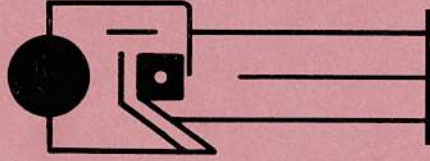


The Little Man



The official magazine
of

UNITED PHOTOGRAPHIC POSTFOLIOS
OF GREAT BRITAIN

SUMMER 1980

EDITORIAL

Wanted 34 Quislings !!

Yes, that is correct your Editor requires 34 Quislings on his Staff. One from each Circle. Their job will be to report to the Editor any member of their circle they feel is able and willing to supply an interesting article for inclusion in the LITTLE MAN. Better still to obtain the item direct and forward it to the Editor. Also to watch the Note-books very carefully and cull any suitable copy for inclusion in the Journal. A good example is the piece by Edward Eves which is a direct lift from Circle 36's Note-book. It is only by your co-operation that we shall be able to fill your Magazine with useful and interesting copy.

At the suggestion of 'Doc' Jayne, Circle 31, I am hoping to start a series on the various regions round Great Britain. As 'Doc' has suggested, we get members to write up the possibilities for photography in their own localities. Not only interesting areas like West Scotland and the Lake District, but even more interesting would be the less well known areas, particularly some of the industrial localities. Why not get that pen out now and write about your province while it is fresh in your mind? Perhaps at the same time you are able to suggest a member of your Circle who would be willing to write about his district.

Let the "fifth column" get cracking

I must, on your behalf, thank all the contributions to this Edition. Especially Bill Gillingham A.R.P.S. and Lyall Fairweather A.R.P.S. for their great contributions. Also of course, to those who have offered smaller, but just as valuable compositions.

Before I became Editor of the LITTLE MAN as soon as I received my copy the first things I looked for was the section for "Going Round in Circles" to see what my Secretary had written about Circle 36. Many of you have told me you do the same. So it is suprising that only eight of the thirty four Circles submitted reports. A disappointing response.

Contributions for the Winter Edition, please, Press Date 1st September, 1980;

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"PHOTOGRAPHING NATURE NATURALLY"

by Bill Gillingham A.R.P.S. A.F.I.A.P.

Mainly for beginners - hoping they will
be pleasantly rewarded for their efforts!

It is probably true to say that during the past two decades more has been written, and likewise more amateur photographers have become interested in photographing some of the marvellous subjects which nature has provided for us all to test our photographic skills on.

The amount of subject matter, as well as the different methods of recording it on film are both numerous and varied. One photographer will record the eye of a butterfly, or maybe part of its colourful wing pattern using Macro or Micro lenses, whilst another enthusiast will record a lion devouring its latest victim using a 300 m.m. or even longer focal length lens, between these two extremes, the beginner with only a standard lens of 45, 50 or 55 mm focal length could quite easily capture a good natural history picture of one of the larger colourful species of desert cacti or perhaps a large specimen of a star fish which fishermen sometimes find in their nets and bring ashore, as those latter mentioned lenses usually focus down to about 18 inches, natural history photography is a subject which almost anyone can participate in.

I would suggest there are two main reasons for the increasing interest in this particular 'field of photography'. Firstly the amount of publicity of the need for conservation has, I'm sure, made everyone more aware of the necessity to try and capture on film some of nature's endangered species, secondly I believe the mechanics of photography have advanced so much during this period that although a degree of personal technique is still required to record a 'Medal Winner' there is no doubt that together with today's higher film speed ratings, and the introduction of Macro lenses, the rate of success must be quite a good deal higher now than it was 20 years ago.

Although it is possible to achieve reasonable results with a non-reflex (fixed lens) camera using supplementary lenses and a rangefinder, I would certainly advise anyone seriously interested in close up photography to invest in a single lens reflex (S.L.R.) camera, not only will they find their subjects much easier to record on film but they will also find their rate of successful 'shots' much higher and with the price of film ever on the increase, this is an item of one's hobby which we cannot ignore!

Having bought my first camera, a second hand Zeiss Contaflex - Prima (S.L.R.) in the Spring of '59, I became sufficiently interested in nature photography to purchase a set of 4 Zeiss Proxox supplementary lenses some time in '62. These lenses were packed in a neat plastic case on the back of which was a scale which indicated the range, or depth of field (d.o.f.) of each lens, i.e. - the 0.2 m. from 6" to 9", 0.3 m from 8" to 16", 0.5 m. from 9" to 24" and the 1 m from 12" to 60". To obtain maximum depth of field, particularly when using the stronger (0.2 m or 0.3 m.) lenses it is essential to stop down to the smallest aperture possible (f22 is possible). It is also advisable to have your lens focused at infinity (∞) or as near infinity as possible. This camera did not have "through the lens metering" (T.T.L.) but did have a built in light meter, with this type of light meter it is essential to place the "window" of the meter fairly close to your subject to obtain a correct reading, as a rough guide, if your subject is within a range of six to eight inches. I would place the window of the light meter about two inches from the subject and take the reading from that distance, the one exception to the above

Cont'd...

