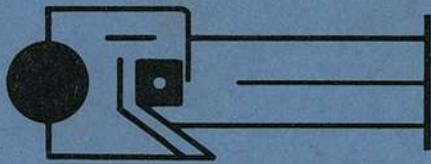


The Little Man



The official magazine
of

UNITED PHOTOGRAPHIC POSTFOLIOS
OF GREAT BRITAIN

WINTER 1979

E D I T O R I A L

Here, Fellow Members, is our first offering for your perusal. We can only hope you find it interesting and instructive. It contains two fine articles on photography. Not the stuff you may find in any old book you may pick up, but original thoughts by two fine photographers expressing practical and original ideas, gained through long experience, and set down here for your benefit.

Indeed our thanks are due to all the contributors for their offerings, including those Circle Secretaries who found time to write up their Circle Notes.

Compiling the Magazine has been a salutary experience on the whole. The stimulation of the help I received all along the line being offset by the frustrations caused mainly by the limitations of space and the necessity to produce the Magazine to a very strict budget.

Several items have had to be left out of this issue, e.g. "Letters to the Editor", an article on the judging of the Gold Label Prints and Slides and last, but by no means least, a superb item by Bill Gillingham. So the summer number is already taking shape with the above as the nucleus of what, we hope, will be an inspiring edition. The date for items to be included is, 1st March 1980. I look forward to your articles. Note the excellent idea of Circle 11 in appointing a Press Officer. I shall expect several items from him, some perhaps, culled from their Circle Notebook.

Do not forget this is your Magazine so your criticisms, your praise or more important your suggestions for improving future editions will be most welcome. To make it just that little bit easier I am listing my address below.

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SOME NOTES ON STALKING SPIDERS AND INSECTS IN THE FIELD

by N.A. Callow

(using a single-lens reflex camera with 50 mm macro lens, close-up accessories and electronic flash units.)

The term "in the field" is intended to include not only "in the countryside" but also those places in and around man-made constructions such as fences, old brick buildings and cellars, piles of rubble, etc: anywhere in fact which affords food or shelter for invertebrate animals.

To interfere with a live subject in any way is likely to produce an unnatural effect, and an unnatural effect will be reflected in the attitude of the animal in the final picture, thus making it less authentic and less valuable as a record of natural, historical or biological interest. Of little value are those pictures of subjects which have been refrigerated or etherised and then put in surroundings where they will be photographed before they become fully active again. It might even be said that the approach of a camera and flashgun could cause the subject to stiffen, shy away or even go into a state of catalepsy (a natural survival mechanism) and thus produce an equally unnatural or uninteresting response. However, one has to make a start somewhere and this should preferably be into the countryside which is where most of our subjects live.

Do not rush into the field at normal walking pace: most life will sense your approach and move away before you arrive. Move gently along, stopping as often as you can and concentrate on looking: just as an insect can sense you when you move, so you will be able to spot an insect when it moves: and when you have slowed down your natural tempo and really looked, you will notice many things which are new to you and which you do not at first understand. Keep looking and, if necessary, move in closer until you do understand what it is you are looking at.

At some stage you will decide that you want to photograph what you see. Slowly and gently select the close-up accessories you require for the size of the subject (your flashguns and some of your extension tubes should already have been assembled with the camera) and then close in on it, firstly aligning the axis of your lens towards the subject and then looking through the viewfinder to pick up its out-of-focus image. This is not always easy, but with practice will come greater success.

The larger the magnification, the greater the skill required in locating the subject through the viewfinder; also the greater the relative effect of camera-shake and subject movement, and the more critical the need to get the plane of focus firmly on the right part of the subject. As in the more commonly practised branch of human portraiture, it is the eyes that are most important, for it is to these that our own eyes are automatically drawn. To avoid the subject popping rapidly in and out of focus or even out of the frame, it will be necessary to acquire some steadying influences. Kneeling on one or both knees or even lying on one's stomach and using one or both elbows as props are means of doing this, but ensure that in doing so you are not trampling on valuable flora and fauna unnecessarily. It may even be possible to grasp gently the stalk of the plant or leaf that the subject is perched on in one's left hand and to rest the front part of the camera lens on one's left wrist or thumb while controlling the balance of the camera and flash-guns with one's right hand (the index finger of which should, of course, be poised over the shutter release).

This procedure has the effect of ensuring that the general movement of the subject is more or less synchronous (via the left hand) with the movement of the lens. It may sound difficult but, again, the more one practices the more facility one gains with this sort of manoeuvre. Incidentally, try to ensure that the fingers of your left hand do not inadvertently appear in the picture!

With many subjects which are docile, it may be possible to do something about the background. Using electronic flash, this tends to appear black behind the immediate vicinity of the subject. If possible select a subject which has a natural background close behind it; alternatively, if a leaf is placed behind the subject, or the subject and its "perch" are moved bodily so that a convenient local background (e.g. hedge or grass) appears close behind, there will be sufficient light spill-over from the electronic flashes to suggest a natural if somewhat subdued background.

Subjects on flat backgrounds (e.g. walls, trees) can pose some problems, especially when the lens to subject distance is very small (say 2 cm or less) and there is difficulty getting enough light to illuminate the subject. In this case, a viewpoint at about 45° to the trees (etc.) surface may be chosen. When there is a reasonable distance between the lens and subject, side-lighting from the main flash unit will often give a pleasing effect, emphasising the texture and shape of the subject.

While waiting for your electronic flash-units to recharge, which may be some time as the batteries become exhausted, look around to see if you can improve anything: perhaps a slightly larger image size involving adding extension tubes would help; there may be an obtrusive piece of grass immediately behind the subject which could be gently removed. Are you adopting the best angle from which to photograph it? Are all relevant parts of its body visible? Does an antenna or a leg obscure an eye? Does your zone of focus cover the subject in the best possible way? In this connection, arranging for the film plane to be parallel to the plane through an antenna and along the edge of the wing on the opposite side of the body is a good ploy. Also, when you have made sufficient shots of your subject, consider making a really close-up shot of its head by adding more extension tubes, supplementary lenses or even a converter.

Eventually one will reach the stage where one wants more than just a pretty picture or a slide from which one can identify the subject. This is where a knowledge of biology can be useful; and one can learn some biology not only from the books that one uses to identify the subjects but also from observing the subject both while looking at it through the viewfinder and while searching for it. You will find that each species has its own pattern of behaviour. Certain snipe-flies invariably face vertically downwards on tree trunks while waiting for their prey (small flies) to fly past; certain species of insect will visit one species of flower only: an individual robber-fly will visit blue speedwell only, it may approach a bulge flower (also blue) but will probably not alight when it realises it is not its "proper" plant. The male dung-fly will remain paired with the female and repel other males even after mating has finished, thus enabling the female to lay the eggs which he has just fertilised.

Study also the mouthparts of the different orders of insects; some have straight sucking tubes (the true bugs), some have a flexible proboscis with a pair of salivary glands and a sucking pad at the end of it (some flies), some have a couple of pairs of mandibles (beetles) and so on. Try to photograph these so that the various parts are shown in operation. Observe also their courtship, mating and ovipositing habits. The male and female forms of some species are dissimilar in size and sometimes in coloration: by photographing them together you will not only have a good natural history action picture, but also a comparison of the different features. Such studies will be of interest to other naturalists and biologists and will make the photographer himself a better naturalist which will, in turn, make him or her a better photographer.

The "mood" of insects varies just as the moods of the photographer come and go, although probably in a more rational and predictable way. Being poikilothermic their activity varies according to the ambient temperatures: thus on a warm day they can be expected to be more active than on a cool morning or evening. Wind and humidity also affect them, and there are days when combinations of these factors will make them "nervous". Some insects such as ants and bumble bees move continuously and need some patience to record; others such as scorpion flies are nearly always extremely nervous and many small flies will continuously turn their heads away from the camera presenting, at best, only a three-quarter rear view. Some spiders and bugs will retreat to the undersides of leaves when approached; it may be possible to "persuade" them back on to the upper surface by waving one's finger round them on the underside, but it will only be for a short while and the resulting pictures will not be very satisfactory in that they show the subject under some sort of tension.

