

The Little Man



The official magazine
of

UNITED PHOTOGRAPHIC POSTFOLIOS
OF GREAT BRITAIN

WINTER 1978

EDITORIAL

A big 'thank you' to all the members who responded to my plea for copy in the last issue. It brought forth animated defences of the marking system of judging as well as comment in favour of the article; it is good to have a nice controversy now and again, isn't it? And also some nice bits of humour for our funnies page. In addition we have several commissioned items, including a follow-up to the first article on close-up photography.

Now for the bad news! LITTLE MAN will soon require a new Editor. The present incumbent has done the job for 4 years, and early next year his enrolment at the Open University will drastically curtail the spare time he presently devotes to photographic administrative matters.

You know the old adage, "One volunteer is worth...." etc. I was a volunteer, and I hope that someone from the readership will take on this not particularly onerous task - one made a lot easier with the advent of our new format. The Spring 1979 issue will be my last, so all applications for the post will be considered on a first come, first served basis - so don't delay; get that letter off straight away!

My plea in the last issue to Circle Secretaries to send me old notebook fodder has borne fruit. One Circle - well done Paul - has remembered !!! And I was right too, just a swift glance through the notes reveals one interesting hint on how to make a simple slide light-box, and another on the trials and tribulations of making elderflower champagne. So COME ON the rest of you. Send the Editor your old notebook material.

STOP PRESS

THE DATE FOR THE 1979 A.G.M. HAS BEEN SET FOR:

22nd SEPTEMBER 1979.

KEEP IT FREE

LOOK FORWARD TO SEEING OLD AND NEW FRIENDS

A Favour Returned

Nearly a year had gone by. Our Hero was in fine fettle and producing some really excellent work with that added flair from the intelligent use of the wide-angle and telephoto lenses of his Superflex. Occasionally he bumped into Glossy Grade 6 at Federation functions and they exchanged a pleasantry or two.

Then, quite out of the blue, OH had a phone call one evening from GG6.

"The boot's on the other foot" he said. "I'm asking you for advice this time."

They arranged a meeting where they could discuss matters in details, and on the appointed evening they both settled down to their pints at a hostelry midway between their two homes.

GG6 opened the batting by explaining that until comparatively recently his photographic output had remained largely unchanged in terms of content, but that when taking on work he had not previously tackled, he had run into snags. It appeared that the local Borough Council had invited GG6 - on the basis of his widely publicised photographic successes - to undertake the part-time task of producing a portfolio of pictures of local buildings and monuments of historic interest with a view to publication.

"The exterior shots caused me no problem," he went on, "but I'm having trouble with the interiors. I'm using a really solid tripod and a cable release, and yet I still get some evidence of camera shake, and frankly I'm baffled."

Whilst OH mulled over these words, GG6 added that at one stage he had wondered if the problem was due to enlarging, but when it became apparent that only the interior shots were affected, he knew that this was not the cause. Furthermore he had proved it by using his slide projector to 'blow up' one particularly bad negative to a huge size in order to see the blurring at close quarters.

"What sort of exposures are causing you the most problems?" asked OH.

"That's what makes it so difficult to understand." said GG6. "The really long ones, anything over one minute, come out pretty sharp. It's those in the 1 second to 1 minute range that give me the willies."

"And you say you are using a really solid tripod?" queried OH.

GG6's reply was to nip out to the car park and return with a whacking great job that had strong leg supporting struts, and would probably have taken the weight of a man, let alone a camera.

OH was now looking closely at GG6's camera rather than the tripod.

"This hasn't got a morror-lock has it?" he asked.

"Er, no; I don't think so." replied GG6.

"That might well be the problem." went on OH. "There is often quite a lot of vibration set up in these cameras, with their horizontal focal-plane shutters and instant-return mirrors and without a lock it can give poor results with longish exposures."

There followed a demonstration with the camera mounted on the tripod, and by observing the end of a particularly long telephoto lens, both men could clearly see the gently vibrating movement following the shutter being fired.

"Well it's a relief to know what it is. But how do you get rid of it?"

OH, now able to draw upon his fairly considerable knowledge of earlier architectural photography done in pre-war days with a plate camera, described the old-fashioned 'cap on; cap off' method of exposure. "Of course," he went on, "You don't have to go to the trouble of actually taking off a lens cap nowadays. You could fire the shutter with a black piece of card in front of the lens to exclude the light and then when you were sure the vibration had damped down, remove it for the appropriate time before concluding the exposure. BUT it would be better to conclude by covering the lens once again before undoing the cable-release lock, otherwise you might get vibration once again at the end."

After a pause he went on "the other useful method that one can employ with a modern camera is to fire the delayed action lever. With most cameras the mirror flips up straight away, and then the shutter fires after the delay. But of course the shutter may be causing as much of the vibration as the mirror, so the only safe method is the first one."

GG6 was delighted with this advice, and promptly put it to good use, with a vast improvement in the sharpness of his long-exposure interior shots.

"Many thanks," he said when they next met.

"Not at all," said OH. "I owed you a favour after the last time. It was good for the old ego to be able to help."

TRENDS AND FASHIONS IN PHOTOGRAPHY

by TOM HAIGH

I feel very flattered to be asked by our hard working Editor to write a few notes on this subject. I suppose it is because I have been involved with Exhibitions for many years and seen some of the changes in their presentations. Time is the constant mover of events and it is my generation that has seen most of them. Certainly the visual aspect has moved with fair consistency yet having periods of both monotony and excitement. Changes are rarely compressed into a few months but are spread over the years. Pictorial and Portraits by the early photographers were perhaps factual rather than artistic but later began to lose their staid representation and took on a more viable approach. More and more people became involved in the new discovery of photography and, as expected, a few of them began to lead the way. There will always be someone to give a new direction.

The visual impression of a beautiful picture which some photographer has produced causes us to reflect on our own ability to create something similar but with a variation. Following the early period of picture content this variety was noticeable and Photography was linking up with Art in some form. It was the turn of the century when the period of greater change became effective and names began to tell. Marcus Adams, Alvin Coburn, Hugh Cecil, Misonne, Dorothy Wilding, Frank Sutcliffe, Cecil Beaton, Fred Judge, all with their own style. Under those influences photography was bound to be progressive. The static had gone and the Portrait became almost Pictorial. Studios flourished and props were designed to complement the figure. The female, nude or dressed, was the rage for artistic impression and the professional photographer was having a ball. Some very delightful pictures were exhibited although many became just too theatrical.

Those initial days began to draw people together and photography was indeed fashionable and a subject for serious discussion. The latter years of the eighteenth century produced many Photographic Societies which struggled on with the barest of knowledge of the chemistry of photography. I think the first to be formed was the Leeds P.S. founded in 1853. It still has it's original Minute Book which tells us that any member arriving late for a Lecture was fined six pence! A new member, having attended for six weeks, had to write a thesis on some aspect of photography which he had gleaned during his 'apprenticeship'. If he failed to do so he was asked to resign! There is plenty of substance behind all this. Photography was not a hobby - it was a science. Little was known about how a picture was produced and experimentation was an essential part of being a photographer in those days. A Photographic Society was a Night School. It was their own Mechanics Institute. The production to achieve a picture had to be taught and, when a picture was produced it had to be shown. Exhibitions of that time were not a pastime. They were an education. They led to bigger and better Exhibitions.

It was the turn of the century when the period of change became more effective and this led me into the 1920's when I first bought a camera which was a large Box Brownie. Daylight printing was my excitement and the limit of my knowledge. Destiny decided that I must see an Exhibition and a friend of my Father's took me by the arm into a large Hall full of seated men and I was placed in the back row. On the facing wall was a mass of photographs. Suddenly there was a commotion in the doorway and two gentlemen appeared. I was told the first was the President, but the other was a large portly gentleman with a huge watch and chain across the largest part of his anatomy. I was most impressed. Everyone rose in their seats. I thought he must be the Lord of the Manor come to open the Exhibition. No, he was the Judge! But no ordinary Judge. He was a god! He was an A.R.P.S.! It seemed that only a few people were allowed to be introduced to him. They almost grovelled before him! Such was the standing of photography and a reflection of it's importance even in the 1920's.

The early Victorian eminents were not forgotten but new names were now coming forward such as Marcus Adams, Hugh Cecil, Alvin Coburn, Misonne, Dorothy Wilding, Cecil Beaton and others. Each had his or her own style. They had the publicity. The late F.J. Mortimer FRPS, the Editor of the A.P. at that time (3d. every Wednesday) wrote:

'It must be admitted that a very large proportion of camera users belong to the casual snapshotter class whose interest has been confined to the production of holiday records and the subsequent prints being left to the tender mercies of the photographic dealer. From the many of those amateurs there will be some who will use photography as a medium of artistic impression.'

