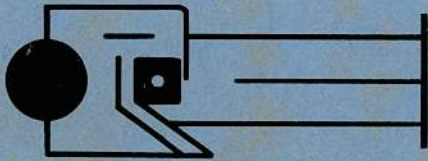


# *The Little Man*

---



The official magazine  
of

**UNITED PHOTOGRAPHIC POSTFOLIOS**  
OF GREAT BRITAIN

**WINTER 1980**

EDITORIAL

Sackcloth and ashes! Humble pie! Your Editor regrets! Yes, your Editor made an unforgivable "boob" in the Summer Edition of the Little Man. His apologies go to all our readers and especially to the Author of the article in question, "A View on Wimbledon Tennis", W.L. Fairweather, A.R.P.S. One whole page was omitted from the article. I have tried to explain to Mr. Fairweather how the error occurred, but I must admit the reason sounded pretty feeble, even to me, so I will not repeat it here.

To make some small amends, both to you, the reader, and to the Author, we have re-published the delightful article in this issue - complete. If you enjoyed the piece in the previous issue of the Little Man, you will find the amended and original version even more amusing, instructive and certainly more balanced.

The Little Man has suffered a greivous loss by the death of the charming 'Doc' Jayne. My dealings with 'Doc' were always a pleasure as I found him most helpful and always extremely courteous. The new feature, "Regional Roundabout" was his brainchild. And he was writing a treatise of photography in West Scotland for us at the time he was taken ill.

I feel I have lost a good friend.

This brings me to the present issue. My grateful thanks to all our contributors. Two new features this time, Regional Roundabout, mentioned above and Circle Histories. Articles are required for both series for future editions. We hope to publish two accounts of each for a number of years. So buck up, all proud Circle Members and send your struggling Editor YOUR Circle History. Also, I am sure there are many corners of the British Isles that you know and love, let us share these delights with you. Particularly, I would like to receive reports on the less obvious spots, e.g. The Potteries and other industrial areas, as well as the more beautiful, but not necessarily photogenic, areas. Do not leave it to someone else, he is leaving it to you!

Acting as your Editor is a lovely job. I am making many friends. But the success of the Magazine is in your hands. I only put it together, and - just occasionally - leave bits out.

Ralph Couchman,  
179, Wilson Avenue,  
Rochester, Kent, ME1 2SL.  
Tel. No. Medway (0634) 45769

45-21 324  
58-21 355  
57-21 36

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 debenture 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 Court 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 Court, 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 re-admission 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.

It should not be thought that these outer courts are for the lesser lights. All the seeds have to play there at some time during the first week (which is why I go then), and it is a good plan to study the order of play in the daily press. If the weather is hot I think such courts are greatly preferable to the furnace of the Centre or No. 1. I think, as well, that with care they provide more photographic possibilities because one has a chosen viewpoint and not just a luck of the draw seat in a vast arena. Naturally, you are nailed to one spot, but variations of coverage are possible. Sports photography is not necessarily all about personalities. There are the less publicised aspects. At Wimbledon good studies of umpires and those curious judges who rest chins and fingers on the net are worth considering. In our Circle 16, a Gold Star winner was of a ball boy crouched by the net.

Each year this tournament becomes more crowded, competitive, expensive - yet the atmosphere is unique. I believe, however, as with all sport, the portends are not encouraging as so many competitors assume they are greater than the game. Sport has become very big business, and mounting pressure is put upon umpires and judges. I regret the arguments on line decisions, but last time it was noticeable that some officials refused to be browbeaten by the prima donnas. Fortunately there are moments of light relief from the fierce, unsmiling, mechanical play. Last year I looked down on to No. 2 court where Mrs. Billie Jean King was playing a Mrs. Siegal. Being the holder of 19 Wimbledon titles and hoping for her 20th, Mrs. King was the target for three press photographers. But how fickle is the press! Her opponent, in a dress very inexpertly made, was soon to excite the grape vine, for well before the end of the first set the photographic coverage had grown to at least one dozen, with not one lens trained on Mrs. King. Gorgeous Gussie Moran of the frilly panties fame could never have competed with Mrs. Siegal in the exhibitionist stakes that is certain. Basically her problem (self imposed?) was whether to concentrate more on returning the ball or to cope with the inadequacies of her dress, and it was clear that Mrs. Siegal's view was "I may not be the best player here, but I have other assets", a thought that obviously stimulated the cameramen to record hundreds of exposures on her occasional near topless state for the greater glorification of the popular press. It was unfortunate that an impassive Mrs. King soon demolished her enticing opponent with figures something like 6-1, 6-0, and so there passed away one of the more refreshing moments of the day - except for the purists, that is.

As evening approaches, the crowds tend to thin slightly around the outer courts, and one can wander about reasonably freely in search of more varied shooting positions. If the sun is still shining, it will be lower in the sky giving very good side lighting. This is the opportunity for those baseline and net shots, the player or players (in doubles) nicely outlined against the green background screens that divide the courts.

My own film preference in fine conditions is Kodak Panatomic X rated at 80 ASA and developed for 12 minutes in the long established Agfa Rodinal at the Leitz recommendation of 75:1. If the light is dull I switch to Tri X at an 800 ASA speed which, by our Circle standards, is conservative indeed. I prefer Promicrol developer diluted 3:1 though D.76 is almost equally effective. There are snags however. Tennis players are high contrast subjects, and so exposure and development are quite critical. When negatives are examined in the way I think they should be - that is by projection to fill a 20" x 16" mount - some points requiring attention become apparent. For instance, as the base lines and areas near the net have become progressively barer as the days pass, a straight print would only reproduce this wear as light patches and, as we all know, could cause every judge to fasten on to such unsightly features at once, especially if seen to occupy the corners of a print. Thus, the burning in of such areas, together with players's shoes, etc., is often an integral feature of print making.

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.

-----000000-----

## CIRCLE HISTORIES

### CIRCLE I

by H.G. Robson

A brief history of Circle I compiled entirely from memory as I have no notes now to help me.

The very beginning of Circle I go back to the beginnings of UPP. In September 1931 Mr. C. Rea Griffin inserted a letter in the A.P. asking if anyone was interested in forming a postal club for small prints, not necessarily made from small negatives.

About 18 of us replied that we were and so P.M.P.P., as it was then called, was formed. Mr. Griffin became its first secretary and no sub was charged, all we did was circulate our small prints amongst the 18 members and each of us criticised the others.

Mr. Griffin did not last long as Secretary and Geo Slight took over but again he did not last long as he relinquished the post to take on the Secretaryship of Circle 2 which was then in the process of being formed and Ken Hackett took over. Ken was Secretary for quite a lot of years and we flourished. Prints were circulated regularly. Now who took over from Ken I am not sure but it was probably me. I acted as Secretary for quite a number of years even into the Second World War because I was in an official position and was not liable to be called up. During the war we amalgamated with Circle 3 and kept going. Many of the lads were called up, some never to return from the holocaust, and some to die in other ways (Bill Steel was killed in an air raid) and, after the war, we once more became Circle I when Circle 3 left us and reformed on its own. We got a lot of new members then and, shortly after that, we all amalgamated and became U.P.P. Jack Mattinson took over from me (I got a touch of Diphtheria and was forced to resign as Secretary although I remained a member) and we further flourished. We rarely missed a box (I think we only missed three during the whole of the war) but then we hit a bad patch. I forget the name of the Secretary who took over from Jack but he was anything but reliable and we got into a bad way. However, after a few members had appealed to me (as President) and I had seen myself what was going on, we got a new Secretary (I had to ask the old one to resign) and we gradually pulled up again.

But the interest in small prints was lagging and we could not get new members. This meant that we got down to about a dozen members which we felt was not enough so, after a lot of discussion in the "Little Man" and in the notebook, we decided to amalgamate with another Circle. At about that time Circle 5 was also low and it was felt that an amalgamation of the two would be of benefit to both, so the present Circle of 1/5 came into being. M.B. Williams was, at that time, Secretary of Circle 1 but he felt it would be better if the Secretary of Circle 5 took over, which he did, to the evident benefit of both Circles. Now the new Circle is going great guns with about 15 or 16 members and the boxes circulating pretty regularly.

by Ian Platt, F.R.P.S., E.F.I.A.P., A.P.S.A.