Because smaller insects and spiders have a more efficient size/oxygen-intake ratio, they can move continuously at a steady speed and are, therefore, difficult to photograph. It may be that they can be temporarily arrested by tapping the surface that they are on or by waving a finger above them so that they stop to watch it (very effective with jumping spiders whose large pair of medial front eyes will follow the motions of your finger).

Perhaps the best time to make formal portraits of insects is early or late in the day when temperatures are low, or even on cold dull summer days when similar conditions obtain: their reactions to your approach and to the blinding light from the electronic-flash will be minimal and several consecutive studies can be made. Also when the subject is engrossed in some activity such as eating, mating or constructing a nest is a good time to take a series of pictures. The languid state into which flies, wasps and butterflies relapse when imbibing the juices of rotting apples or pears renders them largely unresponsive to the crash of the camera-shutter and the flash of the electronic flashguns.

MEET THE UPPER CRUST

STANLEY BERG A.R.P.S

VICE PRESIDENT

Unlike so many fellow photographers, introduction to my hobby was not via a Box Brownie - as a matter of fact I cannot remember what camera it was, but I can recall it took the 127 film size, which at that time, 1944, was even more difficult to obtain than the more common sizes - which is probably why the previous owner sold it!

However, having been 'invalided' out of the R.A.F. with the illustrious rank of 'acting' Flying Officer, I was able to acquire the occasional can of R.A.F. Pan film, which, being 4½" wide, divided evenly into three widths exactly for use in my unnamed camera. The cutting of the film was carried out with use of a home-made template, kneeling in darkness at the side of the bed, with arms extended into the middle, between the sheets, to avoid the possibility of fogging the film. Lacerated finers, and blood-soaked sheets were commonplace and the blooded film often resulted in some very 'creative' patterns on the few frames that had a printable image after development.

By 1945, I had graduated to an old Rolleicord and had started printing as well as developing - occasionally making prints up to 'whole plate size' ! using the bath with boards across as my work-bench. If anyone needed to use the loo during my printing session too bad! For them not me!

At this period I was working in an aircraft factory in Bedfordshire so, having applied for membership to U.P.P. it was with considerable pleasure when I learned that I had been allocated to Circle 10 (later to be changed to 20) whose Secretary - Wilf Lawrence - lived in Irthlingborough, near Rushton, not so many miles from my digs and certainly near enough to make the occasional social visit.

U.P.P. was at that time, my only association with 'organised' photography and it proved absolutely invaluable. Even in later years as an active member of various conventional clubs, I appreciated the benefit of being able to learn not merely from my own mistakes but also from the entries of every circle member and this undoubtedly accelerated my rate of progress - hence my continued enthusiasm for U.P.P.

By 1957, having moved back to London and having obtained my R.P.S. associateship, I was persuaded by Dick Farrand - President at that time - to take on the post of Honorary General Secretary which surprisingly enough I found not only extremely interesting but most enjoyable and satisfying. During this period some changes were made to our general administration and lines of communication which I feel helped to facilitate the smooth transition of our rapid growth to a membership that topped the 600 mark.

By 1961 with two growing children, and increasing business commitments, it was with considerable relief that the late Osborne Jenkins volunteered to take over from me, and Council invited me to accept nomination for Vice President, a post which I have happily and proudly held ever since.

I was, for a time, a member of the Barnet and Finchley Photographic Society and later joined and became President of the Edgware P.S. In 1977 I joined Harrow Camera Club of which I am still a member. I have also been associated for many years with the North London Exhibition of Pictorial Photography and was Chairman for eight years with membership growing from 11 to 25 societies.

I get great pleasure visiting societies, judging, lecturing and as a selector for exhibitions having been on the C.A. 'Federation' list for some years.

Whilst I do not submit to exhibitions as prolifically as in the past, cost being a contributory factor, and time another, I consequently get fewer acceptances. I take every possible opportunity of visiting as many exhibitions as possible, thereby keeping abreast of trends although not always being particularly impressed by them. I do not accept change for the sake of change and I have always maintained that most amateur photographers are influenced by their environment and not by any genuine artistic drive for 'creativity' examples of which when all too often imitated result in meaningless, stark and soulless images, noted more for their curiosity than subject interest.

My equipment consists of TLR for my more serious B & W work and my TTL 35mm for colour transparencies and B & W when 'on the move' - both cameras having a standard and medium long focus lens. I endeavour to keep my fingers wet in the darkroom at least once or twice a month to maintain the print quality demanded by today's standards, and familiarity with changing paper surfaces etc.

Since it has not been convenient for Glen Robson to get down to London for Council Meetings, I have acted as Chairman and it is always a pleasurable task with a fine team of conscientious members discussing at length all aspects of the Club to ensure its smooth and economic running.

There are often divergent opinions on various matters, but fortunately the keen sense of humour that permeates the meetings enables us to reach a democratic decision without too much hassle.

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AQUARIUM PHOTOGRAPHY

By Idris Bowen A.R.P.S.

Winner of the Glen Vase 1979.

The problems of aquarium photography are much the same as whether the photographer is interested in tadpoles or colourful tropical fish. The subject is almost almost always small so close-up techniques are necessary. A standard lens and extension tubes can be used but my choice is generally a 105 mm. lens and bellows as this gives the longer distance sometimes needed to reach those shy creatures that insist in lurking at the rear of the tank. A six inch square of black cardboard with a hole in the centre to fit the front of the lens helps to reduce troublesome reflections that so easily occur in the front and rear glass of the aquarium.

The normal lighting of a domestic aquarium is seldom satisfactory for photography. I usually rely on electronic flash and one of the popular small flash units placed a few inches above the surface of the water (never in it!) will allow an aperture of about f16 to be used with slow to medium film. Some experiments will, of course, be needed to find the correct distance and position. A suitable toned card placed immediately behind the rear glass will avoid the black background which sometimes characterises flash photography.

That is all there is to it, except perhaps for patience and persuasion to coax the subject to co-operate.

IN SEARCH OF PRINT QUALITY

by Ian Platt, F.R.P.S.

It is a rash man indeed that will sit down and dash off a few hundred words on this subject and think that he has covered it all.

In fact the photographic press - especially the weekly one - has regular features from time to time on print quality (dare I say boring features?) in which the scientist (it never seems to be a photographers photographer does it?) author takes countless bites at the topic.

We agree on one point at any rate. The ultimate in print quality is a result of many factors - not (as some would have you believe) just the grade of paper you use. But need it be made to seem so complicated? I think not.

The Negative should be produced from (ideally) one or two types of film that you like - film that gives you the sort of results you want to achieve. And do the same with the developer. DON'T always rush out to try the latest wonder brew as soon as it appears on your dealers shelf. That way leads to inconsistencies. Find one you like and stick to it. TRY NOT TO fall in love with a film that is inappropriate to your end-product. A keen landscape worker I know insisted on using nothing but 35mm Tri-X - an admirable film in many ways. But in his hands the results were at best unflattering and at worst diabolical. I finally weaned him onto a more subtle emulsion, with startling improvement.

The Exposure will be invariably made with the invaluable assistance of a meter, for, there can be few who do not use one sort or another. Intelligent use of such a device will ensure evenly graduated negatives - for it is this even quality that is far more important than the fact that my negatives may be thinner (or thicker) than yours. However, a meter cannot think. And slavishly following its indications, whilst often giving acceptable results will, on occasions, lead you astray.

In some ways a TTL camera is a distinct disadvantage, especially with monochrome work where shadow detail is usually so important. One got used to taking a separate meter right up to the shadow area in which we were interested, whereas nowadays all readings seem to be taken from the same fixed position.