That was the hope and goal of the thinking photographers. To be able to just do that much better and to try to keep a little ahead of the others. Changes were being made in that period and right into the 1930's. The decline of the soft out of focus presentation of both pictorial and portraits was noticed and picture content was altering. Again Mortimer wrote, and perhaps with some surprise:

'The artistic representation of a subject is now being narrowed down to the meticulous crispness and modelling and the seeking of new standpoints and eccentric angles.'

He also noticed that straight printing was more evident and the controlled process in decline and that the hand camera had come to stay! It was clear that photography was receiving a jerk in the 1930's and the contents of the Exhibition much more varied and interesting. I was in no position to comment on changes to that extent as I was being brought up with them and did not possess the fore knowledge which my elders possessed. I was learning and my $\frac{1}{4}$ plate Soho Reflex was still going out into the woodlands and by the rivers and watching the changing lighting and My Sinclair did the odd interior and my early model Rolleiord the snaps. I was still on the fringe but it was a fascinating period.

New names were always appearing in the prominent exhibitions such as Will Till whose South African landscapes were most impressive. Dr. Julian Smith and Harold Cazneau with their Australian entries and the Continentals with their own European style and content, all showing new fields and ideas. The trend was a freer recognition of the things around us and how they could be arranged in an artistic manner. The professionals in their studios were ahead of the amateur in nude and figure arrangements and the static portrait was almost dead. The poor amateur seemed to be struggling in Club life and a picture of a sunburst through the trees plus a contre jour shot of a wet cobbled street were the gems of his entries.

Colour film was now emerging mainly in cine work and I switched over to that medium. It certainly raised hopes of future application. Then came the war.

The late 1940's saw the continuance of the previous period and it took us into the 1950's before any trend could be assessed in Exhibitions. Societies reflected the quality of their members and the larger ones had the edge. Much more care in print making was important and public and internal exhibitions were keenly in mind. Competition reigned and Club awards were the gods to aim at. And then WHAM! A new fad emerged. FINE GRAIN. Experiments were being made by the ignorant and all kinds of brews were concocted. Time was being consumed at the expense of picture making and exhibitions were no better. The novelty eventually subsided and members discovered that D76 and ID11 were still there and that the makers knew better than they did what was good for them. Going into the 1960's became exciting. Names were constantly changing but two did stand out in my mind as innovators. J.S. Lewinski with his portraits of Artists in their studios. He couldn't be copied because he had photographed all the best Artists! His work is refreshing indeed. Another having great inspiration was the late Walter Marynowicz who produced the most outstanding and refreshing subjects with a wide variety of content and superb presentation. They really brightened up the Exhibitions and were able to continue to be in the top photographers for many years. Although their work was personal they gave hope and a guide and were a reminder that photography does not stand still. The trend was the continuity of personal choice and skill outside any conventional principles and the race was on. We no longer were interested in a modern version of a Miss Gladys Cooper portrait or the ceiling of some eminent ecclesiastical building. Not at all. The new trend - or should it be termed craze - was IMPACT. Everyone discussed impact! Chaos reigned. All classes had to suffer as Society Exhibitions were now expected to illustrate it to the full and one walked around all Exhibitions as if every print had to be afflicted with it. If it hadn't then it was considered a poor Exhibition! We had been through solarisation, tone separation and abstracts. Surely there was enough impact among that lot. However, the rush of blood to the head soon subsided and we waited with calm contemplation for some return to what was considered 'respected photography'.

Through all this period and into the 1970's that long established sideline called photo-journalism had a constant turnover, or so it seemed, but the walls of Exhibitions found more space for it without the public really noticing the increase. More and more entries had entertainment as their theme. Open shows and sports of all types were the feeding grounds and the subjects were never ending in their variation. An outdoor portrait became a candid and, if taken with a bit of luck, reflected a person's character far more effectively and avoided the posed look. One of the difficulties of this type of shot seen in Exhibitions was the background and only those prints which had skilfully assessed this problem got hung. Many good facial expressions had to be taken quickly but met up with this problem. It is a branch of photography claiming a lot of attention and applies to any subjects requiring speed of operation. The modern reflex is very versatile and, although it is of little importance what camera is used, there are times when certain types become a necessity.

Folio work calls for information on these matters and provides perhaps a help for some members. If we are to enjoy our photography then let us extend it as far as we can. Club life can be a little restrictive if it is too parochial and we are apt to see only prints from a small unchanging group. A Folio does widen the interest because the membership can be more widely spread geographically with a greater variety of subject material. We learn from others and the more we can spread our work around the better. There will always be a need for a wider approach to print making and exchanges of ideas are essential, but one learns from the visual mainly and I endorse our Editor's article in the Spring Issue of the Little Man on Exhibitions and the need for entering them. That article was most clearly written and timely. We must each play our part and have enthusiasm for the hobby we enjoy and make as much personal contribution as possible. Another way of learning is to join an outside weekend teaching or demonstration or a one day affair. I found these very useful as the top lecturers are in charge. I also manage about four or five weekends a year on Club or folio outings. Again these are rewarding for their personal contacts as much as for the picture making and the practical aspect. And also, whenever possible, attend the A.G.M !

A system for photographing insects and spiders in the field

by Andy Callow

(Involving the use of a single-lens reflex camera, close-up devices and electronic flash-units)

The amount of extension tubes and power of supplementary lenses to be used will be determined by the size of the subject. As a guide, extension tubes equivalent to the focal length of the prime lens used will give a life-size reproduction ratio (i.e. magnification x 1); supplementary lenses will increase this magnification slightly and a 2x converter will double whatever magnification is thus achieved. In practice one becomes adept at selecting the correct combination of extension tubes and other accessories to suit the size of the subject.

Electronic flash-units give the advantages of largely eliminating camera-shake and subject movement and at the same time enable one to use the minimum lens aperture (and therefore maximum depth of field); they should be attached firmly to the camera by means of bars and ball and socket heads. A useful combination consists of 2 flash-units arranged so that one of them acts as fill-in close to the front of the prime lens and the other can be manoeuvred by means of the ball and socket devices to give front, side or back lighting as desired.

The lighting from the main flash should be dominant and it may be necessary to dampen the power of the fill-in flash (or even of the main flash if it consistently gives over-exposure) by means of a layer or two of rice-paper or muslin. A lighting ratio of about 2:1 (main flash:fill-in) is recommended.

The lighting arrangement for the subject will partly depend on its situation. With the main flash angled at about 45° to the vertical plane at right angles to the axis of the lens through the subject, and also to the horizontal, a standard lighting set-up is achieved which will be satisfactory (i.e. 'safe') for most subjects. When the subject is on a plane at right-angles to the axis of the lens (i.e. on a wall or tree trunk) the shape of the subject and particularly the texture of the background are rendered better if the main flash is angled at right-angles to the axis of the lens (i.e. light is parallel to the background). A similar arrangement is recommended for those occasional shots for which a vertical format is required: in this case the main flash will simulate the effect of overhead (i.e. daylight) lighting.

To 'separate' a subject from its background it will often be found best to use backlighting: that is, the main flash should be arranged behind and pointing back towards the subject (extra care should, of course, be taken to avoid disturbing the subject when attempting to stalk with this set-up). Back-lighting will give that certain amount of 'lift' to the subject which makes it stand out, and it will also eliminate any background shadow cast by the fill-in flash and thus give a clear outline of the subject. It will also give a pleasant translucency to many subjects, particularly to lighter flowers.

As an additional aid to lighting the background, it might be worth considering the addition of a third flash. This makes for a heavy and bulky set-up which may be difficult and wearying to hold in the field for long periods. When using a third flash its position and power relative to the other two flashes should be considered; also whether light should be allowed to spill over on to the subject or whether it should be concentrated on the background.

It may assist in aligning the flash-units upon the subject in the foregoing set-ups to attach a strip of gummed paper to the side of the flash indicating approximately the alignment of the central axis of the beam of light emanating from the flash.

The flash-unit leads can be connected to the flash socket or the camera by using a flash adapter.

HINTS AND TIPS

1. When printing-in some areas of a negative to get the desired density on the paper, it still occasionally leaves overbright highlights, some of which may be small enough in size to make normal 'dodging' techniques difficult. Here you could find that a small pencil torch, suitably shaded down to a pinpoint of light by means of masking tape, will enable you to darken those areas nicely. Fred James, Secretary of Circle 8, has come up with a refinement of this technique that is very useful. He suggests that you do your 'torching' exposure AFTER you start developing, for then you can actually see the effect of your flashes of light, and gradually build up the density as required.

2. Some people suffer from drying marks on their films. I would advocate never using any form of squeegee, as these will often cause more problems than they cure, by scratching the negs, or films. One simple idea is to hang your film up to dry horizontally; that way the water only has a very short distance in which to run, and long tear-drop shaped drying marks are virtually banished.