is if you are shooting against the light, then you must take a reading of the lightest area and use a piece of white card or silver foil to reflect light back onto the front of your subject. In 1965 I invested in another Zeiss camera, this time a Zeiss Super B.C. which was an S.L.R. with T.T.L. metering. The lens mount of my latest acquisition being the same diameter as the Contoflex Prima meant I was able to use the same Proxor supplementary lens as previously. I used this camera extensively to photograph Alpine flora and fauna up to 1971. During this period I was fortunate in recording quite a number of natural history subjects which were accepted in various exhibitions - indeed the set with which I gained my A.F.I.A.P. in 1971 were all taken with this piece of equipment as were a number of the slides with which I was honoured to be awarded my A.R.P.S. in 1973. By the late sixties "Macro" lenses were becoming quite popular, so it was by the Spring of 1971, yours truly invested in a Nikkormat F.T.M. with a 55m.m. F3.5 Macro lens together with a set of Soligor Autor Extension tubes. If anyone has a sympathetic bank manager, this, without doubt, is the most versatile lens for both close-up and general use that I would recommend. When you consider that this lens in its normal position will take an ordinary holiday landscape and simply by rotating it $\frac{3}{4}$ of a turn clockwise you can then photograph a subject four inches away from the front of your lens ($9\frac{1}{2}$ " from subject to film plane), or should you need greater magnification then a selection of one of the three extension tubes will solve the problem quite easily. For photographing subjects such as butterflies, I use a 135 m.m. lens with extension tubes, using this method you can almost fill the frame with your subject without having to get too near to it.

Having already probably rambled on for too long on the subject of equipment I would now like to give a few hints on how I go about "Photographing Nature Naturally" - I always photograph my subjects on their natural habitat, with alpine flowers one of the main things is to make sure your site is nice and tidy, remove all bits of dried or dead grasses, make sure that there are no bits of obtrusive material in the background which may come into your field of focus, be sure to choose good specimens,, don't just look at your subject matter through the viewfinder before pressing your release button, cast your eye all around the frame making sure there are no reflecting highlights from shining leaves or grasses, if so, remove them. There is nothing more distracting than highlights to draw a judge's attention away from the main subject. Should you be shooting on a windy day, you will have to try and create a wind-break of some description, even if it means using the wife, or husband!! When you have completed your "take" (never rely on just one shot) always leave your "site" in as much the same condition as you found it.

Before you go out 'shooting in the field' I would strongly advise having a practice run, either in your own garden or the local park. Practice hand holding your camera at slow ($1/15$ - $1/8$ sec.) shutter speeds; to eliminate camera shake at these speeds, wind the camera strap around your wrist until the camera is held firm against your face, when about to press the release button hold your breath (but not too long or our Treasurer will be after my blood!!) and press gently! One other important point, when using supplementary lenses, or extension tables, always make notes of which you use on each frame, as well as your exposures. This information can prove invaluable when viewing the finished result. I am not going to 'plug' any special film - "you pays your money and you takes your choice" but for starters, you would be wise to consider a film which is returned from processing with each mount numbered, or else have the film returned unmounted so as you can check back on your notes with each frame.

This article has only touched the 'tip of the iceberg' as in any other sport or hobby, only time, experience and failure will eventually lead to success.

If I have given the impression that I am 'anti-flash' that was not meant to be so, having at one time belonged to N.H.C.-2, also having had the pleasure of seeing work by both Natural History Circles at U.P.P. A.G.M's there is no doubt that most, if not all the members of these circles, produce absolutely first class results using either one, or two flash units or ring flash.

This, dear reader, is what photography is all about. Wouldn't our hobby be boring if we all took the same subject matter, wouldn't it be 'dull if no one used flash', wouldn't it all be less interesting if every shot was a winner. Finally, Mr. Editor, I have just entered a photographic competition of which one of the prizes is an electronic flash unit - wish me luck!!!

COLOUR PREJUDICE

By "Doc" Jayne.

An Inmate of Circle 31.

A photographic friend of mine said to me once that in his opinion the introduction of various colour processes was ruining photography as a hobby, and that the artistic side of the hobby, if such a thing existed was being destroyed. He pointed out that monochrome photography had been in existence for more than a hundred years, and that during that period it had produced many fine camera artists whose names and whose work will never be forgotten; many skilled camera reporters who have opened our eyes to the drama of world affairs. Would these men and women have done any better, or indeed as well, had they had colour at their command?

My friend went on to assert for the amateur who wished to be in full control of his medium monochrome was the only possible answer. The amateur has a wide choice of monochrome emulsions; he can overexpose or underexpose his film, over or under develop it according to the result he desires. He has a huge choice of printing papers to choose from, and a multitude of printing controls to exercise in pursuit of that perfect picture. Though it must be admitted that with so many variables most of those attempts at perfection end up in the dustbin. And think, said my friend, of all those exciting and almost forgotten processes like Bromoil, a method which produced an "artistic" smudge not at all resembling a photograph - and very black bathroom towels.

What, he asked, does colour do for the amateur? It severely limits his control over the medium so that he is unable to manipulate it to fulfil his ideas. Colour introduces a realism into photograph which takes away much of the feeling and atmosphere existing in black and white. Think of portraiture; the realism of colour kills the feeling of character that the photographer can achieve in monochrome. In landscape the colour worker needs sunshine to get his best results, but the monochrome worker will get some of his best results in dull weather. The curse of colour, he said, will probably result in the ending of most photographic clubs including the U.P.P.