The Paper chosen by you can (and should) be generally kept down to just two grades AS, by aiming towards negatives of even density, you will find that this enables you to standardise your printing technique. 35mm negative users will find that a negative that will yield a satisfactory result on 10 x 8 size, will need a grade harder to get the same quality on a 20 x 16 size.

Making the Print you should ALWAYS aim to develop to finality. What does that mean? Well, in simple terms, develop for as long as the paper goes on developing, and stop before chemical fogging occurs. In practical terms this means ignoring the 1½ to 2 minutes your developer may recommend, and going on to 3 and perhaps even 4 minutes. If you are seeking the ULTIMATE in Print Quality (and I would suggest you should be) then print on a glossy grade of paper and then glaze the finished product. In a print talk I give round the Clubs, I compare a textured surface print with a glossy-glazed from the same negative. Until you do the same you cannot begin to appreciate the incredible difference it makes.

I did say 'paper' in the last paragraph. And here I am going to be even more controversial and say that I don't mean that plastic rubbish with which we are being fobbed-off nowadays!!!

I, too, fell for the same line of persuasive 'patter', as you, no doubt. Washing time reduced from a tedious 30 minutes to a miraculour 2. Instant self-glazing etc. etc. Well, after 3 years hard-labour (and I feel as if it were a prison sentence too) I have abandoned this material as not worthy of further effort. Say what you like in its defence, but you cannot get the same rich black as with paper 'paper'. And although it may look quite nice when still wet in the fix, as soon as it dries it has an overall veiled appearance that spoils the final result.

All sorts of theories have been advanced about this. People have resorted to using high contrast developer to oomph-up the blacks. Others, thinking that with a medium-weight paper it may be due to slight diffraction of the image caused by light bouncing back off the white (or light coloured) baseboard, have gone over to a black base. All have been fooled if they honestly think they have cured the malaise. For it is in the drying that the 'haze' or veiling appears.

An American photographer wrote in the PSA Journal recently, that on corresponding with the manufacturers about this problem, he was told that the cure lay in using their (horrendously expensive) processing equipment. But he ended on a happy note. He had found an independent manufacturer of Resin Coates monochrome paper that had overcome this problem even when using normal dish development and arthodox drying temperatures. Unfortunately this paper isn't available over here!

You may well think I have exaggerated the problem. But reflect on this. When recently judging an International exhibition, my two co-selectors and I could immediately spot an RC monochrome print as soon as it came up. It was flat in comparison to the others, and in consequence very few got accepted.

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ADVENTURES WITH A LITTLE MAN by A.J. Williams.

I very often wear my "Little Man" badge, and am sometimes asked about it by people that I meet.

On one occasion it resulted in a new member for Circle 27, but generally it is only a case of them being inquisitive, and that they want to know what it is. Sometimes I say, "What does it look like?" Very often they think it is the badge of a cricket club, showing the keeper behind the stumps.

On a recent visit to Birmingham I met an old friend who wanted to know all about my badge, and he said, "I thought it was a petrol pump." It was at the time of the petrol crisis.

Returning from the A.G.M. last year, I had some refreshment at Euston Station and met a man with a camera over his shoulder and a parcel in his hand, just like my parcel of stationery. So I said, "I didn't see you at the A.G.M." "No!" he said, rather surprised, "Which A.G.M. have you been to?" Of course I told him and explained that my packet of stationery looked very much like his parcel, which turned out to be a slide box that someone had given him for his birthday. He seemed very interested in U.P.P. and I gave him the notice of the A.G.M. in exchange for his name and address, and promised to send him details of U.P.P. which I did in due course, but so far I have not had any response from him. It would be interesting to know if any other Circle has acquired a new member by the name of Scott from Barking in Essex.

GOING ROUND IN CIRCLES

Circle 1/5

This new Circle got off to a delayed start, it was originally intended to start off in early January but, due to delays with the boxes, it was mid-February before we got off the ground.

The first box to go out has just got back to base, two months late, a quick turnround, and four days later it was on its way again.

Problems befell us from the start, from Cheshire the boxes went up to Wearside, and with the weather as it was in that part of the country, the first two boxes were held up for a fortnight at a time, with no post getting through. Eventually they started to move smoothly again and then came the trouble with the postal strike.

We now have five boxes in circulation and the last three seem to be running to a reasonable timetable.

We started off with a membership of 17, our maximum was set at 18, but now, with two new members our total is 19 and the door is closed, and we are thriving without any hint of resignations at all, the members all seem to agree that the amalgamation is a huge success.

The prints from both Circles were kept separate at this year's A.G.M. but next year we are looking forward to grabbing a few of the awards, so look out.

Circle 4

After much misgiving the Circle has to put the shutters up for any prospective members. We are a full house of twenty with three on the waiting list. All of which makes me feel like a council house manager!

Our membership stretches from the south in the Channel Islands via the Isle of Man to the North in Scotland. Strange but not one Welsh member!!

Eight members are either an A.R.P.S. or an L.R.P.S. and one has the distinctive American award of A.P.S.A. who, incidentally, is going on a colour lecture tour of America this September.

Circle 6

The year started off very badly, boxes were getting back to Base 3 months late, in fact one of them was missing for three months, however, a couple of resignations later they started to run much more smoothly, and now they are even running weeks ahead of time.

The membership went down to 13, but this was only for one box and now I am hoping to close the door with 18 members within the next couple of days.

Records went out of the window this year. Bill Wilding has held the record for Gold Labels for a number of years, with 7, but Bill Armstrong gets the laurels this time with 8 of them, on the surface, it seems that we are a one man Circle, but I can assure you that this is not so, and we are hoping that we can get the Gold Star back, if not this year, it could be next year.

We are quite a motley crowd in Circle 6, the notebook tells of other hobbies that the members have. A handsome "Country Gentleman" tells us of his wine making exploits, and how he "dodges" between darkroom and stillage.

Another member, Malcolm Jobling, I feel is in limbo. He tells of his potholing and climbing exploits, and then quite casually mentions his parachute jumping.

Bill Wilding, a former bandsman (brass) still retains his love of good music and spends a lot of his spare time with the taper recorder.

Vic Morton is a keen angler, but only for game fish. Trout and salmon are his targets.

Another had a soft spot for beetroot, but alas, he had to give it up.

We have had several lady members in the past but for the last couple of years we have been without, but that matter has now been put right with the inclusion of Miss Joan Warren. No doubt, like the others before her, she will keep us on our toes.

We didn't have our usual rally this year. It is getting harder to find a volunteer to organize things but we are hopeful and looking forward to having one in the Spring of 1980.

Circle 10

The Circle is still at full strength and we have had another good year. David Dent gained his A.R.P.S. in March and not only did he get a print accepted by the London Salon, he also got a Gold Label for it.

The Annual Rally was again held at Stratford-upon-Avon in May and was a huge success. Seven members and their wives stayed overnight at Warwick on the Saturday and enjoyed an excellent meal and a good chat. The cabaret was performed by our own Percy Deal in his new nightcap as an accessory.

Next day (Sunday) we met the rest of the Circle at Stratford where the sun shone in all its glory for us. While there, the annual Portrait Shield was presented to this year's winner, Peter Humphreys, also winner of the Best Large Print Plaque at the 1978 A.G.M. The Portrait Round was a very close fought competition this year with Peter Humphreys and Vic Mountain getting an equal number of votes. It was only after long deliberation that Peter was finally declared the winner. Vic, a gallant loser gained the s.s. Better Luck Next Time Mate.

Next years rally is to be held at Matlock in Derbyshire. Fine sunny weather has been ordered.

We are hoping for a good circle turnout at the A.G.M. and success with out panel.