The birth was a smooth one, and Circle 36 first saw the light of day in late 1963, with the first Folio being issued in the January of 1964. Our numbers were made up of ten members who had been patiently waiting for vacancies to occur in pre-existing Circles, plus myself as Secretary. Conception - the idea of offering my services to the UPP hierarchy to 'Sec' the new Circle (if they deemed it advisable) - occurred some months earlier, partly as a result of reading in the current issue of Little Man that the waiting list had not diminished, such was the popularity of the slide Circles, and partly as a result of joining a 'new' Circle myself when my good friend Colin Westgate started Circle 11 up as a new 10 x 8 print Circle. I should have said restarted Circle 11, for as you can probably guess by its number, it is one of the older Circles that had at some time past disbanded, and since the number was vacant the new band of print workers were allocated Circle 11. I had been in Circle 11 for some few months, and asked Colin what the wrinkles were in the task of running matters as well as starting from scratch, and the reassuring answers I got back were sufficient to prompt me to write to UPP HQ with my offer. At the time I was working in Guernsey as part of my training to be at ATCO, and since my work kept me on the move at that time I was not a member of any other Camera Club, although in addition to the print Circle mentioned I did also belong to another slide Circle 33.

My offer was gratefully taken up (I don't think there was actually a waiting list of potential Circle Secretaries!) but I was not given the immediate go-ahead until we could get a dozen or so individuals together, to guard against the possibility of declining interest causing premature closure. In the end I recruited very locally by browbeating my father, Howard, into joining so that we have the necessary numbers. (Incidentally, although long since left our ranks, he knows I am writing this, and sends his best wishes to you all, known and unknown. He is 79 years old and still going strong.)

The extra special camaraderie generated by being a member of a new Circle can only be experienced by those that have done just that. That it is something rather special was exemplified by the fact that the first few Circle outings we had - starting within a year or so of our foundation - were attended by 100% of the members! They came from far and wide to London just to have the pleasure of meeting the fellow founders.

Although the photographic standard during those first few years did not set UPP alight, we did not disgrace ourselves either. We were fortunate in that from the start we were a good mixture of expertise from pure novice through to quite experienced work, and within 18 months or so of our foundation we were up to 18 members, at which level we drew the line. Like all Circles, in the long run, we had our share of 'oddballs'. I vividly remember one chap who ONLY put in pictures of vegetables taken in his garden - and to make matters worse they were badly exposed and unsharp! To add insult to injury he was a non-critting inverse-marking person who took umbrage at any adverse comment of his own work, and positively apoplectic when criticism became (inevitably) somewhat sarcastic after a time. He even threatened to sue me! We got rid of him eventually, although some scrimonious correspondence ensued before we sailed into calmer waters. There was another chap who kept boxes for weeks and weeks at a time; promising to post them when I 'phoned but then doing nothing about it for ages - HE was a policeman so diplomacy was the order of the day when I said he either complied with the rules or quit. He didn't so I simply by passed him.

Those first few Folios that went out in 1964, were judged on an individual basis with the winner in any given round being awarded the Gold Label, and going up to the AGM showing of slides. But soon after we had our full house of members, a good healthy discussion got going about the relative merits of that system and the alternative - the best 12 slides of the year regardless of Folio. The decision to adopt the latter was made solely on the grounds that it gave the AGM projection

I was pretty much a photographic greenhorn myself when I formed circle 36 all those years ago, so we have grown up together so to speak. I would like to thank all the members, both present and past, here and gone, for the happy years spent in their company. I may be the only surviving founder member still with them, but I am looking forward to the next 200 boxes with just the same anticipation as the last.

CRITICISM

by John Murdoch.

When all the shouting and the tumult dies  
And stirred up dust once more serenely lies,  
Continue with your wisdom thrice distilled,  
Which hath my masterpieces often killed.  
'This print would have been excellent except  
Your technique is exceedingly inept:  
The sea is sloping and the sky is bald.  
The composition leaves one quite appalled.  
It's not quite sharp and looks a trifle flat.  
(Though RC paper could be blamed for that.)  
You could improve it, though the chance is slim,  
By making from the left a four inch trim,  
Three from the top and bottom, two from right  
Enlarge what's left and print it not so light;  
Take out the spots and print the corners in;  
The negative seems just a trifle thin.  
The subject matter is not quite inspired  
The mounting too leaves much to be desired.  
But don't despair  
I'll be quite fair  
And give it 5.

THE A.G.M. STUDIO SESSION

By Les Hollingworth, A.P.S.A., A.F.I.A.P.  
Circle 36

Did you go to the studio session on the morning of the A.G.M. on September 20th this year? The answer in most cases must be "NO". Only a quarter of our membership attended the A.G.M. and of these only about 10% were at the Camera Club.

There are undoubtedly many good and varied reasons why you may have been unable or not wished to attend, and it is ~~not my intention to persuade more to go unless~~ they feel inclined. The fact remains that space at the Camera Club is very limited and the number of photographers and tripods which can conveniently be grouped around a model to take advantage of the lighting arrangement and background is probably no more than a dozen.

But let me start at the beginning and explain to the uninitiated just what happens at these sessions. The Camera Club shares the same premises at the Art Club, and you are fortunate to spot the one notice announcing its presence to the outside world. It is located in an old building, and a dark stairway leads upward to a small reception office. Here you are likely to be warmly welcomed by our own member, Edward Eves, who checks our names against a list of booked guests. It is thanks to the good offices of Edward who acts as our Liaison Officer, that we are given the opportunity annually to photograph top class models in a specialised studio context or on outdoor locations.

We gather first in the lounge for coffee and biscuits and an informal chat, and are usually joined here by the two models. We then divide into two groups of about 12 people each. One group with a model and an experienced leader then goes into the adjacent Covent Garden area, and part of the market buildings, column etc. are used as backgrounds to suitable poses by the model. It is not unusual for other sightseers to wander right through the field of view, apparently oblivious of what is happening.

In the meantime, the second group winds its way up narrow stairs and corridors to the small studio. The session is conducted by Bill Paul, an acknowledged expert, who arranged props, lighting and poses, and explains the effects he is creating.

The first set is usually for formal portraits. The model then poses in flimsy lingerie, and finally undraped for figure studies. The professionalism of the models is evident by the way they make subtle adjustments to pose and expression to suit the viewpoint of each photographer with very little prompting. There is much good humoured manouvering for camera position with the short lens folk needing the nearer positions and the longer lenses folk needing the nearer positions and the longer lenses firing over their heads from the rear.

If you imagine that our members would be overawed at working in close proximity to a beautiful naked lady, you would be completely wrong. They are far too absorbed in the technicalities of producing the best picture possible for use in future folios. The discarding of coats and mopping of brows is entirely due to the increasing heat in the unventilated room with the studio lights on.

The indoor and outdoor groups change places for the second period.

Finally we have to wait anxiously until our films are processed to see if we have produced the masterpieces we expect. It is unlikely with our experience that any of our shots would be incorrectly exposed or off sharp and, of course, we would quickly spot that elbow that suddenly obstructs our view just as we are about to press the release. And so in the unlikely event of our comments on the results commencing with "If only ....." we can always try again next year.

Good Shooting!

---



PHOTO - PHILOSOPHY

by G.I. John, A.R.P.S.

Recently following an illustrated talk I gave to a local society - one of the member chided me on my contention that pictures can be produced by means of photography. His negative attitude was based on the fallacy that the camera is fine as a recording instrument only. He thought that we should be content with that.

It is true that picture making by means of the camera is more difficult than by more traditional methods, such as drawing, painting and etching etc., (assuming that one has some talent for artistic expression, and not a little dexterity!)

The problem caused by the camera arises from one of its chief virtues - its ability to record in minute detail that which appears before it.

The painter can (and usually does) modify the scene by omission of the elements which are not required (or which spoil the balance of the composition), and by addition to, or distortion of the image, in order to convey what he wants to reveal. The photographer on the other hand can modify (to a lesser degree, perhaps), through careful choice of viewpoint; selection of lens, type of film; and the use of filtration, etc. and later on (in the darkroom) by further manipulation at the printing stage, until the resultant print is acceptable. Mind you - the end product may not always be what was in the mind of the photographer at the moment of exposure.

But this can also be true of the painter. Finished paintings may differ quite a bit from the initial sketches made 'in the field'. Indeed more and more artists now use cameras instead of sketchpads (particularly to record scenes when shortage of time precludes the use of the pencil or brush). I see nothing wrong in this, provided the painter doesn't abandon the art of drawing altogether!

Time was when the painter looked down on us poor photographers - probably due to the fact that success in photography (due to the ease in which it could portray the human features) resulted in the portrait painters being virtually put out of business.

My interest has always been in the pictorial field, whether using a pencil brush or camera. Art has always attracted me - and not solely in the graphic form. I also love good music; admire fine poetry; and enjoy the combination of all these forms as portrayed in opera. To those who complain about some of the so-called "modern" art, whether in painting, poetry or music - because as they say "we cannot understand it", I would say that they feel this way because they approach these works from the wrong point of view. To me art has to do with 'feeling' rather than 'understanding'. In other words it should produce an emotional rather than an intellectual experience. Of course bad photography like bad painting, or bad music is unacceptable simply because it is bad. In this connection I deplore the tendency in recent years to disesteem good quality.