3. If you must use RC paper it has to be heat-dried to get anything approaching the sort of quality of finish the manufacturers intended. As you will have no doubt discovered for yourselves, if you dry it on a normal print drier, the plastic melts! But an expert has told me that by hooking the apron of the drier into place over the heated base and then placing the print face upwards on top, sufficient heat is passed through the cloth to give the right sort of result.

PHOTOGRAPHIC EXPLANATIONS

by S. Michael Jaeckel

Where do our technical terms come from and what did they mean originally? If you know already, or if you don't want to know, don't read this.

Here are some fruits of flustered fitful fumbling in the fullness of the Oxford Dictionary of English Etymology.

- DEVELOP : unfold, lay open, from dis (negative) and Italian vilupo = bundle or truss, or mediaeval Latin faluppa = wisp of straw, chip, (first written around 1200)
- EXPOSE : deprive of shelter, like expound (set forth in detail, interpret), from Latin exponere = put out
- FILM : skin, from fell = hide
- FIX : make firm or stable; Latin fixus, from figere = to fasten
- FOCUS : from Latin = fireplace
- FRAME : in the 14th century meant to be profitable; to progress; to prepare timber for building, from Old English framian = to be of service, itself from fram = forward ('from' also comes from 'fram')
- GRAIN : small hard particle (first used in 13th century) from Latin granum = corn
- LENS : from lentil, because of its shape
- MOUNT : to set in position (first used in 16th century)
- NEGATIVE : to say 'no'
- PHOTOGRAPH : Greek 'light written', first used in German in the 'Vossische Zeitung' of 25th February, 1839
- POSITIVE : (13th century) meant 'stated explicitly', from - believe it or not - Greek 'thesis' = placing, setting
- PRINT : impression, stamp
- PROJECT : throw forth
- SHUTTER from SHUT : to fasten a bolt (13th century) from shoot = to go swiftly and suddenly
- SLIDE : to move from place to place smoothly and continuously (first written in 16th century), related to Old High German slito = sled
- SPEED : now 'quickness', earlier meant 'success' (still used as in 'to wish good speed'), from Germanic spoan = to prosper

Had enough? So have I!

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The Gold Label Judging

Although the venue was familiar, and the format largely similar, there was one significant change this year. The two specialist Natural History Circles had been judged earlier by Gordon Lycett, FRPS, and thus the future home of the Glen Vase was known. This was done for two reasons. Firstly, in deference to our members of these circles who have for too long had their work assessed by non-experts, and secondly, in fairness to our judges, some of whom have, in the past, been given to much hand-wringing over this subject.

The remainder of the judging followed usual lines. Our two distinguished judges - Mr. David Cole, FIIP, Hon. FRPS, a Past President of the Royal Photographic Society and Mr. P. Warwick, were presented with the various panels of work starting with the small prints and working upwards in size. It was particularly interesting on this occasion because we had a traditionalist and a modernist, and sometimes one would enthuse whilst the other would think it reminiscent of the 1930's, and on other occasions one would react to something rather different which would leave the other quite cold. Such is life! But, as with all good judges, they worked together in great harmony with compromise decisions, where necessary, being reached with good humour and a sense of give-and-take. Many, many times they were in total agreement.

Overall I gained the impression that the prints lacked some of the spark of previous years - although the Certificate and Plaque winners were probably as good as in the past. Circle 11's small but beautifully balanced set of prints withstood the battering from their larger brethren, to emerge as justifiable winners.

After a brief adjournment for refreshments, the slides soon proved to have an overall greater variety than the prints seen earlier. Selecting the best set of slides is, I think, often the most difficult of our judges tasks, because they have to keep in mind the standard of work previously seen. Unlike with the prints, they cannot go back every now and then for a reminder of how good a particular set is. On this occasion, however, they immediately spotted the best general Circle, and the only difficulty came when comparing this set with the best of the Natural History ones. Finally Circle 36 emerged triumphant.

Choosing the plaque winner from the various Circles top slides gave our selectors no problem, as they both, in unison, regarded David Hart's slide from the Anglo/USA Circle, as the best they had seen that day. Furthermore agreeing that it was also better than the two prints that had earlier been picked out for special mention, so once again the Leighton Herdson trophy went to a slide. David, who lives in Santa Barbara, California, may not be able to make the A.G.M., but I am sure we all wish him many congratulations.

So by just after 9 p.m. it was all over. Our very sincere thanks to to all our three selectors and to the Camera Club for so kindly allowing us the use of their premises.

UNITED PHOTOGRAPHIC POSTFOLIOS of

GREAT BRITAIN

Annual Competition 1978

Judges: Mr. P. Warwick,
" H.D.J. Cole,
Hon. FRPS, FIIP
(Natural History) " G. Lycett,
FRPS, EFIAP

LEIGHTON HERDSON TROPHY		'A Hard Climb'	
		David Hart (USA)	Anglo/USA
GLEN VASE (Natural History)		'Greenfinch feeding young'	
		M.D. Langthorne	NHCC1
SMALL PRINTS	PLAQUE	'Railings'	
		E.R. Selvidge	Circle 17
	Runner-up	'Domes, Brighton'	
		G.J. Hopkins	" 21
LARGE PRINTS	PLAQUE	'My bashful friend'	
		P. Humphreys	" 10
	joint runners-up	'Cuckmere Haven'	
		C. Westgate	" A/A/NZ
		'Coach Sidings'	
		Tony Redford	" 20
Best Print Circle	: 11		
Runner-up	: 17		
COLOUR SLIDES	best entry	'A Hard Climb'	
		David Hart (USA)	Anglo/USA
	runner-up	'Harpist'	
		R. Lloyd	Circle 36
Best Colour Slide Circle	: 36		

CERTIFICATES Print Circles.

CIRCLE	TITLE	ENTRANT	AWARD
1	'Evening chat, Nerja'	M.B. Williams	CERT
	'Sundial, St. Katherines'	"	Hon.Mention
2/25	'Last lick'	A.F. Elliott	CERT
	'Cumbrian footpath'	B. Sanderson	HM
	'Stranger on the shore'	A. Emond	HM
3	'City Spires'	C. Gibson	CERT
	'Despoilers'	J.B. Shaw	HM
4	'Quandry'	J. Cannam	CERT
	'Close race'	B.V. Woods	HM
5	'Wind and tide, Meols'	R. Williamson	CERT
6	'Legs'	W. Armstrong	CERT
7	'Silent critic'	A. Greenslade	CERT
	'Escapologist'	B. Fuller	HM
8	'Riding on the beach'	Ian Platt	CERT
	'Water ballet'	"	HM
	'Autumn herald'	F. James	HM
9	'Modern landscape'	B. Baker	CERT
	'Docks at night'	D. Palmer	HM
	'Rock shot'	G. Love	HM
10	'My bashful friend'	P. Humphreys	CERT
	'Wanderer'	P. Deal	HM
	'Ascent'	D. Arundel	HM
11	'Safe landing'	B. Gibbs	CERT
	'Yachts in mist'	"	FM
	'Sussex landscape'	C. Westgate	HM
12	'Taj Mahal'	R.P. Jonas	CERT
14	'Erica'	R. Jones	CERT
	'Pardon'	"	HM
16	'On the straight'	John Panter	CERT
	'Heading for splashdown'	J. Hasler	HM
17	'Railings'	E. Selvidge	CERT
	'Evening shadows'	E. Littlewood	HM
	'la chaussure-'	E. Selvidge	HM

18	'Child in a crowd'	B. Sanderson	CERT
	'Crummock water'	Phoebe Wallace	HM
20	'Coach sidings'	A. Redford	CERT
	'Evening light'	H. Buck	HM
21	'Domes-Brighton'	G. Hopkins	CERT
	'Staff nurse Foster'	"	HM
22	'The levellers'	A.R. Smith	CERT
	'Tranquility'	Mrs. I. Bainbridge	HM
29	'Precious water'	J. Hinman	CERT
	'Rub-a-dub-dub'	"	HM
	'One way trek'	G. Hutton	HM
30	'A dog's life'	B. Spry	CERT
	'Bench end, Milverton'	V.P. Davies	HM

Anglo/Australian

	'Cookmere Haven'	C. Westgate	CERT
	'The arrival'	Ian Platt	HM
	'Downland farm'	C. Westgate	HM