Circle 11

With hardly any resignations, and a long waiting list, we were obliged to expand our membership to 20, with the result that we were able to welcome Pam McMillan, Mick Sasada and Sid Bone to our ranks. We were also delighted when Marian Moseley returned to the fold following a twelve months absence after moving to Cornwall. The increase in numbers has meant that a 6th box has had to be added to the circuit, which seems to work well, with everyone able to keep the box for a clear five days, as we aim to circulate only 10 folios per year.

The notebooks were voluminous, with 70 page editions a regular feature, and many lively arguments have taken place. Recent topics have included record work, its place in a competitive and mainly "pictorial" box, and how it should be assessed and judged. Others have maintained that the Circle is landscape biased, strongly disputed by C.11's landscape contingent. Much information on film/dev. combinations has been given by Philip Keates and David Brooks, illustrated by test prints.

There has been activity in other fields too; a "battle" between ourselves and Circle 6 of General Photographic Postfolios resulted in a win by C.11. Each Circle chose a judge, who commented and marked every print, and the result was decided by the twelve highest scoring prints from each Circle. The prints were then circulated around both Circles.

We also had an exchange with Circle 12, of U.P.P. - this was done by swapping "normal" rounds from each Circle, and the members commenting and marking the exchange in the usual way. It was apparent that the two circles were some way apart in their approaches and attitudes, with some C.12 members finding it difficult to come to terms with C.11's more modern techniques and presentation. By comparison, some C.11 members thought the work from C.12 rather unambitious, and needed more "life" in the quality of printing. Nevertheless, a worthwhile exercise, with the opportunity to see how the other half lives, valuable. It is all too easy to become rather narrow in outlook within the close confines of one's own Circle.

A special Box was issued recently, containing all the Gold Label prints from the past five years, with some from even earlier in the Circle's history. It is hoped these will form the basis of a Circle Permanent Collection, to be added to each year, and circulated occasionally.

The major Circle honours this year went to Brian Gibbs, who won the Trophy for the highest average with a record mark of 75.3%. Brian also won the Progress Award for the greatest improvement over his best previous year. The other Circle award, the Thomas Smith Shield, for the highest scoring print, was won by Robert Norris with a mark of 90.6% for a striking zoom lens picture of racing cyclists.

Finally our thanks to Jim Dolan, who has kindly agreed to take on the job as "Circle Press Officer", which should ensure our news appears more regularly in the future.

Circle 12

This Circle has had a fairly uneventful year with only one real hold-up due to one of the members moving house and the box going to his old address and finally fetching up with the Secretary on his return from the Far East. For the last three months folios have gone out at less than monthly intervals in order to make up for the delay and this has caused some disruption.

There has been a change in Secretary and from the 1st October the Circle will be run by Jack Farley, A.R.P.S., A.F.I.A.P. He takes over from Roland Jonas, A.R.P.S. who has just completed twenty years at the helm and feels that this is long enough.

The Gold Labels have been shared by seven members, with Jack Farley as the leader with five. We had a very successful exchange round with Circle 11 and were most interested to see the work of another group and to compare it with our own. The outstanding difference was their attention to presentation which we felt sometimes called too much attention to itself and away from the print.

Circle 16

Twelve gruelling rounds with the Post Office ended in a narrow victory for Circle 16, which managed to qualify twelve Gold Label prints for the Leighton Herdson Competition; by the skin of its collective teeth. To the Secretary, the entry seemed a good one, but the year's Silver Star Collection which is currently being circulated was not far behind and such honours are not easily earned. Members are allowed to spend a little energy on outside matters and John Panter, taking advantage of being the only monochrome print worker in the top three in the Amateur Photographer's "Sports Photographer of the Year", though the special prize awarded him of five rolls of Kodachrome can only be seen as a desperate attempt by the editor to form a colourful third column within the Circle. It is worth noting that one of John's prints picked out by the judges for special mention was taken at the Circle's first major rally, which also produced gold and silver awards in the folios for other members. This year's Spring rally has not yet shown winning prints, but who knows what masterpieces the rally negatives may yet produce from Winter darkrooms.

Looking back at the entries over the last year, one is struck again by the variety of sports represented and the determination of members to seek out the unexpected occasion. With such a range of subjects, the techniques needed vary considerably. Standard lenses and FP4 are well represented in the leading prints but when necessary, some members are ready to go to extremes: one Gold Label went to a print taken with a 500mm mirror lens, and another to a product of HP5 rated at 3200 ASA. What next? Perhaps a stereo round, but who wants a javelin in their lap?

Inevitably there have been some changes in membership with loss of some good friends, but with the arrival of new ones. Notably there has been a striking upsurge of interest in Sports Photography North of the Border with a doubling of our Scottish membership and a considerable widening of its distribution. We now have two members there

Mention should be made of Justin Cliffe who has been in exile in Arabia for a year but who left a stockpile of prints so that his special brand of fine work has continued to appear monthly.

The Circle looks forward keenly to his return and if anyone should see a good looking fellow wearing a Pentax driving a camel or Cadillac up the M.I, tell him to keep going, since the Secretary is waiting at the end of the road with a tankard of best bitter to swill the sand out of his gullet. He would also welcome enquiries from others who might like to join the Circle. Neither camel or Cadillac is obligatory equipment: in Ford or on Foot you would be equally at home.

Circle 22

This year we have had two resignations but to make up for this, three new members have joined to bring our number to seventeen.

In May we held our third get together at the home of one of our members. The afternoon was spent in the garden in glorious sunshine by a lake where we exchanged news and views. After a buffet meal, we looked at and commented on eighty prints on display followed by a lively photographic discussion which drew to a close a most enjoyable day.

It was generally agreed that the arrangements for this years gathering as opposed to meeting at popular places of interest was the most successful.

Circle 24

Gordon Lycett, who took over some years ago as Secretary, has had to resign because of pressure of work and Brian Most has taken over the job.

Circle 24 is different from all the other slide circles primarily because it is a non-voting circle. It is known to its members as the "Contemporary Circle" because they put in pictures which are 'oddball'. Not for them the formal portrait or misty mood scene or glorious landscape. Instead by choice of view point or exposure, an apparently ordinary urban landscape takes on a slightly surrealist image. Out of focus, rules O.K. Prisms or fork prongs cover lenses, flare or special diffraction filters flash streaks of light across an unsuspecting frame. Several members are known to dunk their film into a 'solar' brew and misway through expose it all nude and defenseless to an all revealing light then return it to the 'soup' meanwhile uttering prayers that the blue will be more blue than cyan which sets the teeth on edge. Comments from the pure school (the camera does it all and no muching abart wif them diabolical chemicals mate) to these solarised offerings range from 'Ugh' to 'Fantastic' and makes for a lively and controversial notebook.

Circle 26

It gives me great pleasure to announce the birth of a new U.P.P. Circle. Circle 26 is a colour print circle for large prints. The first box went out on the 1st September to a rota of thirteen members but there are several other prospective members in the pipeline so it looks as if we will soon have a full house. Judging by the work in the first box, it will be a worthy rival to Circle 4, the only other U.P.P. colour print circle. I hope though, that with a number of members common to both circles it will be a friendly rivalry.

Circle 27

The standard and variety of slides has been maintained during the past year, but the membership has dropped a little; A.J. Eatmerington, D. Hobbs, Rev. Hegarty and S.W. Huttleston having departed, and been replaced by Basil Harris and Gordon Smith. It is hoped that Marlies Kiworra will rejoin us very soon.

The arrival of boxes has been very spasmodic; folio 356 got stuck in Ireland from February until July due to the strike of postal workers, and folio 357 was held up for nearly 3 weeks by the postal bombs, in the Birmingham Main Sorting Office, but it came out undamaged.

The Circle Rally, which interested only six of the members, arranged for the weekend of 9/10th June in London was called off at the last minute due to the petrol shortage.

The McTurk Cup was won by Mona Chedzoy with Ken Brading second and Bertie Chapman in third place.

