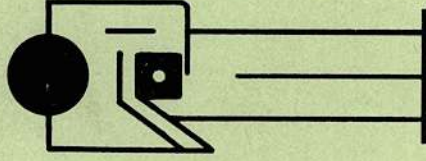


The Little Man



The official magazine
of

UNITED PHOTOGRAPHIC POSTFOLIOS
OF GREAT BRITAIN

SUMMER 1981

EDITORIAL

In producing the Little Man the most difficult part of my task is deciding what to include in the Editor's Notes. Do you wish to know about the frustrations met along the line? Or do you prefer to hear about the joys and pleasure experienced by your Editor when a superb article arrives unexpectedly?

About four weeks before the dead-line date for publication the "In" file was empty, including the Circle Notes section. Some hastily produced Post Cards and a number of begging 'phone calls altered the situation dramatically. Articles appeared from all quarters and for the first time since I have been Editor I have had a surplus of material. So, if your article is not included in this issue please forgive me. Postage and sheer weight of work and numbers demands some limitations. I can assure you your piece was most welcome and will certainly be used in a future edition.

I must thank, on your behalf, all those who supplied items. Especially my good friends, "The Old Faithfuls", John Murdoch, Ian Platt, Cliff Barnes, Glyn John and Syd Champion who responded to my cry for help with alacrity. A surprise item from Brian Snowball was most welcome. Jack Farley's article was 'lifted' straight out of Circle 12's Note Book. I am sure many items could be passed on from the Note Books if only the Secretaries would take the trouble to pass them on to the Editor. If they interest 12-20 members I am sure they would be most appreciated by the remaining 480!

We still need articles for the Winter Edition, especially in the Regional Roundabout section. Why not write about your area? Scotland has been neglected so far also the eastern counties. We pine for another industrial area article on the lines of the recent Birmingham example by J.J. Brady.

Will Secretaries drop me a line when their members have been honoured in some way for inclusion in the 'Congratulations' column.

I trust you will all find time to have a word with me at the A.G.M. Praise, suggestions and criticisms are all welcome. I shall be wearing an Identity Badge so you have no excuse to pass me by.

Press date for the Winter Edition is 1st September, 1981.

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DRY ROT

by John Murdoch, Circle 18

New Readers Begin Here (Old readers turn quickly to the next article).

The short review of the photographic potentialities of the Lake District in the last issue of this magazine produced such a wave of apathy that your Editor suggested a continuation on the not unreasonable though improbable grounds that if this was not forthcoming, the space might be filled with something even worse. Unfortunately, the scribe is restricted to his or her subject matter by the fact that the readers are drawn from the ranks of Serious Amateur Photographers, or SAPS as they are known in the trade, although it must be admitted that the visual evidence to support this presumption is sometimes sadly lacking. In consequence, it might be useful to contribute a few words relating to the selection of a suitable camera for use in the particular lunacy in which it is desired to indulge. It should be noted that the designations 'hobby' or 'leisure' activity' have been used in the subsequent text in preference to the more modern and succinct 'non-pecuniary time expenditure function'.

It has been noted over a period of years that the most popular leisure activity of visitors to the Lake District is that of sitting in the car, listening to the radio while studying the News of the World, or on weekdays the 'Sun'. No special photographic equipment is therefore really necessary and it will suffice to say that the ability to endure the combined audio-visual assault on the senses does not say a great deal for the content of either medium.

Of the remaining activities in the area, that of walking attracts the most devotees. Here the choice of equipment is widest and this is not the time and place to voice a nagging belief that the greater the complexity and versatility of modern cameras, the worse the quality of the results seems to become. A late and much lamented friend used to look with disdain on anything more portable than a half-plate stand camera: his views on 35 mm amounted to sheer loathing. What he would have said about 110 is anyone's guess, but at least the quality of the prints he produced was absolutely superb. When you come to weigh up, literally, the bulk and mass of a 35 mm SLR with a couple of spare lenses, maybe there wasn't so much more involved in carrying the half-plate outfit. At least it had the advantage that you composed the picture BEFORE you released the shutter.