I heard the other day that my friend had given up black and white photography to join a colour Circle, and was taking up colour printing.

I think he was right don't you?

MEET THE UPPER CRUST

IAN PLATT F.R.P.S., A.P.S.A., E.F.I.A.P.

VICE PRESIDENT

My introduction to photography was not love at first sight. I was given a camera by my father before my teens, but after one film lost interest. Much later, whilst serving in the R.A.F. as a Navigator, I bought a Zeiss Contina to take snaps of places I visited plus the usual holiday and family mementoes, but still the 'bug' had not bitten, and it was a sporadic interest. Then suddenly I became very keen on cine and purchased an expensive outfit, thoroughly enjoying film-making for 18 months, but just about the time my enthusiasm for photography was really taking off, a kind Frenchman broke into my car whilst we were on holiday and stole all my gear. The subsequent insurance settlement enabled me to switch to serious still photography and get a Pentax with one or two extra lenses, plus a more modest cine camera for family record work.

This switch took place in 1960, and my burgeoning interest in monochrome and self-processing pushed me into joining my first camera club near to my home. In retrospect it turned out to be something of a flop as little was done to help us beginners solve our numerous problems, and it was this feeling of discontent that led me to join UPP in 1962, following an item in A.P., about its merits. I joined Circle 9, a small print Circle and not long afterwards Circle 33 for slides. Hand on heart, I can honestly say that those early formative years with UPP did more for accelerating my improvement than any other club activity.

During the latter stages of my 12 years service in the R.A.F., I did seriously think about becoming a professional photographer in 'civvy street' and I studied for (and passed) F.B.P. (now I.I.P) exams. But eventually I opted for the job of an Air Traffic Controller, and kept photography as a hobby - the best decision I'm sure. My new job moved me to Gatwick in late 1963 - the same year that I founded Circle 36 from the small number of colour sliders on UPP's waiting list. I am still a member of that happy band although I handed over the Sec's job some time ago.

In 1964 I started exhibiting in a modest way with slides initially, and later with prints, still sticking with Pentax based equipment for all my work after a brief flirtation with larger formats for monochrome. Membership of two local societies - Lancing and Haywards Heath, helped the social side of my photography, but UPP membership continued to be the mainstay of my competitive interests, where, for a time, I belonged to 4 Circles concurrently. Good idea in theory - one box a week - but as you have probably guessed already, prone to disruption, and all too often all four arrived within a day or two of each other!

In the mid to late sixties I concentrated on colour slides for a few years and in 1968 I gained my ARPS followed by my AFIAP in 1970 for slides. Revitalised interest in monochrome resulted in my Fellowship award in 1972 and EFIAP in 1973. It was in the early seventies that I also formed a new non-voting Contemporary slide Circle - allocated the number 24 - which still functions remarkably well for all its erratic schedule of 4 boxes a year, and whose membership still contains some of the most illustrious colour workers in the country.

In 1973 my work moved me to the Midlands, and it was not long before I joined my present 'other' club - Smethwick P.S. - of whom you may have heard!

I presently enjoy photography in all its many facets - printing colour and monochrome, slides, audio-visuals, lecturing and judging as well as working on committees. At some time or another I have acted as Secretary, Treasurer, Programme Secretary, Chairman, President, etc., of many and various Clubs and UPP Circles. I was Little Man Editor for a few years - a task I thoroughly enjoyed until the Open University snatched away great chunks of my spare time, and the same thing happened to my membership of the R.P.S. Licentiateship admissions panel. I am currently just completing my term as President of the Midland Counties Photographic Federation, and have been Chairman of the Smethwick International Exhibition for four years and the Midland Salon for the last two years.

Despite my membership of one of the most active and successful clubs in the country at Smethwick, I can honestly say I value my membership of U.P.P. just as much now as when I first joined - verified I think by my current membership of no less than three Circles. In addition to 24 and 36 mentioned earlier, I belong to large print Circle 8.

Photography has brought me valued friendships not only all over the country, but all over the world - none more important than those made through U.P.P. Long may it continue to thrive.

NOT MY CUP OF TEA

By Teabag

Have you ever written the above comment on a criticism sheet? I know I have. But not for a long time, not since the member whose criticism sheet it was took me up on it saying that this was not a valid criticism. He was right, of course, it is not a real criticism of the print or slide, but it is certainly a criticism of the critic. It means that he has not taken the trouble to think about the reason for the print or slide being put in the folio.

Members sometimes run out of suitable material for folio entries but usually say when this is so, otherwise it can be taken for granted that their entries do, in their opinion, represent some meaningful, worthwhile or beautiful aspect of their world. It is quite likely that this may not be apparent to you. It is always possible that this may be a lack of perception on your part and not a lack of inspiration on the part of the author.

So ask yourself when criticising other members' work why was the photograph taken in the first place, and why was it presented in the folio in a particular way. Try to see things the same way the other member saw them and you may then understand and appreciate him more, and you may even get to be a better photographer yourself.

FROM THE EDITOR'S POSTBAG

Dear Editor,

I must bring to your notice that by calling our periodical "The Little Man" you are in contravention of the Sex Discrimination Act. I demand that in future our magazine be known as "The Little Person".