CERTIFICATES, COLOUR SLIDE CIRCLES

23	'Oztal glacier'	W. Watson	CERT
	'Short-winged conehead'	W. Gillingham	HM
27	'Girls in white robes'	A.W. Hunt	CERT
	'Lady of the house'	S. Huttlestone	HM
28	'London Pride'	Tony Wills	CERT
	'Deben sunset'	Ray Smith	HM
31	'Pals'	W. Harrison	CERT
	'Sunset, Poseidon'	Betty Jones	HM
32	'Beech leaves'	Neil Humphries	CERT
33	'Taking steps home'	M. Haynes	CERT
34	'Winter's morning'	C. Allday	CERT
	'Dewdrops & flower'	Barbara Rundle	HM
	'River view'	Joe Edwards	HM
35	'Band girl'	Norman Banks	CERT
36	'Harpist'	R. Lloyd	CERT
	'May safely graze'	Ian Platt	HM
	'On a rainy day'	Brian Most	HM
Anglo-USA			
	'A hard climb'	David Hart	CERT
			L-H Trophy winner
	'Fantasy & flowers'	Lyn Hardwick	HM
NHCC			
NHCC1	'Greenfinch feeding young'	M. Langthorne	CERT
			GLEN VASE
	'Oyster catcher chick'	Mrs. R. Upton	HM
	'Squat lobster'	J. Otley	HM
NHCC2	'Coltsfoot'	Bob Davis	CERT
	'Neph cinerea'	Idris Bowen	HM
	'Head of bluebottle'	Andy Callow	HM
	'Common sundew'	Brian Pepper	HM

MEET THE WINNERS

David Hart APSA - David has been a member of the Anglo/USA slide circle since its inception, and took over as Secretary of the American side upon the death of the original incumbent. He will be adding the Leighton Herdson Trophy to a long list of photographic awards achieved in many years of photography, including the PSA 5 stars in colour slides. He and his wife are very widely travelled people and have visited New Zealand and Europe. David's marvellous moody landscapes and seascapes as well as his Natural History slides have been a feature of exhibitions worldwide over many years.

Peter Humphreys - winner of the large print plaque has been a member of circle 10 since 1971. Becoming first "hooked" on photography in the 1940's when visiting an Ilford International Exhibition, he took national service and a shared 'mess' with photographers before he was able to use darkroom facilities and receive tuition, finally celebrating his 'demob' with the purchase of a Leica II, his first serious camera. Peter has been a member of the Royal Tunbridge Wells P.S. for the last 12 years and his main interest is in pictorial monochrome prints. He recently became self-employed and photography provides a major part of his livelihood where his commercial output is almost entirely in colour. "My Bashful Friend" his winning print, was taken in Malaga on a Nikkormat with a 28mm lens.

Eric Selvidge - winner of the small print Plaque first took up photography 18 years ago to create a father and son interest activity with his 8 year old son. Initially disappointing results put off his son, but Eric became determined to master the various processes and he joined the Leicester and Leicestershire P.S. as well as attending evening classes. He says he became known as the inventor of P.L.D. in his club (which being translated means a Pleasing Lack of Definition). Eventually his employer became aware of his photographic interests and started to send him out to do urgent jobs, and this led him to doing all the photographic work for his firms' Surveying and Estate Agency. He joined Circle 17 in 1971 (must have been a vintage year - Ed!) and has found his membership a great help.

I am greatly indebted to Derek Burton, our Publicity Secretary, for the following AGM Report:

UPP FOR THE AGM - 1978

Out came the sun, out came the cameras, and out came UPP in force for the day of the 1978 AGM, September 23rd. Held, as for several years now, at the City University in London.

For some, the day began in the morning at the Camera Club where more than thirty members enjoyed the facilities laid-on for indoor studio work and outdoor location shots. According to reports, this was a great success and some circles will no doubt be the richer for the results! Thanks are due to Edward Eves OBE and to the stalwarts of the Camera Club responsible for organizing this enjoyable curtain-raiser to the more (or less?!) serious business of the afternoon.

Back at the City University, the Gold Label prints were on show in the 'tea and biscuits' foyer next to the lecture hall, the natural meeting place for members before and between the more formal events. This is an ideal setting, photographs, after all, are the common bond that unites all UPP members, however diverse their backgrounds and other interests. So 'oohs' and 'ahhs' (and occasional 'ugghs'!) mingled with greetings and learned gems of technical wisdom.

The meeting of Circle Secretaries was notable for a lengthy discussion concerning the increasing numbers of colour prints appearing in circles originally established for monochrome work. This was sparked off by a letter sent to the General Secretary by a member of one such circle asking for the Council of UPP to decide whether or not colour prints should be permitted in any print circle other than the one specifically designated for these. During the discussion, it was pointed out that circles have complete autonomy to decide for themselves whether they are 'monochrome only', 'colour only', or 'mixed' and that it was not possible for Council to make such decisions for them. A request was made for judge's comments on all Gold Label entries to be passed to the circles concerned. Unfortunately, this cannot be done, as judging is carried out in a way that makes it impossible for written comments on all entries to be noted at the time.

The AGM proper must be close to being the 'wittiest' on record. That is, if 'brevity be the soul of wit' as the old saying has it! So short was it, the President ran out of agenda about an hour before schedule!

The President, Glen Robson, called the usual roll call of circles at the beginning. Circle 14 were on top with ten members, closely followed by circles 10 and 23 with nine each. Christine Jones, the General Secretary, made a plea for at least four prospective new circle secretaries to come forward, a new Secretary is particularly badly needed for the Anglo/Australian circle. She also gave advance warning that the editor of 'The Little Man' would be giving up the job within the next two or three issues, after having held it for some time.

Prospective editors were asked to contact her. Roland Jonas, as Treasurer, gave us the glad news that the all important balance of income to expenditure was set fair by Mr. Micawber's standards! So subscriptions remained as they were for the time being. The main reason for this happy state is the dramatic reduction in the costs of producing 'The Little Man' since it was established in its new duplicated form. However, this does mean a great deal of extra work for Christine Jones, her family and friends, as the work of printing, collating and stapling is done by the Jones menage. A well-deserved vote of thanks for this contribution to the smooth running of UPP was passed unanimously.

The Election of Officers turned out to be a non-event for the umpteenth time! Glen Robson seemed torn between registering amazement and gratification as the 'old gang' returned unopposed!

The AGM was followed, unexpectedly and not according to schedule, by the presentation of awards, thus taking advantage of the extra time available before the appearance of tea and biscuits. Projection of the usual excellent selection of Gold Label slides followed the tea and biscuits, and was, in turn, followed by more social chit-chat leading up to the excellent dinner. One of the two undoubted advantages of the City University is the quality of the catering available at a modest cost. The other is the excellence of the lecture hall and the equipment with which it is supplied and which was to prove of great importance for the day's last item.

The 'Audio-visual Bill Gillingham' is one way of describing the traditional lecture. On this occasion, interest was probably more than usually high as the presentation consisted of two audio-visual double projector dissolve sequences prepared by 'our own' Bill Gillingham ARPS, Secretary of circle 23. Expectations were not confounded. Both sequences combined striking landscape work with contrasting close-ups, particularly of 'flora and fauna', in a well-planned and interesting manner. In the first, 'The Natural Beauty of Switzerland', the sequence lived up to the title in every way. Dramatic shots of mountains and mountain railways, and of alpine flowers and meadows were accompanied by a brief commentary and appropriate music and sound effects. 'Beach Photography - My Way' was set in Bill Gillingham's home territory of Guernsey and, in a similar style, depicted a fascinating variety of 'seascape' shots, rock pool idylls, and close-up detail.

But alas, the 'piece de resistance' of the occasion was not in use, though certainly on show. That was Bill Gillingham's home-made fade unit for making the dissolves between the two projectors. The excellence of the equipment in the projection room made this a superfluous bit of excess baggage as far as his journey over to England was concerned!

And so to the end of another AGM - and out into the clear night. See you next year?

UPProaricus Humour

I am greatly indebted to several members for their contributions to this page. Ada Tyler starts the ball rolling with:

He was quite a chubby little chap,
His age in fact was eight,
When he made his first attempt
Upon a photographic plate.

With camera of cardboard
And lens of cheapest kind,
He "took" his playmate, Dolly
With a row of trees behind.

A print of this he cherished
As he wasn't hard to please,
For the little smudge was Dolly,
And the larger smudges trees.

On approaching adolescence
His equipment quickly grew.
His camera was spick and span
And highly polished too.

The photographs of Dolly, then,
Which dazzled by reflection,
Showed features, figure, form and dress,
In most minute perfection.

But now he's grown much older
He has rigidly eschewed
All glaring, detailed, glossy prints,
He designates them "crude".

To the coffee-pots and sawdust
Of the fuzzy stage he's come,
He aims at breadth of treatment now
And so he works "bi-gum".

And Dorothy, his model wife,
In pigment doth appear,
The same as in his first attempt -
A splodgy, smudgy, smear.

More verse, this time from the pen of Glyn Johns:

The Amateur

I am a keen photographer
I follow the 'A.P.'
I chop and change equipment
With regularity!

I love the hobby dearly -
An amateur I am;
Although I 'do' some weddings
When friends are in a jam.

Far be it from me, therefore,
To turn professional.
I don't do it for the money -
But just to help a pal!

But what with rising costs, and that;
Enlargements are inflated -
I'm forced to make a 'bob' or two
No matter how I hate it!