There has been no competition so far this year for the Bill Boyce Memorial Trophy, but Ken Brading has evolved a new formula. Previously this has been a set subject competition but due to a decline in the number of entries it has been decided to use the 12 Gold Label slides when they return from the A.G.M. This should make a very good competition without the trouble of finding a subject and making a special effort to enter. It will be interesting to see if the voting of our members upholds the verdict of the judges, as far as Circle 27 is concerned.

Circle 29

Circle 29 is the only one remaining faithful to the original 12 sq. ins. format which was the basis on which U.P.P. has been built. This may at first be considered as "kids stuff" but those who have tried it soon realise that it is not nearly so easy as it appears. In fact, many find it harder to produce a really good 4" x 3" print than a 12" x 10" or larger. Over the years C.29 has won the Gold Star Circle award for the best panel of prints at the A.G.M. and we are always hopeful of doing so again.

When the Secretary Brian Hirschfield L.R.P.S. had to curtail his activities on being posted to Malta, followed by imminent release from the R.A.F. the job of running the Circle was taken over by Roland Jonas A.R.P.S. who is our oldest member with over 40 years in the circle and was for many years deputy to the late Barbara Wagstaff founder Secretary of the Circle in 1936.

Circulation of folios has been a bit stop and go recently but it is hoped that this is only a passing phase. We should welcome a few more members and keenness is more important than expertise.

Circle 30

One of our members Bert Spry of Havant has won his Associateship during this year and his work in the circle has been a mental boost for the rest of us.

The fact must be faced that we are an aging circle. Many of us have health problems and some of our wives are not too good either so our opportunities for photography are becoming limited.

Being a non-voting circle, we are released from the struggle for Gold and Silver labels but do have the opportunity of submitting the same subject treated differently or with the suggested improvements made on the crit sheets.

We are now a mixed circle, putting colour and monochrome prints together. The number of entries through the year has been suprisingly good considering our various handicaps. We could do with some fresh blood, so, if anyone in other circles who wants a rest from the voting syndrome and would like to join us, he or she would be very welcome.

To any who wonder how we submit to the A.G.M. panel, I usually make a representative selection taking one from each member as the boxes go round.

Circle 31

During the past year the Circle celebrated its 25th birthday with the issue of Folio No.300, and mbership during the year increased by one when we welcomed Ivor Robinson and as no member left during the year we are now on our maximum in view of the travelling time of the boxes.

Postal delays have been irksome recently, Voting Cards in particular taking up to two weeks or more and the record so far is held by two cards posted on the 18th May and 18th June both being believed on the 23rd July. How can a secretary keep track of boxes?

The sudden death of the secretary's wife disorganised one or two of the subsequent boxes but the understanding and co-operating of the members kept things going, and our aim to have 100% entries in all our folios has been maintained in nearly 100% of the boxes.

Circle 34

We are looking forward to our 20th birthday and also our 200th folio both of which should occur in U.P.P's Golden Jubilee Year of 1981. Already we are making plans to celebrate.

In the last few years we have had some highly successful weekend get togethers. John Rundle organised one in Wharfedale, Ted Edwards another in Worcestershire and the "Cumbrian Contingent" yet another at Loweswater. They have all been very well attended and our grateful thanks are due to all members who put so much work into them. The next one planned is for Autumn 1979 to be held in the Peak District. Although most members now know each other as faces rather than names in the N.B. and get on very well together, it has made no difference to the Circle Sheets or voting cards. As a result of the get togethers we now have two husband and wife teams in the Circle. Barbara Rundle having met us all joined her husband after the Yorkshire meet and Jean Swann similarly joined her husband, Jack after the Loweswater weekend.

Ted Edwards has now won the Circle Shield more times than any other member but John Rundle and Cyril Allday are rarely very far behind. The general standard is very high, but Gold Labels have been spread evenly throughout the membership.

Circle 36

Another year of contrasts with creative work from the "Left Wingers" in the Circle vieing with more traditional offerings of the "True Blues" for recognition and approval. With, perhaps the traditionalists just coming out on top.

Criticism continues to be hard hitting but generally constructive. This is brought out by the success of members in otherspheres, at less three quarters of the circle members regularly exhibit around the world, with no less than four appearing in the World Rankings published by the PSA Journal "Who's Who in Colour Slides".

Circle A/A/NZ

Another steady year. Despite Downunder postal problems John Gordon has managed to keep up a steady return service.

We are sad to have finally lost Norman James-Martin's fine prints, witty notes and ready verse, all badly missed due to a severe stroke. Maynard Pocock suffered a similar illness but hoped to be back in print soon. Our sympathy and best wishes go to our invalids.

Norman and Eileen Holngrave thought of leaving us due to very erratic mail to New Zealand - but U.P.P. is a real link with the Old Country for both of them, to our joy they had second thoughts so our Note Book still bursts at the seams thanks to Norman's salty humour and energetic typing.

Soon Edna Walden and hubby George are due to tour over here again. They hope to see a few members en route and burn a bit of midnight oil, laugh and yarn here again.

We congratulate John Round gaining his associateship and also his splendid win at the Welsh National Eisteddfod.

This is my last report, soon the Circle is to enjoy a new Secretary, Mr. P.A. Blow (also of C.14) Pablo to us all. Thanks to Christine Jones introducing him into our hot seat which I first perched precariously as a temporary measure, to bridge a gap in 1971. Friendly happy years.

I would like to thank everyone here and overseas for their kindness and lowalty down the years and to those in high office for helping so generously in my early days so that we could pull ourselves up by the bootstrings and so keep up with the friendly link between ourselves, Australia and New Zealand.

My best wishes go to Pablo in the hope and trust that he enjoys his office as much as I have done.

STUDIO SESSION AT THE CAMERA CLUB

by Edward Eves O.B.E.

It is now seven years since we started to organise sessions in the excellent studios of the Camera Club on the mornings of our Annual General Meetings and they seem to retain their popularity. This year's session seems to have been one of the most successful.

We are greatly indebted to the Camera Club who not only place their studios at our disposal, but also provide the models and senior members of the club to act as guides and demonstrators. In addition they serve up coffee and biscuits before we start.

If the weather is good - and it usually is - one group goes round Covent Garden or the local markets with models and is led by Derek Garnier whose knowledge of the area is unrivalled as he is one of the Church Wardens of St. Marylebone parish church. This year the club provided two models, Margaret and Sally, each in a different style of dress, so there was plenty of variety in the poses and pictures.

At half time, the groups change over and those who spent the first hour out of doors spend the second hour in the studio and vice versa. The idea is to give everyone as much variety in their photography as possible and it seems to meet with general approval.

In the studio, too, the aim is to vary the poses and props and we are fortunate to have Pat Doggett to organise the session. He has for years been one of the tutors at the well-known Ealing School of Photography so he has a number of ideas to demonstrate. Everybody was delighted with the pretty model Debbie who continually changed her poses so there should not be lots of similar shots going round the circles! Although this year there was no opportunity for figure studies, nevertheless the variety of backgrounds, lighting and posing provided a session full of interest.

Judging from the comments afterwards, these sessions fulfil a need. "What a difference it makes", said one member, "To be able to use professional models who know their job, instead of the girls we have at our local club". This remark sums up the purpose of these sessions which is to give provincial members, in particular, an opportunity to do studio and model photography under ideal conditions which are not usually available at local clubs. Our regular visitors also appreciate the fact that we provide different models each year. This is not really very difficult because the models are always coming and going. In fact, some of the Camera Club models leave the club because they obtain well paid appointments not only here but overseas.

Hints, Tips and Gadgets

Compiled by Sid Champion, Circle 31.