Yours truly,
Disgusted, Tunbridge Wells (M/s)

A VIEW ON WIMBLEDON TENNIS

W.L.Fairweather A.R.P.S.
Circle 16

The Wimbledon Championships are one of summer's great sporting occasions, and I always try to make a couple of visits during the first of the two weeks. I have, moreover, to do so the hard way as tickets for the Centre or No.1 Court have not materialised for many years, either through the ballot system or the Agencies. Not knowing a débenture holder and being unwilling to pay excessive sums to one of the many touts, I am obliged, like thousands more, to join the general admission queue and stand or sit patiently until the gates open at noon. To be sure of obtaining a seat in one of the two free stands, it is necessary to join this queue at an early hour. A time there was when one could be certain of a comfortable entry by being in line around 11.00 a.m. but in the past few years the popularity of tennis has grown enormously and last year, for instance, I was in position at 9.00 a.m. and even then was well back in the queue. To lessen the tedium of a 3 hour wait, it is certainly advisable to take a small folding camp stool plus reading matter, and avoid the blandishments of the various sellers who walk up and down the throng with sweets, ices, tickets and musical entertainment of a low order.

By about 11.00 a.m. there is an air of expectancy with the queue beginning to move, and by a process of slow shuffling one gradually approaches the gate. Here, having paid the £1.50 charge, a decision must be made whether to join yet more queues inside for standing room on the Centre or No.1 Courts, or seats on No.2 Court, or, like myself, to move swiftly to No.3 with its free seats or No.14 which is also free, very good and much larger. My own favourite is the single, open stand on No.3, and I endeavour to position myself at the top row which gives support to the back. It also offers an extra bonus of allowing one to stand up to look down into No.2 a luxury not possible on any other row. I am, of course speaking in photographic terms, because a high seat allows one to avoid much of the background that to me at least - ought to be eliminated in sports photography. Having secured such a seat, experience has taught me where to be, and that is on the lefthand side of the net. Why? Well, there are no judges seated at the rear of the base line, whereas three position themselves at the righthand of the net. I then survey the scene (especially during the knock-up) with a 135 mm or better still a 200 mm (even a 400 mm or longer is suggested for close-ups if you can hold one steady, which I cannot) and estimate the amount of angular movement without bringing in the ball boys, the small scoreboard or the spectators' heads in the lower seats. Of course, if there is no objection to bench type seats without back supports, then by all means sit lower down. You are nearer to the players, shorter lenses may be employed, but some difficulty will arise in preserving those uncluttered backgrounds which the higher viewpoint gives one. Alternatively, you can try for one of the few ground level seats alongside the court. These outer courts are separated by alleyways which soon become choked, so if you do manage to claim one of these seats, be prepared for some pushing or knocks in the back, inevitably as you are just about to capture a real winner on your film.

Cramped conditions are only one of Wimbledon's many watching hazards. I ought to warn too of the rules that prevail in the free stands. Having been packed in very expertly by courteous but firm stewards, it is then announced that once play starts at 2.00 p.m. should you leave your unnumbered seat for any reason whatsoever, there is no readmission without once more rejoining the queue. The moral is, do not drink too much after entering the ground. I lasted out five hours once, quite a feat of endurance I might say.

To sum up, I would say that a day at Wimbledon is well worth some discomfort because there is no doubt that good shots abound given a modicum of luck.

INSIGHT INTO CHARACTER

A Note-book extract by EDWARD EVES O.B.E. (Circle 36)

D ----- says on my slide crit sheet of Marilyn that it shows no insight into her character. It is an interesting point and I do not dispute his right to express his view. He is by no means the only critic to use that phrase. We have heard it time out of number at the clubs and we read lots about it in books on portraiture. But nobody ever comes down to defining what they mean by character in portraiture.

Let us consider what happens. You go to the studio to take some pictures of a girl you have never seen beforehand and know nothing whatever about her. You try to size up her photogenic qualities and decide what sort of shots are likely to prove most successful. She may be excellent for portraits but not for figure work or vice versa. She might be better for serious expressions and/or pleasant ones. But you still don't know anything about her as a person. She is pretty or attractive or both and that is what you have to photograph. She may be a wonderful wife and mother; she may be leading an immoral life. She may be as honest as the day or she may be a shop lifter. How do I know? And what does it matter? If I knew she was a shop lifter or a member of the Girl Guides, how can I implant that on my photography? And if I did it successfully, could you the viewers interpret what I show you?

If you think I am just logic chopping, just give yourselves a simple exercise. Pick up your newspaper or any journal that contains portraits and without reading the captions, look closely at the person and try to tell yourself what her character is. See if the caption helps you. I often look at some of the criminals portrayed in the press and say to myself that if I met him or her in the train would I have taken him or her for a criminal or murderer. Usually the answer is, no. Also it is worth taking a look at some of the portraits in the National Portrait Gallery and with the less known people try working out their characters. Frankly I just haven't a clue with most of them.

So after much experience of portraiture and quite a deep interest in people's faces, I am bound to say that to expect to see character represented in the portrait is asking for the impossible. Except in a very few cases and those are old men with beards, whiskers, and unshaven chins or old ladies with loads of wrinkles. And it is those you are showing and not their personal qualities.