So, do not judge me harshly -
I want you all to know
('Cos its his bread and butter)
I'm not against the pro!

Now for a few non-photographic laughs:

Epitaph for a drinker

Here lies poor BURTON,
He was both hale and stout,
Death laid him on his bitter bier,
Now in another world he hops about.

Conversation between two strawberries:

"If we hadn't been in the same bed earlier in the year
we would not have been in the same jam now!"

One milk bottle to another:

"I feel very fresh today." The other bottle:
"How terribly disappointing, I'm sterilised!"

It has been unreliably reported that when The Times sent its Overseas Correspondent to interview President Amin on the subject of what was being done about defence in Uganda, the President replied "De man is comin to fix it in de mornin."

Finally, in response to overwhelming demand, I simply have to tell you the following two Irish gems!

The first concerns this Irish man slightly the worse for drink. He trips on his way home from the pub, and ends up in a ditch. About to totter back to his feet he hears a faint cry for help, which, upon investigation proves to be a leprechaun stuck in a bottle and unable to get out. "Smash the glass" cries the wee voice and Paddy obliges, thus freeing the little fellow who, to show his appreciation grants Paddy three wishes - but they must be taken up within three weeks. For his first wish Paddy asks for a bottle of Guinness that never runs dry and from that moment on his friends and neighbours never see the man sober. Three weeks later, when picking himself out of yet another ditch, he hears a faint voice. 'Tis the leprechaun to ask him if he wants to make his other two wishes before he runs out of time. "Yesh" says Paddy - "Oill have another two of those bottlesh."

Lastly, the story of the Irish tug-of-war team that was disqualified FOR PUSHING!!!

GOING ROUND IN CIRCLES

Circle 2/25 (Monochrome prints up to 12 x 10)

It has been a very sad year for us in 2/25 owing to the death of Marjorie Ayre of Cambridge in May. Marjorie was an excellent photographer and a very keen member of U.P.P. for a good number of years; a delightful person to meet and to know in the notebooks.

A boost to the circle has been provided by 5 new members joining and bringing us up to 17. Already they have shown their presence by including some very good work. Circulation of boxes has been satisfactory and the standard of work kept high with the Gold Labels being shared by nine members.

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Circle 4 (Colour Prints up to 12 x 12)

We are seven this year! (Years; not members - Ed.) and still going strong with twenty-two members. Even half the founder members are still with us on active service.

One of the "stars" of the circle, Geraldine Hillmer, has gained her A.R.P.S. since joining, and I must add, has never yet attempted monochrome processing !!!

Our first circle rally has been proposed for September (report included below - Ed.) and it makes the Hon. Sec. proud and pleased to run such a circle.

Circle 4 - Meeting at Leamington Spa - Saturday, September 9th, 1978
10.00 a.m. saw the first meeting of the colour print circle at the Falstaff Hotel, Leamington Spa. First to arrive was John and myself from Newark, followed in rapid succession by Frank Lacey, Peter Wyles and their wives, also from the Newark Area. We were welcomed by Philip Antrobus, who as a complete newcomer to the circle, found himself organising the meeting. Others who arrived later were, Mr. & Mrs. John Bizley, Mr. & Mrs. Des Lowe, Mr. & Mrs. Tom Metcalf, Mr. & Mrs. Ewart, Mrs. Geraldine Hillmer and her husband, Mrs. June Hawkins and husband, Bert O'Connor and last but not least that figment of everyone's imagination, Harry Choretz, a total of 21 in all.

The morning saw us getting to know each other whilst we waited for everyone to arrive. After a pie and a pint we decided on a tour of Leamington. Various subjects were seen and photographed, including interesting window displays, road works, monuments in the park and then we adjourned to Debenhams for afternoon tea. We then set off to visit Chesterton Windmill which is a few miles outside Leamington. This Mill is of most unusual construction, being built in the style of a Palladian Folly sometime during the late 18th century, and with a working windmill being added to the top. I am sure there will be a number of prints in next years exhibition at the A.G.M. We then returned to the hotel in time for a drink before a very excellent dinner at which we were joined by Mrs. Georgia Proctor Gregg F.R.P.S. who afterwards told us about the new Bromoil technique on which she is to lecture at R.P.S. house in October.

Sunday morning saw one or two people who had not photographed the windmill on the previous evening arising at 7.30 a.m. to go and do so. The lighting being so much better in the morning. I'm sure there will be some very good prints.

After breakfast they and the layabouts set off for a tour of Warwick, the light still being very good we were able to take a great many pictures of the various places of interest including the Lord Leycester, the market square, and the church.

After lunch we proceeded to Warwick Castle and one or two of the fitter members ascended Guy's Tower and found that some very interesting pictures could be obtained from up there. My own have turned out to be quite good and I expect to get a number of Cibachrome prints from them. Sadly the time came for us to say goodbye and depart making plans to meet again next year. It has been suggested that the venue could be Lincoln. Guess who will probably be organising that?

Betty Hodges,
Wife of John Hodges.

Circle 8 (Monochrome Prints up to 12 x 12)

It is with deep regret that we have to report the death of Jack Bradley A.R.P.S. Jack was always helpful with his criticism and willing to help with information gleaned from his avid study of photography. The superb Rock Pool prints from 5 x 4 negs demonstrated his craftsmanship and gave us all an insight into "what print quality is all about". We shall miss his distinctive type of photography.

Boxes continue to circulate regularly and most darkrooms seem to be operational if not completed. Our experiments with unmounted prints have helped reduce postal costs which at present average 40p/member and an occasional round at 20p when members, unknown, have twinges of conscience for past omissions. Prints survive without undue damage except a recent box which arrived looking as if it had been through a rolling mill and both mounted and unmounted prints suffered.

I hear an amalgamation has taken place between Circles 12 and 8 and we offer our congratulations to Mildred Campbell (Circle 12) and Jack Sothern (Circle 8) on their recent marriage.

The notebook continues to expound the advantages/disadvantages of RC paper and it is interesting to note that in a recent folio only two prints were on identical paper. Hints on home brewing seem to have found their way into the notebook, but this could be that certain members use Beers variable contrast developer and it just leads on from there!!

Circle 12

Circle 12 has had a very smooth and uneventful year and at the moment there are no vacancies with 16 members, one of whom is stationed in Malta for a few months. We could, at a pinch, accept one more should this be necessary. All the members are so well disciplined that it is virtually unknown for a folio to be held up; more often than not they get back to the Secretary ahead of schedule, making his job a very easy one. We have just embarked on an exchange with Circle 11, each circle having a complete set of prints from the other for comment and marking. It is too early to say how successful this will be but most of those concerned so far seem to favour the scheme which will help to broaden our horizons.

Circle 14

Once again we were pleased to field the largest team at this years' A.G.M. this has been our honour for several years past. We are a very close community within the Circle and the notebooks are full of lively controversy, useful information and exchange of personal chit-chat.

We have experienced a few changes in membership with Jack Hutson having to step down after a house burglary in which he lost all his photography equipment, his place was quickly filled by Alan Blow, who masquerades under the name of Pablo, a lively lad. Pablo was introduced by Dave Lane a fellow Troon Camera Club Member and a long standing C.14 expert.

Ken Day and Michael Pethick have missed the odd round or two in attending to their business affairs but the quality of their entries more than makes up for the few we miss. We have welcomed Martin Rawle and Terry Johnson A.R.P.S. who are entering first class work. Tad Palmer, an Agfa-Gevaert boffin provides us with endless technical information and enjoys colour printing. Similarly Robert Lloyd has advanced well with his colour work but enters plenty of good monochrome prints along with his welsh colleague Hans Hoyer, who is a long standing C.14 stalwart.

Ever active Edward Eves O.B.E. is one of the circle "characters" who in his own words is an intrepid "scribbler". Trevor Bentley and John Lane are both in the photographic trade and provide us with oceans of interesting pictures and background information. Speaking of 'oceans' Tony Hollister whose business life is involved with the channel ferries, and Fred Swain, boat builder, make excellent use of their sea locales for producing pictures.

Arthur Cunnew, our former Secretary, continues to find a wide variety of subjects for his lens as does Tom Haigh who is a busy man in Yorkshire Photographic affairs. Fellow Yorkshireman is Frank Broadbent who manages to constantly probe the Dales for endless excellent landscape pictures.

Noel Frith has discovered a new talent in relating pretty girls to Architecture old and new to superb effect and Arthur Krick A.R.P.S. has a rare wit and imagination which he subtly injects into his photographs.

Our Secretary has now completed a two year stint in the post and has received wonderful co-operation from all members in that transitional period. We look forward to another year of exciting photographs, notebook inspiration, and wish all U.P.P. members the compliments of the festive season.

Circle 16 (Monochrome, Specialist Sports)

Folio 13 was sent out on 3rd July, 1978, marking completion of the Sport and Action Circle's first year. A birthday cake was enclosed bearing one candle, but proposals to use an Olympic torch in place of a candle were thought unlikely to meet Post Office regulations.

