circle 11 Cont'd.

Enthusiasm in the Circle is probably at an all time high, as is evidenced in voluminous notebooks, with one recently reaching an incredible 52 pages. Philip Keates is the notebook "champ" and can always be guaranteed at least half a dozen pages, closely followed by Brian Gibbs and latterly Jim Dolan. Many subjects have been aired including "art and photography" when almost every member chipped in with his or her point of view, and the comments here could well make the basis of an article for Little Man! Philip Keates has been giving some very helpful advice on uprating films, based on his experience in sports photography, and there have been some conflicting views on grain, ranging from that of Fred Coles who says that he may be a "square" but he cannot tolerate it at any price, to Hugh Milsom and others who use grain as a valuable technique often emphasised by employing very high contrast papers.

Presentation of prints has given rise to a great deal of discussion, and several C.11 members go to a great deal of trouble to present their work as effectively as possible, often by the use of coloured mounts, silver mounts, double mounts etc. By careful cutting, the latter can be made as light in weight as a single mount, thereby avoiding imposing any burden on the box. We have, however, drawn the line at framed prints, which some members use for their exhibition and Club work.

The Gold Labels have not been shared as much as we would like, with last years AGM panel comprising the work of only three members - Brian Gibbs, Hugh Milsom and Colin Westgate. However, the standard is very high and there is no resting on laurels. Hugh Milsom won the C.11 trophy for the highest average over the year with a formidable 73.3% just 1% ahead of the nearest rival Colin Westgate. The latter did, however, win the Thomas Smith Shield for the highest scoring print, with a C.11 record of 92.4%. The progress Award for greatest improvement over the best previous year was won by Gordon Smith, who has since, unfortunately resigned.

Although U.P.P. members in general did not give much support to the 1977 Central Association exhibition C.11 was well represented with Brian Gibbs winning the Plaque for the best pictorial entry in the print section, and Hugh Milsom winning a Certificate for the second year in succession. Bob Norris also had an acceptance and Chris Spooner and Colin Westgate had acceptances through another Club.

Several members went to the opening of the Exhibition at Basingstoke and followed this up with a visit to the Photographic Alliance exhibition, which contained a selection of work from all of the other various federations, a few months later. These events make excellent opportunities for "mini rallies", but perhaps suprisingly they do not seem to attract a great deal of support from UPP members. A great pity, because here is the opportunity to see some of the finest club photography in the U.K.

Our print exchange with Circle 2 of the Australian Photographic Postal Society ended in disappointment, when only three of their members took the trouble to comment on our work. From earlier apparent enthusiasm, this apathy was hard to take, but nevertheless we did see an interesting selection of their work earlier on, which made the event worthwhile.

On a happier note, we have just completed a folio exchange with Circle 6 of General Photographic Postfolios, when we swapped our respective voting rounds, and each commented and voted on the work of the other. It was interesting to compare the work of another postal group, much of which was quite different to that normally seen in C.11. Our latest venture is a "battle" with the same Circle, which is being commented on and marked by two judges, one chosen by each Circle. C.11 have narrowly won the first round and the final outcome is now awaited with much anticipation. We should have the results in time for the next issue.

Circle 16

The Sport and Action Circle has now come of age with the awarding of its first Gold Label to John Panter for a fine Whitewater canoeing study. John was one of many members drawn into U.P.P. for the first time by formation of the circle, and he has set a fast pace for the rest to follow. He fell in with the idea from U.P.P.'s publicity king Derek Burton, which resulted in publication of the picture plus a useful puff for U.P.P. in the Amateur Photographer.

From the start of the Circle a striking feature has been the way in which members have been tempted into trying their hands at photography of sports new to them as a consequence of seeing other people's work, with a useful tendency to "despecialise". In addition, there has been a general tightening up of technique and presentation - "good enough" proves to be no longer good enough and standards are rising all the time.