Some plead for sincerity - I do not, since I contend that 'sincerity' is the enemy of all art. Art is a form of deception - hence 'artifice' and 'artificial' etc. Indeed the very act of portraying three dimensions on a flat surface is guile at its most deceitful!

It may be that knowledge of how a fugue is constructed may heighten the enjoyment of someone listening to a Bach fugue - but one doesn't need this knowledge to enjoy it.

Indeed, such knowledge might well put one off! Knowledge of what goes on 'back-stage' tends to concentrate the attention on the 'nuts and bolts' to the detriment of our response to the finished product. That is why we must always leave something to the imagination.

The documentary short - tells all - particularly in colour (which is why picture-making in colour transparencies is so difficult). To add to the difficulty much less modification can be achieved with slides than with prints. A print (or slide) which tells all at first glance may have tremendous impact - but will probably have little lasting quality. I suppose we all try to produce original work, but in the end tend to be influenced by the work of others. I sometimes think that we do too much photography - carry too much film - produce too many slides. Fewer and fewer prints are now being produced by club members - and particularly in monochrome - this is a pity.

During my 30-odd years as an amateur photographer, I have enjoyed my hobby very much. It has brought me into contact with many people I probably would not otherwise have met. I've experienced membership of two camera clubs and a postal circle, and learned much from all three. In recent times clubs have come under heavy fire from some quarters (and with some degree of justification). Criticism has been levelled at the too 'traditional' attitudes of the senior members (who tend to manage the clubs' affairs). Their insistence on keeping to the ancient standards (such as the 'Golden Mean' and the so-called 'Thirds') tend to hamstring the beginners, and by so molding them stifle their imagination, and produce carbon copies of those who have gone before. It is right and proper that we should discuss the principles of composition in pictorial terms, but we should not propound them in such a way as to make them resemble the laws of the Medes and Persians!

I am coming to the conclusion that we have too many competitions. What with club monthlies; inter-club events; poly-club battles; not to mention Federation and International Events, so much pressure is put on club members and the poor competition secretaries, that our hobby is tending to become hard work! When a hobby ceases to become pleasurable, it ceases to be a real hobby. So we ought to ease the pressure somewhat. Apart from this 'load' what of the tendency to 'play safe' by only accepting those entries which usually score well rather than take chances with a slide or print which is 'trying to say something new'.

Finally, I must confess that I have had much enjoyment in my attempts to make pictures, and still hope to produce that elusive masterpiece. But, with so much time being taken up with administration - my chances must by now be very slim indeed.

REGIONAL ROUNDABOUT

The Photographic Possibilities In and Around  
Birmingham

by

J.J. BRADY

Whilst most pictorial photographers make for the open country with its hills, valleys and rivers, cities are by no means devoid of opportunities, not only for the architectural worker and for those interested in news or social comment but also for the pictorial photographer for whom, as always, times when lighting is low or the weather is stormy or misty, provide suitable conditions. The one unique advantage of cities is, of course, the possibility of photography by artificial lighting at night and here Birmingham has much to offer.

By daylight the Bull Ring and a number of pedestrian bridges and underpasses offer chances for a high camera angle with no lack of figures. There are dozens of parks where groups or avenues of trees and curving paths, lakes with water fowl, model yachts, rowing boats and, sometimes, anglers are always worth exploring. Rotten Park surrounds the Edgbaston Reservoir where full size yachts may be seen within a very short distance of the City Centre.

Whilst on the subject of water, it must be noted that Birmingham is the centre of an extensive canal system largely unheeded and unknown to those who pass over its many bridges. The central basin is at Gas Street with colourful long boats decorated in the traditional manner not unlike that of Gipsy Caravans (an interesting minor Primitive Art form) is not easy to find nor is the nearby Cambrian Wharf but both are worth the trouble. The latter has, among other things, a shop where canal souvenirs may be purchased.

Further afield are the Bittell Reservoirs, the haunt of wild waterfowl. There is a Yacht Club half hidden along the road to Coffer Hacket while the nearby village of Alvechurch has an interesting uphill street. The Frankley Reservoir, the wood near it, the West Hills and the National Trust Area below them are local hiking country. Even better known are the Lickey Hills, an extensive wooded area which I visit several times a year and rarely fail to find something worth an exposure. They are especially beautiful in Autumn or when under freshly fallen snow.

On the N. Eastern edge of Greater Birmingham lies Sutton Park, large enough to drive through. Here are several pools, open heathland and wooded areas. The late, much lamented and revered Arnold Brooks, a genuine 'Old Master Pictorialist' made many fine pictures in this Park. On the road to it from Birmingham one passes the over-famous, or infamous 'Spaghetti Junction' with cooling towers on one hand and Salford Park, with lake, on the other.

Back in the City the most notable park is that at Cannon Hill with the Warwickshire County Cricket Club near its city end and a small zoo, the 'Nature Centre' at the other. The River Rea flows past both while the park lake has waterfowl, boating and angling. My house is five minutes walk from the Park. Other parks I have found useful are Lightwoods, Wavley, with beech woods and a golf course. Queens Park at Harbourne, W. Smethwick, Victoria Park, Pipe Hayes Park and the park at Solihull where flamingoes are among the waterfowl. Their pool is well hidden and not well lit. There are a few dozen. Little known, but too good to be missed, is the lake in the grounds of Edgbaston (Redbrick) University. If your interest includes painting the Barber Institute, also part of the University, this may be visited during term times.

Not far away are the Botanical Gardens at Harbourne. The hot houses are well lit and the open air extensive. There are birds as well as plants.

The City Art Gallery, in the City Centre, has a splendid collection of pre-Raphaelite paintings and a great deal more. The magnificent Epstein 'Lucifer' is among the Gallery's unique exhibits. It is worth visiting Birmingham to see this one statue alone. When the intellectual ideas embodied in it begin to unfold you recognize a work of genius (permission to photograph non-copyright exhibits is obtainable).

The interior of Aston Hall has provided some good shorts but you will need to keep your technique polished. I found the grounds, and especially the statue of Pan, more interesting and less frequently photographed.

Blakesley Hall at Yardley and Selly Manor and Minworth Greaves at Bourneville are half-timbered medieval survivals worth a shot or two. Bourneville Park is nearby with a pool for model yachts adjacent to it. Here children at play often provide good models.

All the places mentioned are within about ten miles of the City Centre.

Within a forty mile radius are several well-known tourist centres and many lesser known locations of considerable charm, much historic interest and photographic possibility. More of these in the next instalment.

---

#### A LOOK AT LAKELAND

by John Murdoch

It was one of those days which the visitor to the Lakes resents and the inhabitants accept as part of life. Stinging knitting needles of rain lashed down from a pewter sky on to a predominantly grey landscape. The relentless downpour made the surface of the lake bubble and seethe which, together with a low-lying mist gave the curious impression that the water was boiling and even those enthusiastic scavengers, the gulls, had temporarily deserted their hunting grounds. Two luckless holidaymakers, a man and a woman, sought a brief respite from the deluge under an inadequate tree: I told them they were lucky as they had only to suffer it for a few days whereas we, the natives, had to put up with it all year. I don't think they appreciated the logic.

Nevertheless, rain is to Lakeland what Willis is to Freeman and Hardy, or Spencer to Marks. It completes the picture and, indeed at times, dominates it. As Seathwaite in Borrowdale, they average 130" a year and nearly 11 feet of water is a lot of rain. Of course, if we didn't have it, there would be no lakes and Manchester and its lesser brethren would have to despoil some other areas to quench their thirst.

This is, of course, of little consolation to the U.P.P. member or even normal people who, for one reason or another, have decided to take up landscape photography, and the number of days on which conditions are suitable for masterpiece production is hardly encouraging. The subject matter is therein abundance, but you can't always see it. However, there are undoubtedly times when the unexpected happens and the sun shines, proof of which can be seen from the picture postcards which may be purchased in a surprisingly wide range of prices for the same article. Assuming that the visitor has arrived at one of these rare periods, it may be pertinent to ask where are the best pictures to be had. (It should be noted that, not without reason, there is a popular belief that the great religious festival known as Keswick Convention usually suffers the worst excesses of weather that the Almighty can bestow on it. There may be a moral somewhere).

A very large number of summer migrants spread themselves along a narrow band joining Windermere and Keswick, as a consequence of which there are Six Compulsive viewpoints, the one of Skiddaw and Derwentwater with Ashness Bridge in the foreground consistently occupying the No.1. spot.