Do you have trouble sorting out slides into a sequence? You could, of course, invest in a propriety slide sorter, but it costs money and needs somewhere to be stored when not in use. One enterprising friend has solve the problem this way. He removed the top wooden shelf from his dinner wagon and replaced it with glass. With a small table lamp on the lower shelf it makes a useful slide sorter, afterwards reverting to its normal function. It accommodates 60 standard slides which is more than a propriety one will do.

As I am sure you know there are eight ways in which a slide will fit into a projector, but only one is the correct way. I used to get a bit muddled in loading slides - correctly spotted of course - into the magazine. On some models one has to put them in downways and then turn the magazine through 90 degrees to get it into the projector. On the inside of the magazine I have stuck a small spotting label in the bottom right hand corner. Inserting slides to correspond with this ensures they will appear on the screen the right way up. This only applies to projectors of certain makes, and not to those using the standard Leitz magazines.

There is a lot to be said from learning from one's mistakes, but it can be less costly to learn from other peoples. Three cases have come to my notice recently of 35mm films being sent for processing which have not been through the camera. These unfortunates were comparative beginners, but can you honestly say you have never slipped up this way? I cannot! At the risk of being accused of telling Grandma how to suck eggs, may I suggest that while holding the film leader on the take-up spool in the camera you gently wind the slack back in the cassette. Close the camera and wind on. If correctly fitted the rewind knob will revolve immediately and you need worry no more until next time.

I am indebted to Cliff Steer A.R.P.S. of Circle 36 for the following tip.

Quite a few of my friends seem to be having films lost either in the post or in the processing labs. I thought of a good way to use the good half inch of waste at the beginning of the film. Usually one racks on two frames to clear for fogging but usually half of the second frame is printable. I photograph the return label wideways across the film, using the top half, thus ensuring that my name and address is on the film and still not wasting a frame. With a macro lens this is dead easy but it is still practicable with a standard 50 mm. lens.

Thank you, Cliff.

How long does it take to get your Kodachrome films processed? 10, 12, 15 days, strikes excepted? (Three weeks plus. Ed.) Did you know that Kodak have an express service? You ring Hemel Hempstead (0442) 42191 and ask for Mrs. Tarbox, who will arrange a quick turnaround for a surcharge of 70p. Alternatively you can purchase from Kodak Ltd. special labels at 70p each to attach to the packet when sending in a film.

More Hints and Tips required for future editions, please send them to our Editor who will pass them on to me.

MEET THE WINNERS

Peter R. Greenwood, A.R.P.S.

Although my Father was a keen photographer, I had no serious interest in photography until I joined the Tonbridge Camera Club in 1969, and have served on the Committee for eight years. Tonbridge has a number of very talented workers, which spurred me on to provide myself, and I gained my A.R.P.S. in 1977. I also joined U.P.P. around this time and I enjoy the friendly competition and criticism.

I am a Bank Manager by profession and my winning print, "Abstract Viewpoint" was taken from my office window at Woolgate House in the City with my then Praktica camera. I use Canon equipment now and my preference is for Tri-X film.

I enter my prints for various Local and International Exhibitions and I am thrilled to have them accepted. I am most honoured to have won the Leighton Herdson Trophy for my Circle.

Edgar F. Newton A.R.P.S.

Photography has been my main hobby for about 60 years, and I have always worked in 120 size negatives. No doubt I am considered old fashioned, but I have always felt that in my hands 35 mm negatives could always be better in the larger size. I am not drawn towards increasing automation in camera design, and in recent years have worked with Agiflexes, a Rollicord and now a Mamiyaflex.

My interests have for long been in landscape and portraiture, but more recently I have been less mobile owing to my wife's health. I still do a good deal of portraiture, but now spend time on searching for designs in nature, montage and, where appropriate, tone separation. Artists commence with an empty canvas and can add or subtract what they put upon it, whereas photographers start with a full negative, and need to simplify at times, and this is my present trend, and explains the use of montage.

As I am less mobile now, I belong to three postal portfolio groups which enables me to keep in touch, and I also work with a small group of six who work informally and without the restrictions sometimes imposed by amateur clubs. Not that I have ignored club life in the past, but have done my share of talking and commenting in these circles.

Betty Underwood

I have been interested in photography for about 15 years. I joined the U.P.P. in 1973. Am Secretary of the local Photographic Society in Petersfield. Had a Praktika L for many years with a variety of lenses and last year bought a Nikon F.M. with four Nikon lenses, 35 mm., 55 mm Macro., 105 mm and 135 mm. and am delighted with these.

"Lonely Walk" was taken on the Praktika with a 135 mm. Zeiss lens on Winchester Hill in Hampshire. Landscapes are my favourite subject together with "candid".

UNITED PHOTOGRAPHIC POSTFOLIOS OF
GREAT BRITAIN

Annual Competition 1979.

Judges: Mrs. Joan Joyce,
W.A.J. Paul, FIIP,
Hon. FRPS
(Natural History)
P. Nolan, ARPS

LEIGHTON HERDSON TROPHY: 'Abstract Viewpoint' P. Greenwood C.10

GLEN VASE (natural history): 'Frog tadpole' Idris Bowen NHCC2

SMALL PRINTS. PLAQUE: • 'MI 5' E.F. Newton ARPS C.7.

Runner-up: 'Lily pond' J. Hinman C.29

LARGE PRINTS. PLAQUE: 'Abstract Viewpoint' P. Greenwood C.10

Runner-up: 'They shall not grow old...' J. Farley C.12

Best Print panel: Circle 7 (small print circle)

Best Large print panel: Circle 10

COLOUR SLIDES best entry: 'Lonely Walk' Betty Underwood C.28

Runner-up: 'Ditiscus marginalis' J.L. Otley ARPS
NHCC 1

Best Colour-slide Circle: 32

Runner-up: 36

CERTIFICATES Small-print Circles

CIRCLE	TITLE	ENTRANT	AWARD
1	'Pelicans'	H.G. Brewer	CERT.
5	'Gideon Avrahami'	I.G.M. Jones	CERT.
	'Leslie'	J.A. Long	Highly-commended
7	'MI 5'	E.F. Newton	CERT. & Plaque
	'Winter light'	J. Pattenden	HC
	'Anchors'	A.H. Greenslade	HC
9	'In search of supper'	W. Arbon	CERT
	'Flower Girl'	C. Naylor	HC
17	'Chapel, US war cemetery'	E.R. Welford	CERT
	'Wearing the trousers'	E. Littlewood	HC
21	'Aqua-Maid'	G.J. Hopkins	CERT
	'What's up, Dad?'	R. Baldwin	HC
29	'Lily Pond'	J. Hinman	CERT
	'Lower pool, London'	G.A.L. Hutton	HC
	'Late comer'	J. Hinman	HC

<u>CIRCLE</u>	<u>TITLE</u>	<u>ENTRANT</u>	<u>AWARD</u>
30	'My goodness'	N. Brammall	CERT
<u>Large Print Circles</u>			
2/25	'Rods-a-ready'	A.F. Elliott	CERT
	'Child in a crowd'	B. Sanderson ARPS	HC
	'Sunlight'	A. Emond	HC
3	'Brothers'	G.S. Elmore	CERT
	'Menace'	F. Seale	HC
	'Bottle party'	G.I. John	HC
4 colour prints	'Mid-winter'	Mrs. G. Hillmer ARPS	CERT
6	'Togetherness'	W. Armstrong	CERT
	'Fun with shapes'	"	HC
	'Lying-in-Wait'	D. Kenny	HC
8	'Groups'	I. Platt FRPS	CERT
	'Kick-off'	"	HC
10 monochrome	'Abstract viewpoint'	P. Greenwood	CERT & L/H Tr
	'Habitat'	D. Arundel	HC
	'End'	P. Humphreys	HC
11	'No. 4'	R. Norris	CERT
	'Folkington'	Liz. Scott	HC
	'Near Ringer, Sussex'	C. Westgate FRPS	HC
12	'They shall not grow old..'	J. Farley ARPS	CERT
	'Agitator'	"	HC
14	'The Quiet Time'	P.A. Blow	CERT
	'Disciple'	R.E.A. Jones ARPS	HC
16 (action)	'Jogging'	L. Fairweather	CERT
	'Watersplash'	J. Cliffe	HC
	'Flying spray'	J. Hasler	HC
18	'Face in a crowd'	B. Sanderson ARPS	CERT
	'Senior citizen'	"	HC
	'Choirstall carving'	L. Sheard	HC
20	'Into the last lap'	W.T. Harrison	CERT
	'Heading for home'	D. Whittingham	HC
22	'Nesting kittiwake'	E. Kempzell	CERT
	'Gateway to history'	"	HC
	'Up and away'	A. Capper	HC
Anglo-Aust.NZ	'Rufous fantail, 2'	A. Hartup	CERT
	'Shepherd's cottage'	C. Westgate FRPS	HC