I know that the portraitists will tell you in their books - I have read dozens of them - that they talk to the person for an hour or so before they do the picture. But I still don't think they reveal the character. The talking is to spot any quirks or tricks the sitter has with his hands, how he holds his head or his spectacles, and they tell us that this reveals the man. But it doesn't; it reveals one of his physical characteristics not his personal qualities. Lewinski is a photographer who likes to claim that when he takes a sculptor or artist in his studio or surrounded by his work that he is revealing something special about the sitter. What he is really doing is revealing his surroundings, not his character.

The Americans are very fond of this sort of thing.

I am very ready to learn how I can put in some character, so if D----- or anyone else can show me or explain how it can be done I shall be pleased. Examples would be best.

At present my view is that so-called character in a portrait is a bit of eyewash but I am open to be convinced to the contrary.

GOING ROUND IN CIRCLES

Circle 2/25 - During February we had a great blow to the Circle with the passing of A.T.Emond of Elderslie, Renfrewshire. Andrew was not just a great photographer, he was an "Artist with a Camera". His personality came through the pages of the note-book making him a worthy member of the folio. He could well be remembered by a few words he wrote in an article in the A.P. dated 12th August 1970, "Images in Reality". "Yet, the photographer, though reliant on reality, can sometimes escape from it into fantasy".

The Circle is growing stronger by the work of its members and their devotion to the folio. Last September saw eight members at the A.G.M. where we presented our own trophy for the first time. This will be held for one year by Bryan Sanderson A.R.P.S.

In November Fred Urwin gained his L.R.P.S. making two Licentiates and three Associated in our little group.

Boxes continue to circulate regularly despite the fact that one was opened during transit and some of the contents removed.

Any new members will be made most welcome.

Circle 6 - Since the last "LITTLE MAN" we have managed to get a full house, our strength is now 18 members.

This year we have tried a new voting system, using percentages, there were plenty of arguments for and against, and suggestions of calculating the final figure, however, the majority agreed we give it a try, and it seems to be working fine.

This year's rally will take place in Cheshire over the Spring Holiday weekend, it seems there will be a good turn out, and all we can hope for is the good weather to go with it.

The Note-Book these days are full of good things, plenty of humour, which says a lot for the Circle. Some of the wit in the Note-Book is really unbelievable some members take the trouble to shoot humorous pictures of themselves to include.

As well as having Gold Labels to aim for, starting this year the members will have a new target to aim for. A new trophy is being introduced, the judging will be by the members themselves and the outcome will be "PICTURE OF THE YEAR". The result will be known after the members have voted on this year's Gold Label Prints.

Bill Armstrong seems to be giving his pen a rest at the present time, he is setting back and enjoying what others have to say in the Note-book. He is not exactly silent, just muted, one of these days he will be back with a bang. Bill Browne, after a period with the Bronica, has decided to go back to 35mm., his complaint is that lenses for the Bronica are so expensive. Another reason is that he seems to be spending most of his time doing work for others, and not pursuing his hobby as he should be.

In our last report I mentioned the other hobbies some of us have. Here is another one, John Bower is a dog breeder he specialises in Skye Terriers. It also seems he has quite a number of other animals around the place.

Circle 16 - is completing its third year as a specialist Sport and Action print circle and it is interesting to look back and reflect on some lessons learnt. The Circle started from scratch, and apart from the two members of Circle 12 who cooked up the project, only two other members of U.P.P. joined. The rest coming from publicity in the photographic journals, mostly from the Amateur Photographer which provided 12 of the 20 founder members.

Since then we have lost 8 members and gained 9 but one more nearly all have come from attention drawn to the Circle in the Amateur Photographer following the success of a member in its "Sports Photographer of the Year" Competition. U.P.P. Publicity is most expertly carried out and Circle 16 gets a fair mention, but though other Circles have greatly benefited, Circle 16 has not, and in three years we have not had a single recruit from that source.

The Photographic press cannot claim to be leading the medium into the 21st Century, but it is a mirror of current photography by amateurs; beginners holiday snappers, equipment maniacs, cine and audio-visual buffs, club pictorialists, natural history specialists and sports photographers. The two excellent Natural History Circles widen U.P.P.'s reflection of amateur photography and Circle 16 can reasonably make a similar claim.

Anyone descending from these theoretical heights and stepping casually into recent Circle 16 boxes might conclude that Hammer Films was alive, well and living in the West Country, producing horror folios. It started with a powerful print of football spectators in a mood of ecstasy presumably watching the crucifixion of rival supporters. "Afghans Racing" sounded sinister but turned out not to refer to recent events in Kabul but to those skinny hounds whose owners are unable to find the price of a dog's haircut. However, there has been a spate of bullfighting prints which has cleft the circle. On seeing the first one, the Sec. searched the rules for reasons to exclude it, but failed. He further reflected that since this was a French Bullfight there would certainly be an E.E.C. rule in its favour, and, no doubt, a huge mountain of bulls' ears was being subsided by the British Taxpayer. The prints have been well received by the majority of members, but three declined to vote. Students of human behaviour may well reflect that one of these three regularly circulates pictures of young lads belabouring each other with gloved fists. None of the several vegetarians in the Circle has boycotted bullfight pictures.