Of course, not all is gloss and glory; we have discovered that Number 4 is a rogue box running around in circles and constantly reappearing like a mangy cur unbidden on the Secretary's doorstep, to be chased away with stones and curses to skulk in coal holes, Post Office sorting rooms and other places of ill repute. Such has been the tardiness of its gait that Box number 5 is snapping at its heels and may well return to kennel first. Still, it may take courage from the parable of the prodigal son and must that the circle has already proved itself willing to slay any fatted calf it lays its hands upon, whether by fair means or foul.

Meanwhile a revolutionary new system of warning cards has been initiated to deal with such procrastinating peregrination, but news of this invention which promises to shake the postal portfolio world to its foundations must wait till the next issue of "Little Man". Order your copy now it is sure to become a collector's item.

Circle 27

After conducting an opinion poll among the members, we are now back to normal, having reverted to single folios at intervals of one month between. The result of the voting was 9 in favour of a return to one box per month and 5 who wished to continue with double folio boxes every two months. There were two abstentions. The membership is now 16, our maximum, but Allen Eatherington is at present off the posting rota at his own request and we await news of his return.

A new member was recently added to our Circle, Don Hobbs of Totnes in Devon and he appears to have settled in nicely.

Another recent addition, Gary Sampson, has made a great impression, being champion in his first year, Stan Huttleston being runner up, with last year's champ Bertie Chapman in third place.

Otherwise things are proceeding in an orderly manner, the annual circle rally is being organised for the end of May or early June, but the date and weather not yet fixed.

Circle 35

Despite our silence in recent Bulletins we are pleased to report that Circle 35 is alive and well. Because of postal delays and holidays it has only been possible to put ten boxes into orbit during 1977, but existing snags now appear to have been ironed out and we hope for a full complement in 1978. In spite of this we did get two honours from the Gold Label competition and congratulations Eric Ball and Tom Hayes on their awards. Three resignations during the year caused us some anxiety but as fast as one left we found another to take his place so membership is maintained at a steady 16.

During the year we have tried to lighten the boxes by using sandwich box containers but in spite of all our efforts the G.P.O. scales always showed that we were above the 1 Kgm mark and were saving no money so we have reverted to the old fibre boxes, and our members like the familiar parcel arriving and the protection it gives to their precious slides.

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V. I. P. NEWS

Our sincere congratulations to the following members who have distinguished themselves.

A.R.P.S.

- Paul Bloomer Circle 36
- Jack Bradley Circle 8
- Gilbert Hooper Circle 2/26
- Brian Sanderson Circle 2/26

A.P.S.A.

- Les Hollingworth Circle 36

L.R.P.S.

- Ralph Couchman Circle 36

A.F.I.A.P.

- Les Hollingworth Circle 36
- Cliff Steer Circle 36

There are probably others, but in the absense of information their omission is under tandable.

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STOP PRESS

At LONG LAST the Photographic Alliance of Great Britain has become affiliated to the International Federation of Photographic Art. (F.I.A.P.) Since U.P.P. is affiliated to the P.A.G.B. through its membership of the Central Association our members are entitled to apply for FIAP honours. The conditions under which these may be awarded will be reported in the next issue. If any of you qualify either get in touch with your own federation, if you belong to another Club or Society, or, if U.P.P. is your only Club then let me, the Editor have the information and I will pass it on.

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CHANGES OF ADDRESS

We do not intend to publish the full list of officers in each issue. This complete list will appear every year in the Autumn issues, and changes will be notified in the Spring issues.

Vice President and Editor.

Ian W. Platt FRPS, APSA, EFIAP

8 St. Stephen's Street,
Worcester WR3 7HS
Telephone: 0905 29848

Circle 10

The town Grimsby should precede South Humberside

Circle 24

G.A.Lycett FRPS, EFIAP, should read 13 Chacewater Crescent, Barbourne, Worcester.

Circle 36

Change of Secretary: R.O.Couchman LRPS, 179 Wilson Avenue, Rochester, Kent.