COLOUR SLIDE Circles

<u>CIRCLE</u>	<u>TITLE</u>	<u>ENTRANT</u>	<u>AWARD</u>
23	'Nature's query'	W. Gillingham ARPS	CERT
	'Damselfly'	D. Larkin AFIAP	HC
27	'Cowslip'	K. Brading	CERT
28	'Lonely Walk'	Betty Underwood	CERT & PLAQUE
	'Cotswold village'	R. Smith	HC
	'Brown lacewing'	Tony Wills	HC
31	'Early morn'	W.T. Harrison	CERT
	'Massed line-up'	C.S. Johnson	HC
32	'English* swallow-tail'	N. Humphries	CERT
	'Back to nature'	"	HC
	'Harvest'	"	HC
33	'Spiral pattern'	M. Addison	CERT
	'Sound of Sleaf'	R. Reed	HC
34	'May frost'	C. Allday	CERT
	'Woodpecker'	J. Rundle	HC
	'The seekers'	M. Ohgozoy	HC
35	'Ottawa River'	A. Greenslade	CERT
	'Peasant boy'	Eric Ball	HC
36	'Washday signal'	L. Yallup ARPS	CERT
	'The good old days'	Brian Most FRPS	HC
NHCC 1	'Dytiscus marginalis'	J.L. Otley ARPS	CERT
NHCC 2	'Frog tadpole'	Idris Bowen	CERT & Glen Vase
	'Sciomyzid fly'	N.A. Callow	HC
	'Oudemansia mucida'	C.A. Henley	HC

CIRCLE SECRETARIES

- 2/25 C. Naylor, 72 Burman Road, Wath on Deane, Rotherham
3 F. Seale, 94 Hawthorne Grove, Combe Down, Bath
4 H. Choretz, 64 Welbeck Avenue, Hove, Sussex.
1/5 F.A.Challinor
6 F.A.Challinor 66A Bedford Street, Crewe, Cheshire
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. J. Farley A.R.P.S. 12 Alexandra Road, Gloucester
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 C.J.Hopkins, 41 Mogg Street, Bristol BS2 9UB
22 A.C.Wood, 37 Bredon Grove, Gt. Malvern, Worcs.
23 W. Gillingham, Braye Cottage, Braye Road, Vale, Guernsey C.I.
24 Dr. Most F.R.P.S. 34 Penwood Heights, Burghclere, Nr. Newbury, Berks.
26 P.M. Antrobus, 40 Brookhurst Court, Beverley Road, Leamington Spa.
27 A.J.Williams, 54 High Street, Whittlebury, Towcester, Northants.
28 E. Haycock, 178 Park Street Lane, Park Street, St. Albans.
29 R.P.Jonas A.R.P.S. Cranworth, Summerhouse Road, Godalming.
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 Farnet Avenue, Purley, Surrey
34 Dr.P.A.A.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.I. 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. P.A.Blow, 33 Findhorn Place, Troon, Ayrshire.

1979/80 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.A. Jones, A.R.P.S. 21 Madeira Road,
Palmers Green, London N.13
- FOLIO CIRCULATION SECRETARY E.G. Bowley, 7 Hillary Road, Farnham, Surrey.
- PUBLICITY SECRETARY D. Burton, 67 Willian Road, Hitchin, Herts.
- RECRUITING SECRETARY A. Cunnew, 203 Lynton Road, Harrow, Middlesex.
- EXHIBITION SECRETARY M.B. Williams, 27 Buckingham Way,
Wallington, Surrey (Prints)
R.C. Scott, 12 Holliesfield, Cromer Street
London W.C.1. (slides)
- REP OF ORDINARY MEMBERS
Miss M. Rosomund, 24 Wetherby Drive
Mexborough, Yorks.
R.S. Scott.
- EDITOR OF 'LITTLE MAN' R.O. Souchman L.R.P.S. 179 Wilson Avenue
Rochester, Kent.

UNITED PHOTOGRAPH POSTFOLIOS OF GREAT BRITAIN

Minutes of the Annual General Meeting held at the City University, London on 22nd September, 1979.

Officers Presiding: The President Mr. H.G. Robson took the chair, supported by the Hon Gen Secretary Mrs. C.M. Jones, and the Hon. Treasurer, Mr. R.P. Jonas.

Minutes: The Minutes of the last meeting having been circulated, were taken as read and their adoption was carried unanimously.

Apologies were received from Mr. I. Platt and Mr. S. Berg, Vice Presidents for their absence.

Presidents Address: The President once again welcomed all who had come along and wished them an enjoyable day. Mr. Robson thanked Mr. Williams and Mr. Scott for the work they had done in the hanging of the exhibition and arranging for the slides to be projected. Thanks also must go to Mr. Towells for once again liaizing with the University on behalf of U.P.P. for the use of the facilities.

Report of Hon. Gen. Secretary: Mrs. Jones reported that amalgamation of Circle 1 and 5 under the direction of Mr. Challinor, and sadly the closing of the Anglo/USA Circle. Mr. P.A. Blow had kindly offered to take over from Helen James as Secretary of Anglo/Aus. There was a new Circle formed, No. 26, and Mr. Antrobus was going to run this Circle and it was formed to take Large Colour Prints. Council and all present wished all these new Secretaries the very best of luck in their various ventures.

There had been some small changes in the Council for 1979/80 - Mr. R. Couchman would be taking over as Editor of "The Little Man" and Mr. A. Cunnew would be doing the job of Recruitment Secretary.

Following the discussion at the A.G.M. last year, Circle 10 - Secretary Mr. L. Holman, would like to be known in the future as 'Monochrome only', and as a Circle, would not accept members wishing to enter colour work.

Report of Hon Treasurer: Mr. Jonas explained the accounts, which had been circulated to all members, in more detail. He once again stated that the cost of all supplies which he has had to purchase have increased in price by a great deal and he would be pleased to have suggestions from any member as to alternative products in order to save money.

Adoption of the statement of account was proposed and carried unanimously.

Election of Officers and Council for 1979/80

- | | |
|------------------------------|------------------------------------|
| PRESIDENT: | Mr. H.G. Robson |
| PAST PRESIDENT (Ex Officio) | Mr. R. Farrand F.R.P.S. |
| VICE PRESIDENTS: | Mr. S. Berg A.R.P.S. |
| | Mr. I.W. Platt F.R.P.S. E.F.I.A.P. |
| HON. GEN. SECRETARY: | Mrs. C.M. Jones |
| HON. TREASURER: | Mr. R.P. Jonas |
| PUBLICITY SECRETARY: | Mr. D. Burton |
| RECRUITING SECRETARY: | Mr. A. Cunnew |
| EDITOR 'LITTLE MAN': | Mr. R. Couchman |
| EXHIBITION SECRETARY: | Mr. M. Williams (Prints) |
| | Mr. R. Scott (Slides) |
| FOLIO CIRCULATION SECRETARY: | Mr. E.G. Bowley |
| CIRCLE SEC. REPRESENTATIVE: | Mr. E. Haycock |
| | Mr. R. Jones A.R.P.S. |
| ORDINARY MEMBERS REP. | Miss M. Rosamund |

PROGRAMME FOR JUBILEE YEAR 1981

There was a lengthy discussion regarding this item, and the following suggestions were put forward for consideration:-

1. There should be another Trophy alongside the Leighton Herdson Trophy in order that a separate award should be given to the best slide and the best print.
2. A donation should be sent to the Royal Photographic Society's Bath Appeal.
3. A weekend should be arranged at a University Centre which could offer accommodation and lecture facilities.
 - . An exhibition could be organised which could tour selected large towns throughout the year.
5. A souvenier issue of the "Little Man" could be produced with photographs.