However, the death of bulls is not the only subject of controversy in the notebook.

Circle 16 was founded as a monochrome circle but the question as to whether or not colour prints should be admitted is under debate in a current round, democracy being allowed to run its wicked course. The result of the vote is not yet known, but should it go the "wrong" way, there could well be changes at Circle H.Q. Meanwhile watch this space.

Circle 21. After twelve months with Reg. Powles standing in as Secretary after Brian Hirschfield's move to Malta and subsequent resignation from the U.P.P., we have now settled down with the new regime of Gordon Hopkins as Secretary and Angus Basil as Assistant.

Our annual Circle Award, the Tootell Cup, went to Gordon Hopkins for the second year running, though this position will be challenged in future years by some of our up and coming members.

As with several other Circles, we have done battle with an apparently hostile Post Office, with one Box being opened, and three prints being removed, including a Gold Label Picture. However, we have again started wrapping the Boxes in plain paper. With this and the Post running more smoothly, maybe our troubles will be eased for a while.

Though our membership is enthusiastic, due to illness some members have been unable to give 100% contributions, but with the new decade we hope their health will improve so they can start contribution to Circle membership fully again.

In the past three years we have lost two members, including our former Secretary, had two members return - one very briefly - and had three new members join. Now with fourteen we are one short of our limit of fifteen.

Circle 26. After six months of life Circle 26 can consider itself well and truly launched. Boxes circulate regularly at monthly intervals, everyone puts in a print and there is a full note-book. Plans are afoot for a summer get-together which may be combined with another U.P.P. Circle.

With all the criticism of the Post Office that one reads in the folio note-books it is nice to be able to give them some praise. One of our boxes lost its address label. The local postmaster having opened the box, instead of returning it to the Secretary, studied the rota and sent the box on to the next man on the rota thus saving us both time and postage. Congratulations to an intelligent and helpful postmaster, perhaps he is a member himself.

Do not those of you, who put colour prints in an otherwise black and white circle, get fed up with dyed in the wool B & W workers saying that it might just as well have been done in B & W? If so, why not join an all colour circle and get useful comments from other colour workers? We have three vacancies at the moment so it may be a question of first come first served.

Circle 29. Has little to report. The good news is that we have had a most encouraging influx of new members over the past few weeks, both through personal introduction by existing members and through the note in the last LITTLE MAN. This has brought up to fifteen which is the comfortable limit with a four months rota. There is, in fact, the possibility that now and then a round may not be completed to schedule. For various and understandable reasons the somewhat irregular circulation has continued but we hope to settle down, aided by hand passing of boxes where there are groups of members in one locality.

Several members use their cameras to ease the cost of their hobby and it is a mark of their enthusiasm that they make time for Circle work in addition to their freelance and professional commitments. •

The overall standard is reasonably high and it is most encouraging to see the progress made by some of our less experienced members, due no doubt, partly to their keenness and partly to the help and good advice from the rest of the Circle.

Circle 9. In my last report I was bemoaning the lack of members in Circle 9, but now I am happy to say that we now have thirteen members, not unlucky I hope! This may not seem a great rise, but considering last year we have lost some of our older members. Dave Palmer, Albert Parker and lastly the previous secretary, Warwick Arbon, all sadly missed. But the entry of new members has, I think brought in much needed new blood. We have gained two Welsh members, Keith Lloyd and Mike Powell. We have also another two members from Scotland, John Ebbs and George Gilchrist. Bernard Harrison from Cornwall has also joined our merry band. Tom Haig saw my last letter in the LITTLE MAN and decided that a small print circle met his demands.

As I say we are now a much healthier Circle, and getting to know each other very well.

Although our membership has increased by almost 50% the boxes still travel the country dead on time. Due in part to some rota changes, but mainly due to members keeping well to posting rota.

Circle 36. Despite a continuous battle with the G.P.O. and a member who quite cheerfully would keep the Box for three or four weeks at a time, we managed to keep up our quota of 12 boxes for the season. This has been achieved by:

- a. the above member resigning
- b. the stalwart efforts of those members residing fairly close to each other passing the box hand to hand in a matter of three or four days each.
- c. by the Secretary gaining about three days each month by sending the box out early.

Now, thankfully, we have settled down to a regular rota, with each new box starting its journey on the first of the month.

Members of Circle 36 continue to achieve fame with their regular acceptances in International Exhibitions. Cliff Steer ARPS in particular winning Gold Medals and major distinctions with regularity.

Edward Eves, O.B.E. apart from taking fine photographs for the folio, making an excellent contribution to the note-book each month and for the LITTLE MAN, writes a regular article for Choice Magazine also sketches pictures which are exhibited around the country. In addition he has found time to produce his second book, called Money and your Retirement, published at 95p. Which in my opinion is a "must" for every Senior Citizen.

To sum up Circle 36 in a word - Versatile!

SYD SAYS. CIRCLE 31

A subject which has been discussed recently in our note-book is slide copying. Methods vary and range from the use of the Bowen's Illumitram and the Oznar Zoom copier to copying the slide stuck on the window with Sellotape or re-photographing a projected slide.

One point that emerges from discussion is that it is better to take a subject several times than to copy it later. Having said that I must admit that copying is justified when it can improve on the original.