OBITUARY

SID POLLARD

Guv died on November 24th 1977. Circle 6 lost not only its Secretary and guiding light but a good friend and genial companion. For about 30 years Sidney Pollard (Guv) steered Circle 6 through good times and bad, meanwhile also serving UPP in other official capacities. Sid was particularly proud when he won the Star Circle Award on several occasions in recent years.

I first met Sid in the early fifties at an A.G.M. when even then he was making his genial presence felt at "Any Other Business". This was to become his forte over the years and we all enjoyed the fun.

While Sid, and indeed Jean, were regulars at A.G.M's he missed a few due to an arthritic hip. But after this was "replaced" he was soon back as indeed he was at the last A.G.M.

Guv, as Circle 6 knew him, kept a steady but friendly hand on the helm and his success was shown in the regular annual circle rallies which were well attended not only by members but by ex-members. You can't ask for much more than that. Such are folio friendships that Sid visited members in the furthest parts of the country and they in return visited him.

Sid was a one-time motor cyclist camper who progressed to motorist/caravanist. Until a few summers ago the peripatetic Pollard family could be found anywhere from Scotland to behind the Iron Curtain, and with at least one member with a camera at the ready. Sid was a traditional landscape man enjoying in particular the wilder countryside and mountains.

Sid's other enthusiasm was beekeeping. If he was out at a meeting and it wasn't photography it was beekeeping. I was privileged to sample the products of both hobbies.

He will be missed by the Lancashire and Cheshire Photographic Union, where he was a popular official, lecturer and judge.

May I on behalf of Circle 6 express our appreciation of Guv's guidance and enthusiasm over the years. Our deepest sympathy goes to his widow Jean who did so much for us behind the scenes, and to their family Alastair and Fiona.

W.A.

CENTRAL ASSOCIATION EXHIBITION 1978

After the debacle of 1977 when only 5 members sent in prints and 14 sent slides, the showing for 1978 is a distinct improvement in quantity: of the 60 who showed interest and had entry forms, 12 members sent in 33 pictorial and 17 record prints, while 10 members sent in 17 pictorial and 15 record slides. AS regards quality, we must await the verdict of the Judges. One disappointment was the absence of Natural History slides which usually earn us very good marks in this class.

The exhibition will be held this year at the Library, Ashford, Kent from July 15th to 29th. This will perhaps ensure a good attendance by our members in East Sussex and East Kent even though it may be inaccessible to most. There will be no second showing north of the Thames as there was last year.

All entries will receive catalogues but the results will probably not be available in time for this issue of the Little Man.

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SLIDE COOKERY

Your slides are precious, of course, and the slides belonging to the other members of your Circle are more valuable still, naturally. So you take good care of them. Like not letting the children or the dog paw them about

What is not always realised, though, is just how easy it is to 'cook' slides during projection. Even the best and/or most expensive projectors generate a lot of heat in the gate. Even if the fan is operating up to spec (and it isn't necessarily easy to check this out) slides can be irrevocably damaged after as little as a few minutes of continuous projection.

Most if not all UPP colour slide circles specify glass-mounted slides. These are the ones most at risk as there is no way for the heat to dissipate quickly away from the slide. And the better you like the slide the longer you look at it, and the more it gets cooked.

The result, in extreme cases, is an emulsion which "flows" and sticks to the glass. These are either destroyed totally or made extremely difficult to rescue. In less extreme cases, the film base cockles, so increasing the likelihood of Newton's Rings appearing where the base touches the glass.

So please check your projector. A Malik thermoslide, a slide with a "built-in" thermometer which registers the increasing temperature with time is the ideal way. But if no one in your circle as one you can borrow then try testing a 'did' slide mounted between glass. Find out how long it takes before the slide cockles. If you reckon half that as a maximum safe length of time, then other peoples slides will be OK with you.

Slides, since they are generally 'originals', are much more irreplaceable than even the most worked over print. And, on the whole, raw ones are nicer than the cooked variety.