I do not wish to denigrate the efforts of those who queue up to reproduce these scenes; in 30 years of U.P.P. membership I have been asked to admire much worse offerings in the guise of progressive art. But Lakeland, while geographically compact enough to drive across it in an hour or so, is big enough to yield only a fraction of its secrets in a lifetime. The only satisfactory way to learn some of them is to start walking and keep on doing it. It isn't even necessary at first to take to the hills as there is much to be seen from easy field paths around the smaller towns and villages. On a serious and cautionary note, if you do start anything more ambitious, you MUST have the proper basic equipment of boots and suitable clothing. There is no particular objections to breaking your own neck, but somebody might have to risk their's in rescuing you. In any case, a good up-to-date map is essential. It is suprising how many carry a small fortune in equipment but seem unable to affort a decent map. I once had to try and direct a motorist whose sole cartographic resource was akin to those maps in which British possessions were coloured red.

Whereas Keswick and Windermere will still claim the majority of visitors, the more adventurous will find Cockermouth well worth considering as a centre. From here there is a choice of two quite different locations; The Lake District itself, including some of the lesser known and quieter areas and the coast with its own attractions, which away from the industrial disaster areas, include some splendid beaches, bird sanctuaries and the jolly 15" gauge railway chuffs seven miles up Eskdale into the very heart of Western Lakeland. The ecologist interested in radio-active pollution will also find a fruitful source for his studies in the Windscale works of the Atomic Energy Authority.

The churches of the area are also not without interest to the paw-end enthusiast and there are still fortified churches to be found, reminders of the days when the Borders were less peaceful than they are today. During June and July many villagers in the Western part of the area have 'carnival processions, each a riot of colour with intricate and painstakingly decorated 'floats' ostensibly but unconvincingly for the sake of the children. Other potential subjects for gold labels are the annual rush bearing ceremonies at Grasmere and Ambleside and the peculiar local sport of hound trailing, where specially bred hounds are released to follow a "trail", previously made by digging a rag soaked in arised and oil over a section of the countryside.

It should be mentioned that throughout the main season, the various District Councils give free daily demonstrations of road rolling and tar spraying, weather permitting, providing an interesting spectator sport for motorists and walkers alike. The 'candid' photographer is assured of some interesting expressions. So is the linguist.

It is beyond the scope of this short article to make anything but a passing reference to language problems and indeed the relentless march of education means that most of the inhabitants speak and to some extent understand English, but to the unwary, difficulty may be occasionally experienced with the dialect. It is still very much alive and, having very strong Scandinavian roots may require the assistance of an interpreter to unravel.

The objective of this short discourse on my native heath is to present a rather more accurate picture of it than the official guide books usually offer. It is not exactly a photographer's paradise in the same sense that pictures of landscape photography. Lakeland has some magnificent scenery, but for all that it required dedication and effort to interpret it successfully on RC paper. GOOD SHOOTING!

MEET THE WINNERS

EDDIE WREN - CIRCLE 34

Dear Ralph,

Many thanks for your letter and kind remarks.

I was utterly stunned when I found out that I'd won the Leighton Herdson Trophy.

As for the 'potted biography' that is easy, as there is so little to tell.

I am 25, single, and a Police Constable in Cumbria. I started photography four years ago when I bought a Yashica TL Electrox. At the same time I joined Cockermouth Photographic Society, of which in 1979 I was Chairman solely because nobody else would do it (does that sound familiar). Also in 1979 I joined Penrith Society where at the years end I won my only other award to date, their Colour Trophy. I joined Circle 34 in 1978 and have only one previous Gold Label to my name which, however, whilst very nice, is nothing when compared with the amount of pleasure and knowledge I have gained from 'the box'. Therefore, I ask that you please print the following line verbatim:

"To all members of Circle 34 I say thank you so very much".

Finally, if its of interest, I now use Contax and Yashica cameras and will continue to do so as long as they cope with the occasional gruelling tasks which I throw at them.

I trust that this is more (much more!) than enough for you?

Looking forward to meeting you at the A.G.M.

Yours sincerely,

---

DR. F. (DOC) SANDY - CIRCLE 30

"Just write a few words about yourself" the Editor said, but little does he know how hard this is when one hails from the non-competitive world of Circle 30! (We do not vote, or have competitions or Gold Labels - just enjoy our prints, be they good or not so good).

Well, I use a Pentax, now like its owner, rather elderly, and only occasionally dig out the accessory lenses, as nothing seems to beat the perspective given by a normal focus lens. I will photograph almost anything, and am always on the look out for contre jour shots, but my real love is to try to photograph landscapes showing weather conditions. The camera usually rides around with me (safely in the boot of the car) so it does several thousand miles a year. My method changes very little F.P.4, Acutol and Ilfobrom, any change mostly occurring when a brew of paper goes out of production.

After 27 years in Circle 30, without a round missed so far, the box is still a pleasure, as is this most unexpected honour of winning the plaque.

HARRY BUCK - CIRCLE 20

Mr. Couchman has asked me to provide a photographic biography of myself.

Well, I am old enough to have started in the approved manner by having as my first camera the legendary box Brownie, a No. 0 model costing 8/6d., if I remember rightly.

Apart from snaps of friends, etc., my chief interest in the early days was in railways and especially the Steam Locomotive, an interest I still have and I've often wished I could go back in time with modern cameras and materials.

Later on I developed an interest in pictorial work, portraiture, and architecture, interests which I still have and recently have added birds (feathered ones!)

Colour printing caught my attention some years ago and I spent many absorbing and frustrating hours wrestling with the Fri-Chrome Carbo process, and I only ever got one decent print, which I lost during a removal.

I now use the neg-pos process with Kodak and Fuji films and Agfa papers, I also have (I think) the only Gammer enlarger in captivity with a Durst Colour Head.

Cameras interest me for their own sake and I am very interested in their history and development, I have acquired a few old timers myself which are still used from time to time. I get a lot of pleasure from making up special fittings and attachments and not long ago I had a Bronica fitted with a 6" Ross Xpres.

Although I do colour printing I also do a lot of B & W and I feel that a good monochrome print of first class quality and technique has something which cannot be attained in any other medium and is often more effective than a colour print.

I use mostly Plus X and Tri X and prefer Bromesko papers, I'm not all that enthusiastic about Resin coated materials.

Although I own a fair number of cameras both ancient and modern, my favourite is my Roller s.5F which suits me very well and which I would not swap for any of the present day electronic marvels.

I suppose it could be argued that I have now gone full circle and am back with a box camera again!

-----  
E.H. WARE. CIRCLE NHCC 1

It was a very pleasant surprise to return from holiday to the news of my winning the "Glen" Vase, especially as "Scarce Copper" was my only Gold Label of the year! I am afraid I shall be too late to meet your request for a "Meet the Winners" article, as by the Spring issue of the Little Man it will be very dead news.

Liz. Glen was a great loss. She was one of the very early members of NHCC 1 when I started the Circle, and when, against all predictions, membership grew so much that a second Circle was needed she was my first choice for a leader. She took it on willingly, and made a first class job of it. Her death was indeed a tragedy.

Editor's Note. E.H. Ware, A.R.P.S. won the Plaque, 1956 with his picture "Myrtle Warbler". How is that for consistency?

GOING ROUND IN CIRCLES

CIRCLE 1/5

What a disastrous year this has been, delay after delay with the boxes, several times during the year, boxes have been going out every two months.

One member was the cause of this, to hold a box for a month was nothing, he even held on for three months, however, he has now departed and I pray that next year we shall have 12 prints at the A.G.M. This year we have managed to scrape 10 prints together.

We were very sorry to lose Bob Williamson this year. Bob was one of the old stalwarts of the Circle, having been a member for well over 20 years.

Our Notebook is usually full when it gets back to me. It is nothing for J.J. Brady to write 4, 5 or even 6 pages, and it is all sensible stuff. Now others are joining in and writing long notes. Very soon the notebook may weigh more than the prints but it is all good for the Circle.

Members seem to be really getting to know each other. After our first year has been completed we have had a full house throughout the year and this augers well for the future.

CIRCLE 3

Round 529 has just arrived, and the writer, after much scratching around for a print finds it is the 331st one he has submitted since joining the Circle just after World War II. Our genial Secretary - Frank Seale is the member with the longest service, followed by Glyn John and Glyn Davies (both, as you may well gather, being from South Wales!) It doesn't appear to be much of a task to find just twelve prints a year - but to find 12 good prints in a year is not that easy. And one has to take into account the fact that quite a few are members of other Circles, or of camera clubs - each calling for prints or slides for this competition or that inter-club 'battle'.