LETTERS TO THE EDITOR

As the Hon. Sec. of a thriving and enthusiastic circle of twenty members (one time twenty three, and with three at the moment on the waiting list) I would like to point out a serious anomaly in the rules to the Leighton Herdson Award.

For very good reasons we are a bi-monthly circle so consequently one does not have to be an Einstein to know that our chances of gaining the award is exactly half compared with a monthly one. And, of course, we must take into consideration the vagaries of that vast monopoly, the Queen's Mail.

I don't wish to give the impression we are primarily a "pot-hunting" bunch of lads and lassies but I believe the purpose of the Exhibition is showing samples of a Circle's work. But, it seems our flag is doomed to fly at half mast.

I can make two suggestions to release us from the Catch 22 situation. First; we should be allowed to submit the runner up for the exhibition. Second; which I personally favour is the more fair and equitable method of allowing members to submit their own exhibition entried irrespective of circle member's "permission". The word permission is used because I have noted on more than one occasion a runner up awarded three marks out of ten, and the bottom print in the same folio of fourteen members the more than average mark of 6. So much for pre-judging! Luckily in our own circle we just try and judge the best three prints so we do not suffer from such anomalies.

In any case the return postage on Exhibition entries paid by the U.P.P. would be saved by adopting my second suggestion and the money used to finance a return of the LITTLE MAN complete with photos - after all it is a photographic magazine.

Harry Chortez - Circle 4

Please could we have in the LITTLE MAN a printed list of all Officials and Circle Secretaries like we used to in the old glossy editions?

Vic Davies - Circle 30

I would like to comment on the lecture after dinner at the 1979 A.G.M. Its only saving feature was the speaker's entertaining wit. To try to show prints in such a large space is I think a complete failure for the audience cannot be near enough to see them, so why who them? I do suggest that in future the Council should try to obtain speakers who can give slide illustrations so that everyone can see what the speaker is talking about.

Edward Eves - Circles 5, 14, 36

What an interesting magazine your previous issue was. I very much enjoyed the articles given by your contributors. As a newcomer to the U.P.P. I was very interested in your "Going Round in Circles" feature. I was very suprised at how old some of the circles are. Is it possible that in a future issue we could have the history of U.P.P.?

Another thing I would like to know is what sort of formats that the various circles use. That is, Slide, size of Prints, Colour only or mixed. I look forward to your next issue.

Brian Whiston - Circle 11

Criticisms I have met

Criticism of a print of a lynch gate at the entrance of a church-yard taken contr-jour, with a partially open gate throwing a shadow diagonally towards the base of the print. It was entitled "Enter Ye". I think the critic was trying to be more clever than critical when he said "The title is more inviting than the print".

Another scathing criticism, "Prints should be put in for criticism not sympathy".

In a circle, which shall remain numberless, we had a member who was very incompetent, and did not seem to respond to help, in fact did not appear to want to respond. I could sense the members were getting a bit fed-up. I felt someone soon, would give vent to his feelings. It came when the member concerned submitted a very small solarised print of a very busy birch woodland scene. Badly executed technically and totally unsuited as far as subject matter was concerned. This small print, nowhere near $\frac{1}{2}$ plate, was stuck at the top of a 15" x 12" mount, with the author's signature just his three letter surname added below in letters at least three inches high. The first few critics were very forebearing, but at last came one member who felt he had had enough. The criticism? "I like your signature but it is spoilt by that dirty bit of paper above it".

M. Rosomund

Some Champion Remarks

When I first insured my camera equipment some 20 years ago I thought I was getting good value for the premium paid. Since then the insurers have twice been taken over by other companies. One gets used to price increases but it came as a shock when the premium was raised from £12 to £16 an increase of 33%.

Now if you own a couple of Leica R3s or Olympus AM2s you may think this is reasonable. My equipment is much more modest and ageing, so I felt it time to shop around.

I have now added to my "Home Securities" policy to include cameras, tape recorders, radios, projectors, binoculars and etc. for an extra £6, the rate of being £1 per cent. This does not cover holidays abroad, but most people would insure for this anyway. My insurers are the Pearl, but no doubt other companies work in much the same way.

Do you find that just when you require some paste or gum your supply has run out or gone dry on you? And when you get to Smiths or Woollies you are staggered at the price.

I get over this by keeping a small packet of polycell handy. A small pinch in half an egg cup of water is usually plenty for my immediate needs. As an O.A.P. one small packet will past me out.

I asked my wife to buy me some Bromide Paper while she was out shopping she came back with the Daily Telegraph.

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 66A Bedford Street, Crewe, Cheshire
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 J. Dolan, 25 St. Margaret Road, Stanstead Abbots, Herts
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, c/o Unsworth, Kneps Farm, River Road, Thornton Cleveleys,
Blackpool, Lancs
34 Dr. P.A.A. Wainwright, Four Winds, Springpool, Winstanley, Wigan
35 J. Shirley, 31 Detton Ford Road, Bartley Green, Birmingham, B32
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

*** Change of Secretary - P. Johnson, 21 Cromwell Tower, Barbican, London
E.C.2.

1979/80 COUNCIL MEMBERS

PRESIDENT	H.G.Robson, 3 Spring Terrace, North Shields, Northumberland.
HON. GEN. SECRETARY	Mrs. Christine M. 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 AND RECRUITING SECRETARY	A. Cunnew, 203 Lynton Road, Harrow, Middlesex.
EXHIBITION SECRETARY	M.B.Williams, 27 Buckingham Way, Wallington Surrey (Prints) This post becomes vacant in September 1980. 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.C.Scott
EDITOR OF 'LITTLE MAN'	R.O.Couchman L.R.P.S. 179 Wilson Avenue Rochester, Kent.