Of course, these general remarks apply mainly to the sort of path walking where even school teachers with parties may walk in comparative safety. Start to go high, and the accent is on lightness and compactness of equipment. It is a matter of regret that cameras like the Super Ikonta 531 have long vanished from the lists and those of us fortunate to own them must wonder why. The negative size of 4.5 x 6 cms (16 on 120) is big enough to ensure reasonable quality on a 20" x 16" print, while the camera itself slips unobtrusively into a pocket, out of the way even in the most desperate situations. Come to think of it, why must present day lenses be so massive? Necessity or pandering to egotism? For egotism has many facets: many years ago the A.P. published a letter which started 'Dear Sir, Not all of my negatives are perfect.....'

Another popular sport in this area, as indeed in all mountain regions is that of mountaineering. This is a very sociable sport and is usually indulged in by parties of up to about four. A suitable piece of vertical or near vertical rock is found and the party then try to get to the top of it by fair means or pitons. The fact that there is usually a much easier way up does not deter them. It is highly sociable because each member of the team ties him (or her)self on to a common rope so that if one falls off, all the others come too. By careful selection of the rock face, almost any desired impact velocity may be attained. Sometimes the climbers succeed in getting to the top without mishap and then go down and write glowing and not strictly accurate accounts of their prowess in various visitors books. It is not a pastime which encourages the use of bulky equipment; the necessity of taking spare rope, pitons, hammers, ice axes, carabiners and perhaps a couple of sticks of explosives to enlarge inadequate hand holds leave little room for anything much bigger or difficult to operate than a 'compact' camera. But then you can't have everything.

Of recent years, there has been a great increase in the hobby of bird watching, encouraged perhaps by the proliferation of television programmes such as 'The World About Us' and 'Wild Life on One' and perhaps by the ready availability of long and ultra-long focal length lenses. One of the foremost local exponents of the art has been known to screw a 36" ex-Government lens on to his 16 mm Bolex and bolt the whole assembly on to the floor of his estate car, thus providing a firm support and a ready made hide at the same time. The newcomer to the hobby may look for such rare species as the wooden skua, the gillemot or safety razor bill, the blowin, a near relative to the puffin, the pickled herring gull, the good tern, usually seen in pairs and many others. It should be noted, however, that some of the rarer species are protected and special permission is required to photograph them.

Finally, there are water sports of various kinds, which so far as this area is concerned, often merely involves walking to the bus. Water skiing is, of course, very popular: there is evidence both from UPP prints and others that some, if not all of the lakes have very pronounced sloping surfaces which may account for this popularity. However, even the most aberrated tourist is unlikely to attempt to water-ski and take photographs at the same time, so no recommendations on a suitable camera can be made in this instance.

As a final note, I have just been presented with an all-metal Zeiss Ikon Box Tengor with F/11 Frontar Lens, 16 on 120, audio-visual shutter (it grates when operated). Want to bet that used within its limits it won't turn out pictures as good as some of the infinitely more expensive point and press versions. After all, THAT, in essence is what it is.

"ROLAND - WE THANK YOU"

by Stanley Berg A.R.P.S.
Vice President.

The year 1981 will be a notable year in the history of the U.P.P. on two counts. One, it is the Club's Jubilee Year and two, it will see the first change in treasurership for 31 years. That's right - 31 years ! Regrettably for us all, Roland Jonas has decided that this is the year he will retire from club 'active service', and no one can deny his entitlement to shed the cloak of responsibility he has valiantly worn for so long, having served on Council since 1946.

The summer '79 issue of "Little Man" contained, in the UPPER crust series the review of our Hon. Treasurer, Roland P. Jonas A.R.P.S. That review as is customary in this series was written by the 'subject' himself, which enabled Roland to hide behind his natural modesty and camouflage the true extent of his outstanding service to U.P.P.

Only those who have had the privilege of working with Roland on Council, over a long period of time, can fully appreciate the incredible amount of time and effort, over an ever widening span of activities, that he has willingly and devotedly given to the club. Classifying Roland merely as Treasurer is tantamount to classifying Winston Churchill as having been an M.P.