The year has seen the consolidation of the new circle into a body of friends. Of the founder members, Dan Oakley left to work in an Arab oil state (we could not refuse their transfer fee); John Curtis undertook civic and artistic responsibilities in Epping Forest, becoming something of a photographic Robin Hood; Thelma Thorpe found that her numerous activities as diverse as decorating a flat and parachute jumping from a captive balloon, left insufficient time for photography. In their place, we were fortunate to recruit Graham Ford and Justin Cliffe, both of whom have shown every sign of settling in well and making their mark in the folios.

The first major circle rally was held in March at the National Cross Country Championships in Leeds. The rallying point, selected because it offered an interesting choice of Real Ales, also happened to be alongside the championship course. The sun shone brilliantly, and there is ample photographic proof that this was not simply the effect of Real Ale. Indeed, Kodak and Ilford shares rose sharply when the Stock Exchange opened on the following Monday. After the championships, tea, biscuits and chat strengthened members for return journeys of up to 100 miles.

The second rally at the end of July in Leicester was the occasion of the International Centenary Cycle Track Meeting and once more the special Circle 16 sun shone throughout the day. Most members had undertaken round trips of 200 miles or so to be there, one of them travelling by train from London and back. All felt it worth the effort to meet other members, see some splendid racing and fill their cameras with Gold Labels.

A number of mini-rallies have been held to attend events more locally and there is no doubt that the opportunity to meet members personally on occasion helps bind the circle together. We now look to U.P.P. Council to do a proper job on the A.G.M. and link it with a major sporting occasion for a change.....

Apart from rallying (and drinking Real Ale) the circle does a bit of photography on the side. Looking at the distribution of the first twelve Gold Labels shows that talents widely distributed. The honours are shared by seven members and forecasts of subsequent results show that other members are about to take their share. In such a competitive situation, it is natural that discussion on methods of marking should have taken place but the Secretary beat off the radicals with his deadly pocket calculator and the circle remains metricated, free from those very vulgar fractions which send silicon chips into spasm.

Regular readers will be impatient to learn details of the "revolutionary new warning car system" mentioned in our last issue. Quite simply the card is sent at the same time as the box and to the same member. The intention was that the card should stimulate the receiving member to hunt the box should it not arrive. Such is the incredible slowness of second class post it turns out that arrival of the box usually induces the member to hunt the warning card.

At the time of writing there is one vacancy in the circle for someone who would like to enter a new field of opportunity. If you missed the Commonwealth Games, you could still be in time for the Moscow Olympics. We have a special arrangement with the K.G.B. for the occasion: we don't "shoot" them and they don't shoot us.

Circle 23 (2 x 2 colour slides)

It is with deep regret that I have to begin with a short obituary on W.W.M. Cooper, a much valued member of this Circle for three years up to the time of his death in May. 'Coop' had not been long retired as Deputy Head of our local Elizabeth College for boys in Guernsey, and had been devoting more time to his favourite hobby photography. He was an unselfish gentleman who devoted quite a lot of his time helping the less experienced photographer, particularly in the art of portrait photography. He also took a delight in landscape work and more recently Natural History. All members of Circle 23, even those who had never had the pleasure of meeting him in person, will, I'm sure, always remember him as a modest yet experienced photographer who would always point out the merit of a slide before voicing his opinion on how the author might have improved the final result, and without ever belittling the authors effort. He will be sadly missed by all.

Membership stands at 15 with two new members helping to make up that number, which, in view of the travelling time of the boxes would seem to be the optimum number. Members are as scattered as Guernsey, Portsmouth, Wigan, Scotland, Northern Ireland and Wales. The overall standard of slides entered over the last year has shown a marked improvement and the twelve Gold Labels have been shared by six members.

Circle 27 (2 x 2 x 2 $\frac{3}{4}$ sq. Slides)

The Circle Rally for 1978 was arranged for the week-end of June 10th/11th meeting at Gloucester Railway Station at 2 p.m. on the Saturday and/or 12 midday on the Sunday.

Seven of our 16 members had shown interest, in the Notebook, and all of these were notified in good time of the arrangements, but up until 3 p.m. there were only two members and one friend present at the appointed rendezvous.

They visited the Cathedral, had some tea, walked through the town to the docks and back to the Spanish Bar of the New County Hotel for a drink and a chat. A very pleasant afternoon and evening. No one else turned up on Sunday.

Two of our members are at present off the posting rota, at their own request for personal reasons and we look forward to the early return of Marlies Kiworra and Allen Eatherington.

Our set subject competition for the Bill Boyce Memorial Trophy was also a little disappointing in as much as there were only five entries. The subject was "Clouds" and the worthy winner was our stan. (J.R. Stanforth).

Our deputy Sec. Ken Brading, who organizes this competition, is searching for a new formula to stimulate more interest.

Circle 29

The Secretary of Circle 29 has been posted to Malta for a few months during which time the circle is being run by its veteran member, Roland Jonas, who has now completed forty years membership. We are the only circle to remain faithful to the 12 sq. ins which was the original print size limit in P.M.P.P. Many workers fail to realise that there are problems set by this small format: a really good $\frac{1}{4}$ plate print is by no means easy to produce but the limitation provides a very good discipline. Our membership is on the low side and we would welcome a few recruits who do not look upon our small prints as kid's stuff not worthy of consideration.

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Circle 31 (2 x 2 lides)

A landmark in the affairs of Circle 31 will occur shortly after this note appears, as our three hundredth folio will be going out and the circle will celebrate its twenty fifth birthday.

It says much for the loyalty of its members when it is mentioned that at least two were present when Folio 1 went out, and several more have been members for much of that time. There have been only two secretaries, the present one having lost count of when he took over, but it must be more than 20 years ago.

Times change, of course, and members sometimes have to leave us, reluctantly we hope, for various reasons, and during the past year we were very sorry to part company with Chris Bleasdale and Peter Sanger. However, our membership was soon at full strength again when we were glad to welcome Ken Cope, Tony Redford and Ada Tyler, who are already making their presence felt.

We very rarely have less than 100% entry in our boxes and some members who have been out of the country for several months have left sufficient slides to keep up their unbroken record during their absence. We feel confident that our happy mixture of older and newer members augurs well for the success of the Circle as we proceed towards our second quarter century.

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Circle 36 (2 x 2 Slides)

Several changes have occurred since Circle 36 last appeared in these notes. The chief of this is Gordon Smith has given up the Secretaryship after six years "hard labour". The members thanks are due to him for leading this most successful Circle.

After winning the Leighton Herdson Trophy three times in four years, the Circle is not resting on its laurels. Only slightly changed the direction of its talents. Seven members have now earned photographic honours. Never a month goes by without members reporting successes in International Exhibitions, including two Gold Medals - one to Cliff Steer and one to Ralph Couchman, both in 1978.

Notebook entries continue to be controversial and lively, ranging from is "smudgery" art? To a general condemnation of music in Audio-Visual shows!

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Angle/Australian/New Zealand (Unmounted prints up to 15 x 12)

Despite surface mail and Post Office delays, A/A/NA has kept fairly steady circling the world. Work maintains a good standard, and thanks to a fat notebook, friendships deepen. Since our last report we have suffered the sad loss of Eric Astle of Coventry and Harold Bateson of Hull - two very fine workers indeed. Eric's bromoils were a constant joy and Harold's fine church studies are sadly missed, quite apart from their down to earth comments and notebook contributions.

An old members returns to the fold - Evan Evans of Gower - the original Secretary of the Circle I believe!!! It has given us all great pleasure to have a wanderer return with some vigorous bromoils and bromides. Talking of Sec's (I'm sure that was the way it was spelt - Ed.) - this arthritic old one is still anxious to find a replacement for herself - any offers!

We would be delighted to welcome a new member or two. Four boxes per year only. Admittedly you don't receive your crits back next month - its next year! But our link with Down Under is strong and a very happy one. There is opportunity to exchange views; news; techniques and even cooking recipes!

Sequel to Judges Dilemma

The article urging us to abandon all marking had the salutary effect of prompting several readers to put pen to paper. Indeed, the response was sufficiently great that there is insufficient space to include all the expressed views, but here is a cross-section, starting off with MARK IT! by Bob Davis:

"Even though I am only a newcomer to U.P.P., I really must take issue with your writer who advocates that we 'Abandon all Marking.'

Two things bother me. Your writer seems to think that we should not be viewing prints subjectively; that we should not give marks simply because what turns you on may leave some other viewer cold!

But why not? That's what photography or any other art is all about. And a first impression, a couple of minutes scrutiny at most, may well be what matters anyway. Few people have the time to sit in front of a piece of work for hours on end trying to wring but the last bit of good in it.