It was agreed that these suggestions should be considered by the Council.

Any other business : Mr. Robson thanked Mr. Eves for arranging the Camera Club session. Mr. Eves reported that the morning had proved very successful once again, and felt that all who had taken part had enjoyed the facilities offered by the club.

ROLL CALL

1/5	-	5	11	-	7	24	-	1	35	-	4
2/25	-	8	12	-	5	26	-	2	36	-	6
3	-	6	14	-	13	27	-	3	NHC1	-	1
4	-	3	16	-	1	28	-	6	NHC2	-	2
6	-	5	18	-	3	29	-	1	A/Aus	-	5
7	-	6	20	-	5	30	-	2			
8	-	7	21	-	3	31	-	1			
9	-	2	22	-	5	32	-	5			
10	-	8	23	-	4	33	-	1			

CENTRAL ASSOCIATION EXHIBITION 1979

Owing to difficulties in finding a suitable venue, the 1979 C.A. Exhibition was not held until November, some 6 months later than usual at Kingston on Thames. The late date may have been partly responsible for the U.P.P. entry being below our usual standard, resulting in the lowest position in the Switch Shield competition for many years. - 10th with 108 points. Tonbridge were the winners with 159. The best 8 pictorial and 4 record prints, 4 pictorial and 2 record slides score for each club. U.P.P. acceptances were:-

Pictorial Prints:	Sarah with flute	J. Dolan	Circle 11
	The size of it	R.E.A.Jones ARPS	Circle 14
	Shapes and Shadows	H.B.Milson ARPS	Circle 11
Record Prints:	Gen.Botha Memorial Pretoria	R.P.Jonas ARPS	Circle 12 and 29
Pictorial Slides:	St. Edmunds Church Southwold	K.R.Cope	
	Sundown	E.V.Eves OBE	Circle 14 and 36
	Power	D. Larkin	Circle 23
	I want mum	D. Larkin	" "
	Desert Fantasy	"	" "
	Light and Form	P.A.N.Wainwright	Circle 23 and 34
Record Slides:	Badger	R.E.Davis	Circle NHL

Many U.P.P. members submit through their local clubs and the following had work accepted in the C.A. There must have been many more entering through clubs in other federations.

E.L.Appleton FRPS (2)	D.C.Brookes (7)	F. Coppins (2)
D.A.W. Dent (4)	Mrs. B. Down (2)	A.J.McDade (1)
Dr. A. Spier (1)	J. Stanley (1)	C. Westgate FRPS (4)

It is unlikely that the 1980 exhibition will be held before the autumn.

UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

Minutes of Circle Secretaries Meeting held at the City University, London on 22nd September, 1979

The following Circles were represented:

Circle 1/5, 3, 4, 6, 7, 8, 10, 11, 12, 14, 18, 21, 22, 24, 28, 29, 32, 33, 36.

The Minutes of the last meeting held on 23rd September, 1979 were taken as a true record and adopted.

Matters arising: Circle 10 have expressed the wish they become known as a circle who will accept only monochrome prints.

Mr. Couchman reminded the Secretaries that he would like to receive notes for the magazine twice yearly in plenty of time to include them in the 'Little Man'.

It was suggested by Mr. Holman of Circle 10 that when a print or slide was awarded a H.C. then a certificate should accompany this. A discussion followed and it was finally agreed that there should be some form of recognition for H.C. awards at the next A.G.M. presentation and the Council would decide the form this should take.

Mr. Robson called the meeting to a close at 3.30 p.m.

GOLDEN JUBILEE

We would like to hear from all members of U.P.P. before May, 1980, how they would like us to celebrate our golden jubilee. There have been some suggestions and we would like you to write to the address below giving your views on the suggestions below, or better still suggesting (orvolunteering) something different:-

1. Weekend seminar at a country setting to include A.G.M.
2. To extend the A.G.M. to include more social time, extra special lecture or entertainment of some sort.
3. Regional gatherings arranged by local volunteers.
4. Any other suggestions !!!!!!!

Your replies to : Christine Jones, 21 Madeira Road, Palmers Green, N.13

PLEASE LET ME HEAR FROM YOU, with a membership in the region of 450 the Golden Jubilee could be an enormous success.

Minutes of Council Meeting held at St. Brides Institute, London E.C.4. on Saturday November 24th 1979.

Present: Mr. S. Berg, Mr. R. Jonas, Miss M. Rosomund, Mr. R. Couchman
Mr. R. Jones, Mr. M. Williams, Mr. A. Cunnew, Mr. E. Haycock
Mrs. C. Jones.

Apologies were received from Mr. I. Platt, Mr. D. Burton, Mr. R. Scott.

225 - The minutes of the last meeting held on May 13th 1979 were taken as a true record and adopted.

226. Matters arising from these minutes: It was reported that a replacement had been found for Helen James as Secretary of Anglo/Aus - Mr. P.A. Blow and the circle was once again moving.

227. Report of Hon. Gen. Secretary: Mrs. Jones reported that she had correspondence from Mr. Naylor of Circle 2/25 regarding items which had been stolen from one of his boxes while it was in the hands of the Post Office. Council felt there was very little that could be done, but discussed ways and means of securing the box. In the future when further supplies are ordered it was agreed that the boxes and labels would be plain to try to help with this problem.

228. Report of the Hon. Treasurer: The position at the bank is solvent, although there were 150 members who had failed to pay their annual subscription. A reminder card was being sent out with the magazine.

229. Report from Recruiting and Publicity Secretaries: Mr. Cunnew reported that the position with recruiting was very healthy. The total number of members had now reached 457 and there were not many vacancies.

Mr. Burton had sent a letter to Council announcing his resignation due to pressure of work, he did offer to resume duties in approximately 12 months. Mr. Cunnew kindly offered to take over his duties temporarily. Council thanked Mr & Mrs. Burton for the work they have done on behalf of U.P.P. and certainly hoped that in 12 months time the position would have changed and they could once again resume their duties.

230. Report from Exhibition Secretary: Mr. Williams had looked into the possibility of replacing the plinth of the Leighton Herdson Trophy, and Council agreed that when estimates were received, and approved, this work should be carried out with some urgency in order that the Trophy should be available in its new form for the 1980 A.G.M.

231. Report from Editor of "Little Man": Mr. Couchman reported that the winter edition of the magazine was in production at the present time and should be posted before Christmas. He has carried over several articles for the next issue.

232. Report from Circle Secretaries Representative: Mr. Jones raised the question of the new sizing used by photographic manufacturers, and suggested that when new supplies of boxes are ordered they should be in the new metric sizing. This suggestion was carried. It will take some time to implement this, so would members take their own measures to trim their prints to fit into the boxes.

233. 1980 A.G.M. Arrangements: The date for the 1980 A.G.M. was set for 20th September. It was proposed to look into the region of Audio Visual presentations for the lecture this year.

233. Golden Jubilee 1981: Council discussed the various suggestions and it was decided to ask the membership for their suggestions and ideas, and final decisions would be made at next year's A.G.M.

The date of the next meeting is May 17th, 1980 and November 22nd, 1980.