U. P. P. GOLDEN JUBILEE CELEBRATIONS

Have you ever heard about Trooper Jones who volunteered "yes" to the Sergeants query "who can play the piano", only to receive the reply "Well there's one in the Naafi, go and clean it, THE NAAFI, NOT THE PIANO!" Well I've just volunteered for a similar job.

Next year is our 50th Birthday, year U.P.P celebrates its Golden Jubilee and its an occasion which must be enjoyed by every single one of you (including me)?

Council are anxious that every member should have the opportunity to celebrate the event, therefore, to organise a central function seems unfair to those members who, for various reasons, could not attend. It seems far more satisfactory for each circle to organise its own celebrations in its own way either with a central meeting or a number of smaller ones attended by those members within reach of each other.

There is plenty of time for you and your Secretary to decide the best plan for your circle and to agree venues and dates.

- This is the point where I (Trooper Jones) step into the breach and ask Circle Secretaries to send these details to me. I will then study all the dates and locations of the various meetings and will let you know if two or more are within reasonable distance whereupon you can decide for yourselves if you combine the events.

Anyone geographically out on a limb from their circle is invited to let me know and I will try to fix them up with something going on near them.

I don't know what I have let myself in for yet. but I do hope it will work, and do ask you to start traight away with arrangements so that the word can be spread well before 1981 gets full into gear.

If you could formulate arrangements immediately it would enable me to gather a good deal of information from Secretaries at the Circle Secretaries Meeting at the A.G.M. later this year.

Who knows. those members who own cameras may take a few snaps of the occasion. which could form the basis of a panel or similar at the forthcoming A.G.M.

Go to it lads and lasses and make the occasion an UPProrious success.

Roy Jones A.R.P.S.
21 Madeira Road,
Palmers Green,
London N.13 886.7071

Minutes of Council Meeting, held at
St. Brides Institute, London, E.C.4.
on Saturday, May 17th, 1980

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

Apologies were received from Mr. I.W. Platt and Mr. R. Couchman

234 The Minutes of the meeting held on 24th November, 1979 were agreed.

235 Report of the Hon. Gen. Secretary - The subject of the Anglo/U.S. Circle was raised, as a letter had been received from Mr. Hart in America stating how sorry he was that the Circle had been forced to close. It was decided, at the present time not to try and re-open this Circle.

236 Report of the Hon. Treasurer - It was agreed that there would be a small increase in subs once again, mainly due to the rise in prices of stationery and boxes. The new rate will be £2.50 with the second Circle £1.50. There had been considerable discussion on this point, as it was thought that perhaps a larger increase would mean the subscription remaining stable for a few years, but the Council finally agreed that a small increase, for the time being, would be more acceptable.

Mr. Jonas raised the question of our continued membership in the C.A. and felt that as the response from members for entry into the C.A. Exhibition was so small, as many members submit their work through their own clubs, that U.P.P. should withdraw from the C.A. and this motion was carried with effect from this year.

237 Report from Recruiting and Publicity Secretary - The position with Colour Slide Circle was very healthy, there were a few vacancies in the Print Circles.

Mr. Cunnew suggested that we should try and get an article published in the Amateur Photographer to celebrate the Golden Jubilee, and it was agreed that this was a very good idea and perhaps Derek Burton should be approached to write this article. Mr. Cunnew volunteered to put this in hand with Mr. Burton.

238 Report from Exhibition Secretary - The new plinth for the Leighton Herdson Trophy was completed. The judges for the A.G.M. was well in hand, also the lecturer. Final arrangements were still to be made and Mr. Williams would advise Mr. Jonas before the programmes were printed.

Mr. Williams regretted that he would be unable to carry on with the job of Exhibition Secretary in the coming year, so a replacement would have to be found. The Council would like to thank Mr. Williams for all the work he has done in the past to make the A.G.M. such a successful occasion, with such a good exhibition.

239 1980 A.G.M. Arrangements - The A.G.M. is to take place on 20th September and is well in hand. The tickets will be in the region of £6, but this will be confirmed once the price of the dinner is final.

240 Golden Jubilee Arrangements - It was finally agreed, after a lengthy discussion, that the Golden Jubilee of U.P.P. could be celebrated within each Circle. Each Circle will make their own arrangements, i.e. rally, party, picnic, etc. Perhaps slides could be taken of their events, and an article written. The slides could be shown at the 1981 A.G.M. if the response was good enough (6 slides per Circle was suggested) and the written articles could be made into a special Golden Jubilee magazine, the format of the previous items to be decided at the A.G.M. when the Council had some idea of the response to this idea.

Mr. R. Jones volunteered to co-ordinate this event and he will circulate a letter to all Circle Secretaries.

The date of the next meeting was set for 16th May 1981.