As to the suggested systems for assessing the prints, surely if we place them in order of merit then we are marking them. The only real difference is that a mark suggests how much better one print is than another. Admittedly, unless criteria are laid down by the Circle for awarding marks, then different people will work to different standards. But I maintain that this is not important in a friendly society such as U.P.P. Providing that we accept that our judgements are subjective I frankly don't see why we should not give marks.

Anyway, what are the consequences of getting a low mark for your print? A slight annoyance? A realisation that the other members of the Circle have no taste? (We knew that anyway - but they're all pretty nice blokes really!) Anything worse than this?

And why are we doing it? For the marks? For the Gold Labels? Of course not! These are just the icing on the cake. I say keep the marking! Enjoy the competition! Suffer the indignations and revel in the successes!"

Thank you Bob for your thoughts. I should perhaps point out that the author of the article is one of the most subjective people I know. Would that alter how you read his original words? He does concede that marking (as opposed to placing) does allow you to indicate how much one entry is better than the rest. Where, for example, the best entry gets 9 and the next best only 6 - but how often is that employed?

Joe Shirley, Secretary of Circle 35 makes his contribution in the form of a letter:-

"Dear Mr. Anon Y Mouse,

So you want to abandon all marking, because it gives you heartburn to decide on the number of marks to give to any one print. Do you want tea or coffee? How do you like your eggs; sunnyside up, or up and over? Do you really prefer Stork to butter and how did you choose your wife, by analysis? Her....5 points, her....2 points, her....3 points, or 10 points for appeal. Decision, decisions, always decisions.

In our slide Circle the usual way is for members to give marks out of ten and the majority get along fine on this system, but we have one bod who gives marks out of twenty because then he can give eighteen to the top one, seventeen to the next and so on down to one for the worst slide in his opinion. We have two others who whilst sticking to the 'out of ten' format give decimal points for refinement in choice. But sometimes these folks find slides of equal merit and given them the same marks. Whatever figures they put on the voting card are fed into my pocket calculator and after a couple of magic passes the little glow worm at the top blinks and presents a figure which I like to think is a percentage and on this I can list the order of merit and announce the Gold and Silver Labels.

But you, whilst you don't mind shuffling your batch of prints around, want to give placements instead of marks and you can devise a simple mathematical back room exercise for the Sec to translate into a numerical points system. Have you read 'What is a Circle Secretary'? Why should you lumber this hard pressed but good natured bloke with a simple etc. etc. to conceal your lack of decision?

If you want to play skittles with us at least play in our alley and then we can all enjoy the fun. Do your own translations and give your Sec. some figures. Figure Photography is fun too.

Sincerely, Joe Shirley"

Thank you Joe for your amusing commentary. Incidentally, your member who votes eighteen down to one is doing EXACTLY what the original author recommended; i.e. placements. The only difference is that he has devised his own 'backroom exercise'. Talking of which, your present juggling with figures to accommodate several marking systems would seem to qualify as another.

Philip Keates, Secretary of Circle 16 makes his contribution under the title "Confessions of a Marksist", and says:-

"The anonymous contributor who proposed that circle should not attempt to mark all entries but confine themselves to selecting the top three photographs, sins most grievously! A circle is a democratic institution, not an organisation for distributing Gold Labels and all members are entitled to its benefits. These benefits include written criticism... and allotment of marks which is the most sincere expression of opinion one can give. One must accept that the soundest way to judge a set of photographs is to arrange them in order of merit from best to worst and good luck to anyone who can do this for the whole folio every month. The worth of a photograph cannot be measured objectively with a metre rule or chemical balance and the number of marks awarded has to be decided by a personal judgement which others may not accept. It seems probable that, in fact, most people use marks as a method of putting entries into a rough order of merit."

Philip concludes his letter by giving details of an analysis of several Circle 16 Folios in which marks awarded were compared with their 'placements' to see if the result differed noticeably in the final tally. In each folio analysed, the top two entries were confirmed and in three of them the bottom two also. He goes on to say "The conclusion drawn is that marking does come up with the same answer as the alternative method of ranking in order of merit. It is certainly much easier to do and if you are the sort of person to agonise over the difference between 4 marks and $4\frac{1}{2}$, you are going to find it even harder to place members X, Y and Z into 14th, 15th and 16th places. To rank only the top three merely evades the issue and short changes the customers. So CARRY ON MARKING! It works and you CAN do it."

Our final contributor is Harry Choretz of Circles 4 and 12.

"Judges Dilemma in the last LITTLE MAN proposes many alternatives in 'our antiquated system' (sic) with which I entirely agree. But not to the suggestion abandon all marking. The standard system of marks out of 10 (does $\frac{1}{2}$ marks make it out of 20?) makes as much sense in my opinion as an outdated film developed in vinegar. For example, what are the essential qualifications for 'critics' using the standard system? Would it be experience? An affinity to ones own particular brand or style of photography? A recognition and adulation of the average club print? Perhaps the ability and sensitivity to respond to the 'inner appeal' of a print?

These questions are all based on the first - namely experience. And as 'anonymous' admits marking to be a dilemma - in fact I get the impression of very deep soul searching - I'm sure that admission is based on a lot of experience. Therefore is not the 'Judges Dilemma' even more hazardous to the newcomer to our folios? Those that have commenced photography in the last year or two. Surely this is bound to bring anomalies in the voting results to say the least!

To sum it all up, surely it is logical to vote an easy simple system on the folio standard - in other words, on the relationship of the submitted folio prints. It is first, second and third only. Although by no means foolproof it does serve its purpose of encouraging critical constructive evaluation, whereas no marking can descend to a laissez faire attitude to folio prints."

Well there you have it folks. Several differing views, all most ably expressed. Some insisting that we keep marks and others not. Yer pays yer money and yer takes yer choice - literally; since the choice is that of your own Circle to do as it wishes. Incidentally, top marks to Harry for perception. The anonymous author IS a very experienced judge; in fact on the Alliance panel. It is also true to say that in my own locality the awarding of marks at Club competitions is gradually being replaced by placement awards of the top three plus certain highly commended entries; so the anti-marking brigade is not only confined to certain areas of UPP. At the highest level of all, the selection of International exhibitions, it has virtually disappeared altogether.

* * * * *

Letter to The Editor

Dear Ian,

I received the Spring copy of Little Man in yesterdays' mail and felt I must drop you a line to congratulate you not only on this issue but also on Autumn 77 issue.I guess you have one big problem making the Little Man such an interesting bit of reading matter. Anyway, Ian, you can count on at least one satisfied member but I'm sure there must be many more.

Bill Gillingham, Guernsey.

Thank you Bill, and also for the promise of an article for a future issue. BE WARNED, everyone, if you, too, drop the Editor a line, you may well find yourself 'persuaded' to write something for these pages!!

CENTRAL ASSOCIATION EXHIBITION 1978

As noted in the last issue of the "Little Man" the 1978 Central Association Exhibition was held in Ashford, Kent during the second half of July. Of the 12 U.P.P. members who submitted prints, eight had work accepted, while in the slide classes eight members also had acceptances.

U.P.P. came fourth in the competition for the Switch Shield as is shown below:-

	Prints	Slides	Total
Tonbridge C.C.	115	57	172
City of London & Cripplegate	114	47	161
Eastbourne P.S.	113	44	157
U.P.P.	101	50	151

A fair achievement, but we can do better.

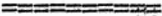
Our congratulations to all successful members and especially to R. Couchman, V. Mountain and R. Norris in gaining Certificates of Merit. Acceptances:-

Class A.	"Sunset over Westmill" (Cert)	R. Norris	Circle	11
	"Last Light"	H. Milsom	"	11
	"Misty Morning"	H. Milsom	"	11
	"Huascarán, Peru"	R. Jonas ARPS	"	12 & 29
	"Safe Landing"	B. Gibbs	"	11
	"Follow my Leader"	V. Davies ARPS	"	28 & 30
	"Everything in Nature is Round" (Cert)	V. Mountain		10 & 12
	"Too hot to Play"	Miss H. James ARPS	"	29 & A/A
	"Morning, Eilean Donan Castle"	Miss H. James ARPS	"	29 & A/A
	Class C.	"Percival Provost"	R. Norris	Circle
"Lay Brother's Refectory"		E. Kempzell ARPS	"	11 & 22
Class B.	"Pearl Droplets"	D. Streeter	Circle	24
	"Denizens of the Deep"	E. Bowley ARPS	"	24 & A/US
	"Footplate"	E. Bowley ARPS	"	24 & A/US
	"Whispering Grass"	C. Steer AFIAP	"	24 & 36
	"Iron Founders"	A. Nicholas	"	34
	"Break"	A. Nicholas	"	34
	"Abstract"	A. Nicholas	"	34
	"Rochester"	R. Couchman LRPS	"	36
	"P-P-Penguin"	R. Couchman LRPS	"	36
	"Couple of Ducklings"	E.V. Eves	"	14 & 36
	"Mist in the valley"	E.V. Eves	"	14 & 36
"Fountains of Youth"	W. Gillingham			
	ARPS AFIAP	"	23	
"Summer Pastures"	W. Gillingham	"	23	
Class D.	"False Oxlip"	E. Kempzell ARPS	Circle	11 & 22
	"Pussy Willow"	R. Couchman LRPS	"	36
	"Fuchsia, Flying Cloud"	R. Couchman LRPS	"	36
	"Fuchsia, Ting-a-Ling"	R. Couchman LRPS	"	36

The following U.P.P. members also had work accepted through other clubs:- Messrs. Appleton, Dent, McDade Westgate and Sir George Pollock.