As a result of such pressures we were very sorry to lose two stalwart members earlier this year. They are 'Buck' Taylor of Portsmouth and Jim Shaw of Southsea. Apart from other commitments, there is no doubt that the increase in postal charges has caused some members to resign. A further, more recent resignation concerns Gerald More of Eastbourne. Gerald has been struggling to carry on for a very long time now, due to domestic and other problems and has now "very reluctantly reached the conclusion that the only sensible thing to do is to resign.....". We are very sorry that Gerald has decided to leave the Circle. We shall miss his most helpful crits. All three say that they may return ..... but our experience is that few ever do. Still, we sincerely trust that things will improve to such an extent that they will indeed return to the fold.

In recent notebooks, discussion concerns 'Vibration with SLRs'. The pros and cons of RC paper - particularly dry-mounting same; and the arguments for and against the use of glossy paper for pictorial purposes. There is a query re the use of washing-up liquid for rinsing negatives. Will this result in the softening of negs? And what is the possibility of having an exchange round with another Circle?



The current high-scorers in the Circle are Colin Gibson and Frank Seale. Brian Honey (who is also a front runner) has very generously offered to present a trophy for competition within the Circle - for the member with the highest average mark at the end of each year. Len Worton has suggested that the trophy be called - "The Honeypot". This suggestion finds favour with the members and is acceptable to the donor. Just as well his name is not Chambers.

#### CIRCLE 4

After nine years sitting in the Hot Seat of a Circle started from scratch with twelve members I can honestly say it's been a great pleasure and what's more, it makes me justifiably proud.

Today we consist of twenty members and nearly half are founder members and if that is not a good advertisement, I don't know what is.

Out of twenty members, five are Associates and three are Licentiates; four received their respective honours since joining the Circle.

The notebook, which the Hon.Sec. maintains is a very important part of a postal folio, abounds with various aspects of colour photography.

For example, there is a permanent feature called "My Way" where each member contributes on a names subject, mainly technical, each round. Then there are a few pages entitled "Staccato" which consist of cuttings relating mainly to the creative arts. A For Sale and Wants page. Finally, my opening efforts at the start of each round to cajole, provoke, amuse, astound and sometimes "illuminate" with my somewhat limited capacity so that every member feels (I hope) that this Circle is indeed THE COLOUR CIRCLE.

#### CIRCLE 8

We offer our congratulations on their Associate success to Arnold Hubbard (Pictorial) and Bert Snell (AV).

Our past year has been very good and circulation has not caused too many problems. Membership is now up to full strength and the standard of entry improves with every folio.

Several members met on the occasion of the Salford International Exhibition which proved to be very enjoyable and it is rumoured that an increase in negative size is forthcoming as a result of the Ansel Adams Landscapes in the RPS collection.

As part of our Jubilee Celebration, a weekend in the Lake District has been arranged for the 5/7th June, 1981, the response to which has been overwhelming.

This has been a really good year for us, a full membership throughout the year and some really superb prints from the members.

This years Rally took place in Cheshire, and we had quite a good turnout, we had Bill and Betty Whildings, Les and Thelma Dodge, Reg and Audrey Geldart, Stewart Holden, Joan Warren, Malcolm Jobling and Bill Browne also joined us. Needless to say Malcolm didn't let us down his car broke down just as he arrived at the hotel, we were delighted to have with us John and Vera Nicholson. We were also pleased to meet a fugitive from Circle 20, Harry Buck, I hope that he enjoyed himself.

We started off with a visit to Little Morton Hall and then on to Capesthorpe Hall. A visit to Jodrel Bank on Sunday morning turned out to be futile - they were closed.

The Notebook is getting quite lively and lengthy writings are getting very regular. One of the subjects under discussion at the present time is how to get quality prints with Multigrade paper. If anyone knows or has any views on this, could they let us know?

The Set Subject seems to be a winner. Everyone was talking about it at the Rally. It seems that everyone likes it. The box containing this years subject has just gone out, all members have been told of next years subject, chosen by Bill Browne. This will go out in July next year so all members have 12 months to get a print ready.

In October this year we shall start to vote for our new Trophy, "PRINT OF THE YEAR" I wonder whose name will be first on the trophy?

It has been an excellent year circulation wise and boxes have moved very smoothly all through the year. In fact, I had the 12 gold label prints for the A.G.M. in June so congratulations are due all round.

I am writing these notes very early as I shall be in the U.S.A. during August and I shall be back in time for the A.G.M. so if I have left anything out I apologise.

#### CIRCLE 10

The members of Circle 10 and their wives/husbands met for their annual rally on 10/11th May 1980. The secretary Len Holman had done his usual excellent ground work and the arrangements went smoothly and efficiently. Velue this year was Matlock, Derbyshire and the hotel, although no Dorchester, was satisfactory for our purposes and the weekend was a complete success. Long may they continue and be the focal point of our photographic year.

Mrs. Anthea Cove was able to show is the panel of photographs which had just gained for her the A.R.P.S., which makes our third member to gain the distinction during the past two years.

The standard in the Circle continues to get better and the G.L's harder to come by, but I think at the time of writing we are very strong and although there are two or three members who gain a high proportion of awards, the G.L's are fairly evenly distributed among the members and the boxes are circulating smoothly.

The atmosphere is very friendly indeed and makes it a pleasure to compete in such great company. On the Sunday morning of the Rally we met and discussed certain aspects of the Circle constitution and it was decided to relieve our Honorary Secretary of some of the load. We appointed Peter Humphries of Royal Tunbridge Wells Photographic Society as Rally Organiser for 1981 and yours truly Bob Mountain as Press Officer. I hope to be writing these little gems for many years to come.

It was with sadness that we heard of the illness of former member Mike Hooton, who for many years put such great pictures into our boxes and Circle 12 as well. He gained his L.R.P.S. and later the A.R.P.S. whilst in Circle 10, and we all sincerely wish him a very speedy recovery. We were sorry to lose David Brookes from Tonbridge C.C. to Circle 11, but wish him luck and some say Circle 11s gain is Circle 10s gain. I am only joking David, we wish you well, but don't try to come back, your spot was filled immediately! Well, hope to see you all in September.

#### CIRCLE 12

It does seem strange not having Roland Jonas as Secretary of the Circle any more. He held that position for twenty years and always managed to complete twelve folios every year - the members owe him a large debt of gratitude.

Circle 12 has had a rather disappointing year with falling numbers on the rota. Peter Fallowfield-Cooper, the former General Secretary of U.P.P. resigned temporarily when he moved house to Norwich and we wish he could see his way clear to rejoin the Circle. Philip Keates, Vic Mountain, Jim Bingham, Alf McLaren and Bob Hughes have also left, and we have managed to enrol only two new members, so we really could do with some more enthusiastic recruits.

A box went astray just after Christmas, having been taken from a doorstep where the postman had left it. Fortunately, and surprisingly, it was returned about three months later. Only some amused crit sheets and notebook paper had been taken, and all the prints were still in the box ..... which just goes to show how dreadful our photography is - our pictures aren't even worth stealing!

Come along, Circle 12 - let's have a new burst of enthusiasm.

#### CIRCLE 22

1980 got off to a bad start with serious delays affecting two boxes in a row resulting in a diminished panel at this year's A.G.M.

In May we enjoyed our annual get together at the home of Allan Smith, our member from the Stroud area of Gloucester. An afternoon chat in the open in glorious sunshine by a lake in a two acre garden was followed by a buffet dinner, and to round off the proceedings, we enjoyed a 'trip' on the Orient Express - a slide lecture given by Allan Smith

CIRCLE 27

The past 12 months has been rather uneventful with no Circle rally for the second year running, due to the lack of interest by most members. No doubt, the high cost of travel, and things in general, has had its effect bearing in mind how widely spread over the country our membership is.

An effort is being made to improve in 1981, which is the 50th birthday of U.P.P., by splitting up into 2 or 3 groups, or even joining with members of other Circles, through the efforts of Roy Jones, as outlined in the summer 80 Little Man.

Photographically there are no complaints, slides both large and small continue to show a wide range of subjects, and the membership is now back to 14. Marlies Kiworra having returned after two years absence, and Joanne Hartnell brings our ladies section up to four in number. George Hutton resigned.

Berties Chapman regained the McTurk cup after 2 years and J.R. Stanforth retained the Bill Boyce Trophy. This competition was based on the 12 slides from the previous A.G.M. panel and it is interesting to note that the winner was not the slide chosen as the Circle best by the judges at the annual show.

The 12 Gold Label slides for this years competition have been provided by 8 members.