P.S. I am preparing sets of notes on the preparation and care of prints and slides for use in the boxes, mainly for new members and would welcome ideas and suggestions as to what should be included. Please send to : D.G.BURTON, UPP PUBLICITY SECRETARY, 67 WILLIAN ROAD, HITCHIN, HERTS. SG4 OLS

Thank you

COUNCIL MEETING

Minutes of Council Meeting held at St. Brides Institute, London E.C.1.
on 13th May, 1978.

PRESENT: S. Berg, Miss M. Rosamond R.E. Jones
R. Jonas Mrs. C. Jones B. Hirschfield
E. Haycock M. Williams R. Scott
D. Burton Mrs. D. Burton

194 - The Minutes of the last Meeting held on 12th November, 1977 were taken as a true record and accepted.

195 - Matters arising from these Minutes: All matters arising from these Minutes will be dealt with in separate items.

196 - Report of the Hon. Gen. Secretary: A letter had been received from Mr. H. Choretz, Secretary of Circle 4 requesting permission to issue 12 Gold Label entries, although only 6 folios a year were circulated. A discussion followed and it was finally agreed that only one Gold Label should be awarded for each folio issued in any one year.

197 - An exception to the rules was made in the case of Anglo/U.S. and Council agreed that they should be able to submit two years Gold Label awards for this years A.G.M. as they were unable to submit work last year.

198 - Helen James, Secretary of Anglo/Australian has tried very hard to hand over this Circle, but has had no success. She is going to have to give up very soon due to ill health, and a plea goes out to anyone willing to take this job on.

199 - Report of Hon. Treasurer: The position at the Bank at present was very strong due to bulk buying and the change in the form of the Magazine. There was no need at present to increase subscriptions.

200 - Report of Recruiting and Publicity Secretary: The number of vacancies had greatly decreased over the last few months due to the hard work put in by Mr. & Mrs. Burton and Brian Hirschfield. Brian Hirschfield reported that he would be going to Malta in September for almost a year and Mr. & Mrs. Burton kindly agreed to take over his part of the job on a temporary basis.

Derek Burton reported that he intended to step up publicity at the time of the A.G.M. He did report that he had heard that slides had been damaged during the circulation of the folio and it was agreed that he should prepare notes to be passed to all new members on the handling of slides, and also include a note in the magazine.

201 - Report on "Little Man". Mrs. Jones reported that "Little Man" was once again almost ready for printing. A discussion followed as to when the magazine should be sent out and it was decided that in view of the cost of posting such a large number it should be held over until the documents for the A.G.M. were ready and then all go together. In the future the magazines will be sent out early December and early July. The feelings from all members of the Council was that the magazine in its new form was entirely acceptable.

202 - Folio Circulation Report: Nothing to report.

203 - Circle Secretary's Report: Mr. R. Scott reported that there seemed to be a shortage of boxes circulating in the Anglo/US Circle, and it was requested that this be looked into further and reported on at the next Council Meeting.

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Cont'd...

204 - Report from Ordinary Members: Nothing to report.

205 - Judging of the Glen Vase: It was agreed that the following rules be adopted for the judging of the Glen Vase Trophy.

1. The Glen Vase for the best natural history slide shall be awarded to the best entry among the natural history circles.
2. The natural history circle entries shall be assessed by a judge who is expert in this field. He will award the Circle certificates and the Glen Vase.
3. The natural history slides shall be included in the general competition for the Leighton Herdson Trophy and for the best colour³slide Circle.

206 - To finalise arrangements for the 1978 A.G.M. The date had been confirmed as 23rd September, 1978, and it would again take place at the City University. The menu was chosen and the final cost of tickets would be agreed later, but would only be slightly more than last year.

Final selection of Lecturer and Judges was left to Mr. Williams.

207 - Any Other Business: Council sent their best wishes to the President Mr. Glen Robson who had recently been ill, but was happily making very good progress.

The date for the next Council Meeting was fixed for 25th November, 1978 and May 12th 1979. The suggested date for the 1979 A.G.M. was 22nd September, 1979.

The meeting closed at 5.00 p.m.

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