1978/79 COUNCIL MEMBERS

- PRESIDENT:** H.G. Robson, 3 Spring Terrace,
North Shields, Northumberland.
- HON. GENERAL SECRETARY:** Mrs. Christine Jones, 21 Madeira Road,
Palmers Green, London, N.13.
- HON. TREASURER:** R.P. Jonas, A.R.P.S. Cranworth,
Summerhouse Road, Godalming, Surrey.
- VICE PRESIDENTS:** S. Berg, A.R.P.S. 68 Mowbray Road,
Edgware, Middlesex.
- I.W. Platt, F.R.P.S. 8 St. Stephens Street,
Worcester.
- PAST PRESIDENT:** R. Farrand, F.R.P.S.
- REP. OF CIRCLE SECRETARIES:** E. Haycock, 178 Park Street Lane,
Park Street, St. Albans.
- R.E. Jones, A.R.P.S. 21 Madeira Road,
Palmers Green, London, N.13.
- REP. OF ORDINARY MEMBERS:** Miss M. Rosamond, 24 Wetherby Drive,
Mexborough, Yorks.
- Mrs. Burton, 67 Willian Road,
Hitchin, Herts.
- R.C. Scott, 12 Holliesfield, Cromer Street,
London, W.C.1.
- FOLIO CIRCULATION SECRETARY:** E.G. Bowley, 7 Hillary Road, Farnham,
Surrey.
- PUBLICITY SECRETARY:** D. Burton, 67 Willian Road, Hitchin,
Herts.
- RECRUITING SECRETARY:** B. Hirschfield, L.R.P.S. 3 Portal Avenue,
Rudloe, Corsham, Wilts.
- EXHIBITION SECRETARY:** M.B. Williams, 64 Link Way,
Wallington, Surrey. (Prints)
- R.C. Scott (Slides)
- EDITOR OF "LITTLE MAN"** I.W. Platt, F.R.P.S.



CIRCLE SECRETARIES

No.

1. M. Williams, 64 Link Way, Wallington, Surrey.
- 2/25. G. Naylor, 72 Burman Road, Wath on Deane, Rotherham, Yorks.
3. F. Seale, 94 Hawthorn Grove, Combe Down, Bath.
4. H. Choretz, 64 Welbeck Avenue, Hove, Sussex.
5. F.A. Challinor,
66A Bedford Street, Crewe, Cheskire.
6. F.A. Challinor.
7. A. Greenslade, 35 Patching Hall Lane, Chelmsford, Essex.
8. F.W. James, 21 Geneva Close, Worcester.
9. D. Campbell, 24 Ghyll Crescent, Newton Stewart, Wigtownshire.
10. L. Holman, 24 Felstead Road, Grimsby, South Humberside.
11. C. Westgate F.R.P.S. Court Cottage, Elven Lane, East Dean, Eastbourne.
12. R.P. Jonas, A.R.P.S. Cranworth, Summerhouse Road, Godalming, Surrey.
14. R.E.A. Jones, A.R.P.S. 21 Madeira Road, Palmers Green, N.13.
16. Dr. P. Keats, 10 Hollyshaw Grove, Leeds 15.
17. R.N. Almond, 49 Cleveland Avenue, Newby, Scarborough.
18. A.J. Bignell, 13 Heston Avenue, Patcham, Brighton.
20. H. Buck, 2 Linkside, Seascale, Cumbria.
21. B.A. Hirshfield, L.R.P.S. (Acting at present H.R. Powles,
17 Belvedere Road, Coventry, CV5 6PF).
22. A.C. Wood, 37 Bredon Grove, Gt. Malvern, Worcs.
23. W. Gillingham, Braye Cottage, Braye Road, Vale, Cuernsey, C.I.
24. G.A. Lycett, F.R.P.S. 13 Chacewater Crescent, Barbourne, Worcester.
27. A.J. Williams, 54 High Street, Whittlebury, Towcester, Northants.
28. E. Haycock, 178 Park Street Lane, Park Street, St. Albans.
29. B. Hirshfield, L.R.P.S. (Acting at present R.P. Jonas)
30. V.P. Davies, A.R.P.S. Blue Cedar, Love Lane, Petersfield, Hants.
31. G.C. Barnes, 2 Granville Road, Timperley, Altringham.
32. R. Harvey, West House, Buckland Corner, Reigate Heath, Surrey.
33. J. Williamson, 46 Parnet Avenue, Purley, Surrey.
34. Dr. P.A.N. Wainwright, Four Winds, Springpool, Winstanley, Wigan.
35. J. Shirley, 31 Detton Ford Road, Bartley Green, Birmingham B.32.
36. R.O. Couchman, L.R.P.S. 179 Wilson Avenue, Rochester, Kent.
- N.H.C.C.1. D.K. Martin, Tram-y-Glyn Broadway, Llanblethian, Cowbridge,
Glam.
- N.H.C.C.2. B. Pepper, 102 Racecourse Road, Swinton, Nr. Mexborough, Yorks.
- Anglo/Aust. Miss H. James, 11a Alexandra Road, Colwyn Bay, Denbigh.
- Anglo/U.S. J. Daniels, 71 Vicarage Road, Chelmsford, Essex.

Minutes of Council Meeting held at St. Brides Institute, London, E.C.4. on Saturday 23rd November, 1978.

Present: M. B. Williams, C.M.Jones, R.E.Jones, R.P.Jonas, R. Scott, Miss M. Rosamund, E. Haycock.

Apologies were received from: Mr. & Mrs. D. Burton, I. Platt, S. Berg.

In the absence of Mr. S. Berg, Chairman of Council, Mr. Williams took the Chair.

208 - The Minutes of the Council Meeting held on 13th May, 1978 were taken as a true record and adopted.

209 - Matters arising - The matter of the replacement for Helen James as Secretary of Anglo/Aus. had not yet been resolved and it was agreed that the members of that Circle should be approached by Council and asked if they would consider taking this task on.

There had been complete agreement regarding the awarding of the Glen Vase, all Natural History Circles were quite happy with the new rules.

210 - Report of Hon. Gen. Secretary: Circles 1 and 5 had approached Council, asking for approval on amalgamation, the new Circle would be called 1/5 and be under the leadership of Mr. Challinor. Council approved the amalgamation and wished the new Circle every success.

It was with some regret that Council were informed that Brian Hirshfield, who was Recruiting Secretary, and Secretary of Circles 29 and 21 was resigning from U.P.P. due to pressure of work and family reasons. Council would like to thank Mr. Hirshfield for all the enthusiasm and hard work he has given to the various tasks he has undertaken for U.P.P. and wish him every success in the future.

A letter has been received from Mr. A. Bignell suggesting a new form of crit sheet which could be used twice. This was discussed at some length, and the final decision was not to go ahead as the cost would be in excess of what we pay at present, and it was felt that most members like to keep the crit sheet with the print.

211 - Report of Hon. Treasurer. The position at the bank at the present time was solvent, and the forthcoming edition of the "Little Man" would be paid for quite easily.

212 - Report from Publicity Secretary: A report had been received from Mr. & Mrs. Burton to say that there were no vacancies for colour slides, but quite a few for Black/White.

213 - Report of the Exhibition Secretary: Mr. Williams and Mr. Scott reported that all the prints and colour slides used at the A.G.M. were now back in the hands of the owners. Mr. Williams brought to the attention of the Council the fact that there was no more room for engraving on the plinth of the Leighton Herdson Trophy. Mr. Williams was asked to go ahead and have a new plinth made.

Report of the Editor of the "Little Man". The magazine was ready once again for printing and should go out during December. Mr. Platt was asked to go ahead with the task of finding a replacement Editor as he was due to retire from the job after the next issue.

214 - 1978 A.G.M. - Once again the A.G.M. had been a great success, and the University facilities were very good.

The date for the 1979 A.G.M. was set for 22nd September, 1979.

215 - Any Other Business: Mr. Jonas reminded Council that in two years time U.P.P. were to celebrate their Golden Jubilee, and Council would like to receive suggestions from members as how best to do this. It was decided that this could be more fully discussed at the 1979 A.G.M.

The next meeting will be on May 12th 1979 and November 24th 1979.