Another member would be welcome; someone with an interest in variety; we accept slides of any subject in half frame or  $2\frac{1}{4}$ " sq. or any format in between, providing it is mounted in a standard 2" x 2" or  $2\frac{3}{4}$ " x  $2\frac{3}{4}$ " frame.

CIRCLE 29

There have been two outstanding evens in Circle 29 during the past year.

First, we have had a most welcome influx of new members bringing us up to 15 which is a comfortable number with four folios in circulation and a rota which allows one week per member, including transit time.

The other event is the winning of the best panel award to become the "Gold Star" Circle for this year. This is particularly gratifying as it shows that our 12 sq.in. prints can hold their own against their big brothers. How wise was the choice of this format by those who founded the Club in 1931.

It was also gratifying that our panel included prints from eight members with no one contributing more than three. The diversity of our panel was commented upon by the judges.

Perhaps next year one of our members will win the Herdson Trophy.

CIRCLE 30

Having had a lot of dismal delays in the past with our boxes one of our members took the trouble to write to the Head Postmaster of his area, and this produced some remarkable results.

The Postmaster asked for our complete rota route as it existed and then volunteered a completely revised one, based apparently on the best rail connections. Geographical considerations are not the only criteria for a workable and quick rota.

Whereas before we were getting serious hold ups, now everything is sweetness and light. Boxes are coming back to me well within their schedule date.

Although we are a non-voting Circle we are pleased to see that one of our members has won the plaque for the best small print award. This is the second time in 8 years that our Circle has won it.

Now that the postal delays are over we could do with two more members.

Finally, although we all have physical handicaps in one form or another our entry record is still verging on 100%.

CIRCLE 31

During the past year we have lost two members but their places were immediately taken by two new members, Brian Reid and John Bower who have quickly made themselves at home in the Circle.

There have been some problems with serious postal delays in some parts of the country, but a re-organisation of the parcel post in these areas has now, we hope put an end to this inconvenience.

Our members are very scattered, two of them living 675 miles apart by the quickest route, so the problem of arranging a Circle 'get together' is not easy, as even though a suitable central meeting point can be found, it still entails long journeys for many members. Nevertheless, it has been done in the past and efforts are in hand to try to arrange a Circle Rally in U.P.P.'s Golden Jubilee Year of 1981.

In the boxes we aim at 100% entry in every round and it is very rarely that we fail to reach this target, many of the slides being of far away places as during the past year various members have visited Canada, New Zealand, Hong Kong and Japan, and brought interesting pictures back of these lands.

CIRCLE 34

We held our 1979 get together at the Izaak Walton Hotel in Dovedale when 12 members out of the Circle total of 17 met together with wives and children and had a very pleasant weekend. The weather was mixed but when the sun shone the autumn tints were at their best. We all enjoyed it so much that we are holding our 1980 weekend at the same venue.

Two Circle records have been broken this year - for the first time since it was awarded there has been a dead heat for the Circle Shield by Joe Edwards and John Rundle - also by great exertions on the part of all members we have completed 12 folios. The 12 slides forwarded to the A.G.M. are the work of no less than 10 members.

1981 will be an important year for Circle 34 when we issue our 200th folio and later in the year our 20th birthday. Tony McDade, who was a founder member, has very kindly agreed to judge folio 200.

---

OBITUARY

Dr. R.F. Jayne

Circle 31 has suffered an irreparable loss in the death of Dr. Jayne who died on the 3rd October 1980. His beautiful slides, scintillating note book entries and his sense of humour were a joy to the Circle for more than a quarter of a century. More than three hundred and twenty folios have now gone since Doc. joined the Folio No.1, and he never once missed putting in a slide. Even when away for several months on holiday in New Zealand he left enough slides to ensure that this fine record would be unbroken.

Before joining Circle 31 "Doc" was secretary of a print circle, so he must have been one of the oldest members of the U.P.P.

When he retired from medical practice he went to live in Scotland amongst the mountains he loved, and his pictures of Scottish scenes were unsurpassed in beauty and variety. He was also a fine gardener, with a specialised knowledge of rhododendrons and alpine flowers, his lectures on these subjects illustrated by his superb slides, entranced his audiences.

Every year he issued an open invitation to any members of the circle on holiday within reach of his home on the shores of Loch Etive to visit him, and many members have taken advantage of his invitation, and been given a hearty welcome by "Doc." and Mrs. Jayne, to whom our sympathy goes out in her loss. She was a real partner in his many interests and enthusiasms.

We shall sorely miss a great friend and a fine photographer.

Cliff Barnes, Circle 31

LETTERS TO THE EDITOR

Sir,

I refer to the letter from "Disgusted" of Tunbridge Wells - in your summer 1980 issue.

Sex again rears its ugly head!

Might I make the point that 'man' embraces woman ! ?

Do or Dai

Aberdare

=====

Ralph,

For some years my camera, and those of my clubmates, have been repaired by a long-established firm just round the corner from where I work in London.

The charges are essentially trade rates, and a little arm twisting gives an excellent service.

After take-over and business problems, Siegi Kobler has re-opened on his own account. He will be happy to extend his excellent service to U.P.P. members. U.P.P. will get a percentage on total U.P.P. sales. So if you need photographic repairs try, London Camera Repair Centre, 174 Finchley Road, London N.W.3 6BP. You must mention U.P.P. to ensure that we get something for U.P.P. funds. You will get a cheaper, rapid service.

'Phone 794.1889

Bill Armstrong.

=====

Roland Jonas has asked me to publish the following letter. I understand it contains a message for many members !

Dear Mr. Jonas,

My sincere apologies for not sending you my subscription before now and in spite of your reminders. I have no excuse because it is due to my laziness and forgetfulness and this becomes discourteous to you which is unpardonable in view of the work which you have done for U.P.P.

I enclose my current subscription of £2.00. I was thinking of sending you next years as well and it occurred to me that might involve you in more inconvenience therefore I will make every effort to send them to you immediately on receipt of the A.G.M. Agenda etc. I am enclosing some stamps to cover your postage to me, the funds should not have to bear the cost of my ineptitude in this matter.

Many thanks for your forbearance and again my apologies.

=====

CONGRATULATIONS

The following have been awarded by the R.P.S.

A.R.P.S. - Arnold Hubbard, Circle 8, Bert Snell Circle 8, Anthea Cove Circle 10  
David Brookes Circle 11.

L.R.P.S. - J.A.Long Circle 1/5, Noel Frith, Circle 22 and 14.

David Dent A.R.P.S. Circle 10 and Tonbridge Camera Club has had his Print 'Stepping Stones' accepted by the R.P.S. for their 'Ting' Collection.

1979/1980 COUNCIL MEMBERS

|                                      |   |
|--------------------------------------|---|
| PRESIDENT                            | H.G. Robson, 23 Spring Terrace,<br>North Shields, Northumberland.   |
| HON. GEN. SECRETARY                  | Mrs. C.M. Jones, 21 Madeira Road,<br>Palmer's Green, London N.13.   |
| HON. TREASURER                       | R.P. Jonas, A.R.P.S. Cranworth<br>Summerhouse Road, Godalming, Surrey   |
| VICE PRESIDENTS                      | S. Berg, A.R.P.S. 68 Mowbray Road,<br>Edgware, Middlesex.<br><br>I.W. Platt, F.R.P.S. 8 St. Stephens Street<br>Worcester.                     |
| PAST PRESIDENT                       | R. Farrand F.R.P.S.   |
| REP. OF CIRCLE SECRETARIES           | E. Haycock, 178 Park Street Lane,<br>Park Street, St. Albans.<br><br>R.E.A. Jones, A.R.P.S. 21 Madeira Road,<br>Palmer's Green, N.13.         |
| FOLIO CIRCULATION SEC.               | E.G. Bowley, 19 Lower Church Lane,<br>Farnham, Surrey   |
| PUBLICITY & RECRUITING<br>SECRETARY. | A. Cunnew, 203 Lynton Road, Harrow<br>Middlesex.  |
| EXHIBITION SECRETARY                 | M.B. Williams, 27 Buckingham Way,<br>Wallington, Surrey (Prints)<br><br>R.C. Scott, 12 Holliesfield, Cromer Street,<br>London W.C.1. (Slides) |
| REP. OF ORDINARY MEMBERS             | Miss M. Rosomund, 24 Wetherby Drive<br>Mexborough, Yorks.<br><br>R.C. Scott   |
| EDITOR OF 'LITTLE MAN'               | R.O. Couchman L.R.P.S. 179 Wilson Avenue<br>Rochester, Kent.  |



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                                   | 0270.57142  |
| 6       | F.A.Challinor   |             |
| 7       | A. Greenslade, 35 Patching Hall Lane, Chelmsford, Essex                             | 0245.54513  |
| 8       | F.W.James, 21 Geneva Close, Worcester   | 0905.51044  |
| 9       | D. Campbell, 21 High Overton St., Netherburn, Larkhill, Strathclyde                 |             |
| 10      | L. Holman, 24 Felstead Road, Grimsby, South Humberside.                             |             |
| 11      | J. Dolan, 25 St. Margarets Road, Stanstead Abbots, Herts.                           |             |
| 12      | J. Farley ARPS, 12 Alexandra Road, Gloucester                                       | 0462.20953  |
| 14      | R.E.A.Jones ARPS, 21 Madeira Road, Palmers Green, N.13                              | 01.886.7071 |
| 16      | Dr.P.Keates, 10 Hollyshaw Grove, Leeds 15   | 0532.645257 |
| 17      | R.N.Almond, 49 Cleveland Avenue, Newby, Scarborough                                 | 0723.4460   |
| 18      | A.J.Bignell, 13 Heston Avenue, Patcham, Brighton                                    |             |
| 20      | H.Buck, 2 Linkside, Seascale, Cumbria   |             |
| 21      | C.J.Hopkins, 41 Mogg Street, Bristol  |             |
| 22      | A.C.Wood, 37 Bredon Grove, Gt. Malvern, Worcs.                                      | 06845.63299 |
| 23      | Miss J. Crosbie, 1 Glebe Place, Hawick, Roxburghshire                               |             |
| 24      | Dr. Most FRPS. 34 Penwood Heights, Burghclere, Nr.Newbury                           | 0635.253068 |
| 26      | P.M.Antrobus, 40 Brookhurst Court, Beverley Road, Leamington Spa.                   | 0926.34228  |
| 27      | A.J.Williams, 54 High Street, Whittlebury, Towcester, Northants                     |             |
| 28      | E. Haycock, 178 Park St. Lane, Park Street, St. Albans                              |             |
| 29      | B. Hirschfield LRPS. 13 Bishops Road, Eynesbury, St. Neots, Huntingdon.             |             |
| 30      | V.P.Davies, ARPS. Blue Cedar, Love Lane, Petersfield,                               | 0730.3436   |
| 31      | G.C.Barnes 2 Granville Road, Timperley, Altringham.                                 |             |
| 32      | P. Johnson, 3 Moseley Court, Yardley Wood Road, Moseley, B'Ham                      |             |
| 33      | J. Williamson, c/o Unsworth Kneps Farm, River Road, Thornton Cleveleys<br>Blackpool |             |
| 34      | Dr.P.A.A. Wainwright, Four Winds, Springpool, Winstanley, Wigan                     | 0942.82554  |
| 35      | J. Shirley, 31 Detton Ford Road, Bartley Green, Birmingham                          | 0214776580  |
| 36      | R.O.Couchman, LRPS. 179 Wilson Avenue, Rochester Kent                               | 0634.45769  |
| NHCC1   | D.K.Martin, Tram-y-Glyn, Llanblethian, Cowbridge, Glam.                             | 04463.2425  |
| NHCC2   | B. Pepper 102 Racecourse Road, Swinton, Nr. Mexborough, Yorks                       |             |
| A/Aust. | P.A.Blow, 33 Findhorn Place, Troon, Ayrshire  | 0292.315426 |

ANNUAL COMPETITION 1980

Judges: Marjorie Marshall A.R.P.S.  
Dennis Mickleburgh A.R.P.S.  
Derek Rodway F.R.P.S. (Natural History)

AWARDS

LEIGHTON HERDSON TROPHY: 'Foot Down' Eddie Wren - Circle 34

SMALL PRINTS: Best Entry 'Rising Mist' Dr. F. Sandy - Circle 30

LARGE PRINTS: Best Entry 'Street Light' H. Buck - Circle 20

joint runners-up 'Rachel in Red' Mrs. J. Hawkins - Circle 4  
'Venice 2' J. Farley - Circle 12

TRANSPARENCIES: Best Entry 'Foot Down' Eddie Wren - Circle 34

GOLD STAR CIRCLE, Prints Circle 29 (Small Prints)  
(Best large print panel 2/25)

GOLD STAR CIRCLE, Transparencies Circle 32

GLEN VASE for best natural history slide: "Scarce Copper" E.H. Ware NHCC 1

CERTIFICATES AND COMMENDATIONS

Small Print Circles:

| <u>CIRCLE</u> | <u>TITLE</u>                     | <u>ENTRANT</u>         | <u>AWARD</u> |
|---------------|----------------------------------|------------------------|--------------|
| 1/5           | Dago                             | V.J. Croucher          | Cert.        |
| 7             | Frosty Leaves                    | G.T. Hodgson           | Cert         |
| 9             | Waiting                          | B.W. Baker             | Cert         |
| 17            | -                                | S. Kendel              | GERT         |
| 21            | Lighthouse                       | J. Howard              | CERT         |
| 29            | Three little kittens<br>Contrast | J. Hinman<br>J. Hinman | CERT<br>H.C. |
| 30            | Rising Mist                      | Dr. F. Sandy           | Cert         |

Large Print Circles:

|          |   |   |                        |
|----------|---|---|------------------------|
| 2/25     | Frozen Reservoir<br>Storm on Motorway<br>Winter Station<br>Eider Duck | A. Emond<br>V. Piddington<br>A. Emond<br>A.F. Elliott | Cert<br>HC<br>HC<br>HC |
| 3        | The car ferry   | B. Honey  | Cert                   |
| 4 colour | Rachel in Red<br>Service completed                                    | Mrs. J. Hawkins<br>A.F. Harrison                      | Cert<br>HC             |
| 6        | The Estuary   | W. Browne   | Cert                   |
| 8        | Young Idealist  | L. McLean   | Cert                   |

| <u>CIRCLE</u> | <u>TITLE</u>                            | <u>ENTRANT</u>          | <u>AWARD</u> |
|---------------|---|-------------------------|--------------|
| 10            | Thames at Marlow<br>Pennies from Heaven | P.Stevens<br>D. Dent    | Cert<br>HC   |
| 11            | Canoeist reading the river              | P.Keates                | Cert         |
| 12            | Venice 2<br>High Alter, Lichfield       | J.Farley<br>J.Farley    | Cert<br>HC   |
| 14            | Mrs, Ivy Marshall                       | R.E.A.Jones             | Cert         |
| 16.           | Right on Target<br>Now or never         | P.Keates<br>B.Dandridge | Cert<br>HC   |
| 18            | Survival                                | Mrs.P.Wallace           | Cert         |
| 20            | Street Light                            | H. Buck                 | Cert         |
| 22            | In a mountain stream<br>Caught fishing  | A.C.Wood<br>A.C.Wood    | Cert<br>HC   |
| 26            | Bob                                     | J.E.Berry               | Cert         |
| A/Aust.       | Coastal Scenery                         | A. Hartup               | Cert         |

Transparencies

|    |   |   |                  |
|----|---|---|------------------|
| 23 | Canyon Sentinel<br>The abandondd plough         | R.Taylor<br>A.Willcocks                     | Cert<br>HC       |
| 27 | Get in line there                               | Mona Hedzoy                                 | Cert             |
| 28 | Bosham  | Betty Underwood                             | Cert             |
| 31 | Woodland path<br>Catching the breeze            | C.S.Johnson<br>K.R.Cope                     | Cert<br>HC       |
| 32 | Evening Approach<br>The pink house<br>Slow Brew | R.C.Scott<br><del>B.Hall</del><br>P.Johnson | Cert<br>HC<br>HC |
| 33 | Haberly valley<br>The Spectator                 | Louisa Worley<br>R.E.B.Reed                 | Cert<br>HC       |
| 34 | Foot Down<br>Christmas shopping<br>Derwentwater | Eddie Wren<br>R.Meeke<br>J.Swann            | Cert<br>HC<br>HC |
| 35 | Newsy<br>Ploughing                              | Eric Ball<br>Eric B.11                      | Cert<br>HC       |
| 36 | Down in the forest<br>A winter blooming         | Mavis Ferguson<br>Mavis Ferguson            | Cert<br>HC       |

Natural History

|       |  |   |                  |
|-------|--|---|------------------|
| NHCC1 | Scarce Copper<br>Rove Beetle<br>Grey Plover              | E.H.Ware<br>D.K.H.Martin FRPS<br>A.Healey | Cert<br>HC<br>HC |
| NHCC2 | Dytiscus Larva and prey<br>Crab Spider<br>Blue Pimpernel | Idris Bowen<br>N.A. Callow<br>"           | Cert<br>HC<br>HC |

Minutes of Circle Secretaries Meeting held on 20th September, 1980

Roll Call: The following circles were represented:

|      |    |    |    |
|------|----|----|----|
| 1    | 10 | 24 | 33 |
| 2/25 | 11 | 26 | 34 |
| 3    | 12 | 27 | 36 |
| 6    | 14 | 28 |    |
| 7    | 21 | 29 |    |
| 8    | 23 | 32 |    |

The minutes of the last meeting were taken as a true record and adopted.

It was agreed that along with the name and address of Circle Secretaries the telephone number should also be published in the Little Man.

The Secretary of Circle 10 raised the question of the names on trophies saying that they were not always correctly engraved. The Exhibition Secretary informed the meeting that the names were taken from the lists sent by the Secretaries when forwarding the Gold Label entries, therefore, he asked all Secretaries to be more careful when completing these forms.

Mr. Scott raised the point that the name of a slide is often abbreviated on the forms sent through, and he would like attention paid to this point in the future, then all the slides will have their complete title stated.

Several suggestions were made in connection with the Golden Jubilee Celebrations but all were deferred for general discussion at the A.G.M.

The meeting closed at 3.30 p.m.

=====

UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

GOLDEN JUBILEE DAY

19th SEPTEMBER 1981

Full and details programme of events covering the whole day will be forwarded as soon as it is available. MAKE A NOTE IN YOUR DIARY

UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

Minutes of the Annual General Meeting held at the City University, London, on 20th September, 1980.

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

Minutes: The Minutes of the last meeting have been circulated and it was proposed by Mr. I. Platt that they be adopted as a true record, this was seconded by Miss M. Rosamund.

Apologies for absence were received from Mr. S. Berg, Vice President.

President's Address: He was pleased, once again, to see so many members attending and he understood that there were even more who were coming along later for the dinner. He welcomed Mr. Couchman and hoped he was able to recruit the "quislings" he had asked for.

He thanked Mr. Williams and Mr. Scott for the great amount of work they had done in getting the exhibition judged and shown, and for organising the Gold Label Slide show. He thanked Mr. Towells for once again helping with the organisation of the London University.

Mr. Robson thanked Mr. Eves for arranging the studio session at the Camera Club, once again this was a very successful occasion.

Report of the Hon. Gen. Secretary: Mrs. Jones asked Circle Secretaries to report to either a Council Member or Editor of Little Man any distinctions received within their Circles as U.P.P. would very much like to acknowledge these. It was reported that Mr. Noel Frith of Circle 14 had obtained his L.R.P.S. He was congratulated on this achievement.

Mrs. Jones welcomed all new members and Secretaries, especially Mr. Paul Johnson, Secretary of Circle 32, who is possibly the youngest Secretary we have at 22.

Once again Mrs. Jones had received a request for the A.G.M. to be held outside London. A very lengthy discussion followed as to the virtues of this. It was finally agreed that the Golden Jubilee A.G.M. would be held at the City University, and the possibility of another venue would be looked into. It was felt that if another venue was sought then the officers organising the A.G.M. would have to be changed as it would be impossible for them to arrange this.

Circle 16 wishes to include colour prints as well as monochrome in the future, and Circle 17 would like to be officially known as Monochrome only.

Report of the Hon. Treasurer: The statement of account as at 30th June, 1980 had been distributed and it was proposed by Mr. Stanforth, and seconded by Mr. E. Haycock that these be adopted.

Election of Officers and Council for 1980/81

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

Golden Jubilee Programme

Dr. Most of Circle 24 suggested that the Golden Jubilee took the form of a full days programme commencing at approximately 11.00 a.m. and to include three lectures during the day, these being chosen very carefully to cover all tastes. Lunch and dinner should be made available at the Univesity. Dr. Most volunteered to suggest lecturers and forward a programme for the Council to consider. This suggestion was put to the meeting, it was seconded by Mr. Ian Platt and carried unanimously. This therefore, supersedes all other suggestions.

A discussion followed regarding a Sunday rally and overnight accommodation and it was felt that a questionnaire should be sent out to all members to get their feelings on this point.

Roll Call:

|      |   |        |    |    |   |             |   |   |
|------|---|--------|----|----|---|-------------|---|---|
| 1/5  | - | 6      | 16 | -  | 1 | 31          | - | 3 |
| 2/25 | - | 6      | 17 | -- | 1 | 32          | - | 5 |
| 3    | - | 6      | 18 | -- | 1 | 33          | - | 2 |
| 4    | - | 2      | 20 | -  | 2 | 34          | - | 3 |
| 6    | - | 7      | 21 | -  | 2 | 35          | - | 3 |
| 7    | - | 3      | 22 | -  | 3 | 36          | - | 8 |
| 8    | - | 4      | 23 | -  | 6 |             |   |   |
| 9    | - | 1      | 24 | -  | 2 | Anglo/Aust. |   | 3 |
| 10   | - | 8      | 26 | -  | 3 |             |   |   |
| 11   | - | 6      | 27 | -  | 3 |             |   |   |
| 12   | - | 3      | 28 | -  | 1 |             |   |   |
| 14   | - | 11 *** | 29 | -  | 1 |             |   |   |

UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

Minutes of Council Meeting

held at

St. Brides Institute

on November 22nd 1980

Present: Mr. A. Cunnew                      Mr. S. Berg                      Mr. R. Jones  
          Mr. R. Scott                        Mr. R. Couchman                Mr. E. Haycock  
          Mr. M. Williams                    Mrs. C. Jones                    Mr. I. Platt  
          Mr. R. Jonas

Apologies for absence were received from Mrs. M. Rosmund.

241 - Minutes of the last meeting

The Minutes of the meeting held on May 17th, 1980 were adopted as a true record with the following amendment:

Re: Minutes No. 236/Paragraph 2 - It was recorded that U.P.P. would not cancel membership of the Central Association but that they would no longer participate in the annual exhibition.

242 - Matters arising from these Minutes

Minute No. 238/Paragraph 2 - Mr. Williams had, in fact, stood for re-election as Exhibition Secretary and had been duly elected.

243 - Report of the Hon. Gen. Secretary

All items which Mrs. Jones had to report on would be covered in the arrangements for the Golden Jubilee.

244 - Report of the Hon. Treasurer

Mr. Jonas reported that the financial position at present was sound, but that the price of the large boxes had increased to £10 each. He also reported that he had reverted to asking for canvas webbing straps to be fitted on the boxes as the anylon ones, which had been used recently, had not proved satisfactory. He asked that if a Circle had boxes in circulation and the nylon straps had deteriorated, perhaps a member could try and repair the straps. This would be greatly appreciated.

245 - Report of Recruiting and Publicity Secretary

Membership was fairly healthy at the moment, there were vacancies in several circles, but applications for membership were arriving at regular intervals.

With reference to the article in the Amateur Photographer to celebrate Golden Jubilee, originally Mr & Mrs. Burton were going to contribute this article but circumstances prevented them from doing so. It was decided that perhaps Mr. Jonas, as the longest member of U.P.P. on the Council, should write this. Mr. Jonas, Mr. Couchman and Mr. Cunnew would liaise with each other over the production of this item.

There was a discussion as to the kind of publicity U.P.P. would seek in the future and Council agreed that any publicity to be embarked on by any member should at first be seen by at least one member of the Council.

246 - Report of Exhibition Secretary

Mr. Williams thanked all concerned for the help he received at the time of the A.G.M. in the hanging of the exhibition. He had received a request that the titles of the prints should be exhibited. This he will be prepared to do in the future.

247 -- Report from the Editor of "Little Man"

Mr. Couchman had completed the magazine and it was passed on for preparation.

248 - Arrangement for Golden Jubilee Year

Mrs. Jones had received, as promised, full details of the suggested programme for the day of the A.G.M. Details of this had been circulated to all members of Council. A lengthy discussion ensued and it was finally decided that this suggested programme should go ahead with minor adjustments.

Mr. Ian Platt offered to host the day, and this offer was accepted with thanks.

It was agreed that for this one year the Camera Club session should be cancelled as the programme was timed to commence at 10.30 and there would not be time to include this item.

Mr. Platt offered to liaise with Dr. Most in making the arrangements final for the day.

Members of Council would like to thank all members of U.P.P. who kindly submitted suggestions for lecturers for the A.G.M. with particular reference to Dr. Most of Circle 24, who had gone to a great deal of trouble in detailing a suggested full days programme.

Council would go ahead with arrangements for a buffet lunch, and dinner, at the City University. The confirmed date of the A.G.M. was 19th September 1981.

249 - To set a date for the next Council Meeting

The dates for the following Council Meetings were set for May 16th, 1981 and November 21st, 1981.