Roland, over the years at the same time as being our Treasurer, has also been Stock-Keeper, Purchasing Officer, C.A.Exhibition Secretary and Selector, A.G.M. Organiser, Catering Officer, Editor of 'Little Man' (for a total of 9 years), Circle Secretary (22 years) and General Mentor and doubtless more besides. Whenever a crisis arose or an important office fell vacant, it would be Roland who would quietly step into the breach, ostensibly as a temporary measure but which all too often lasted some considerable time before a 'volunteer' could be pressed into service! It is no exaggeration to say that on many occasions Roland virtually was U.P.P.

At this point I think we should also bear in mind the debt owed to Roland's wife Margaret who has so kindly sacrificed so much time she may have otherwise shared with him but for his devotion to his U.P.P. activities.

I am confident that you want him to know now only how deeply we appreciate his endeavours on our behalf, but that they will be long remembered and that you will join with me in saying,

"ROLAND - WE THANK YOU"

C O N G R A T U L A T I O N S

Congratulations to the following members who have been honoured.

F.R.P.S.	Hugh Milsom, Circle 11
A.R.P.S.	Ted Kempzell Circle 11 (Second Award)
L.R.P.S.	W.F. (Bill) Brown Circle 6
	Les McLean, Circle 8
E.FIAP	L.R.Hollingworth, Circle 36
A.FIAP	Ralph Couchman Circle 36

Your Editor has been asked to include the following:-

Congratulations to Ralph Couchman, Circle 36 who has had his transparency "THE SCAVENGER" selected by the Royal Photographic Society for inclusion in their permanent collection.

U.P.P.

GOLDEN JUBILEE

Day Event

A special event is being organised, at popular request, to mark this important anniversary, on

SATURDAY 19th SEPTEMBER, 1981

at

CITY UNIVERSITY, LONDON

TIMETABLE

10.00 a.m.	Doors Open
10.30 a.m.	Morning Coffee
11.00 a.m.	PRINT LECTURE by JOAN WAKELIN, FRPS
12.45 p.m.	Lunch
2.00 p.m.	SLIDE LECTURE by DEREK RODWAY, FRPS
3.15 p.m.	Annual General Meeting & Presentation of Awards
4.30 p.m.	Tea
5.15 p.m.	Projection of Gold Label slides
6.30 p.m.	Dinner
8.00 p.m.	AUDIO-VISUAL Presentation by PETER & IRENE CLARKE

BE SURE NOT TO MISS THIS SUPER DAY

MEET THE UPPER CRUST

Arthur Cunnew
Recruiting and Publicity Secretary

My photographic interest first began in 1945. At the end of the war my regiment was moved from the Scheldt to Hamburg for guard duties, which for me, consisted of two twenty-four hour guards each week, the remainder of the time I was free. Across the sportsplatz from where I was billeted was a school of photography that had been taken over by the forces as a photographic centre for the troops. A fellow member of my section, who was a professional photographer before he was called up for service, used to visit this centre every day and he asked me if I was interested. Little did I know then that this visit was the beginning of years of pleasure from photography.

The school was equipped with a darkroom, developing room, and a print mounting and finishing room in the basement, and a lecture room and studio on the ground floor. All the equipment necessary was there, enlargers, processing facilities, plenty of studio lights, etc., in fact anything that was needed was there. Just one thing was missing, I did not have a camera, this matter was put right by a visit to the local black market where I obtained a 9 cm x 12 cm plate camera with a double extension bellows and a film pack adaptor for the then regular currency of cigarettes. This then was my introduction to photography, needless to say the bug hit me and I spent all my spare time either in the building or around the streets of Hamburg taking pictures, as far as the supply of films would allow. This lasted from May until the following January when I was demobbed.

Now the day of reckoning had come, back home with no equipment apart from my camera, and with everything either in short supply or unobtainable, it was an entirely different position. Everyone was in the transitional stage of getting back to civilian life after five years of hectic war. Money, too, was in short supply so trying to buy almost non-existent photographic equipment with an almost empty pocket was a problem. My photographic friend in the army had shown me how to make an enlarger using the camera as the foundation for it. This then was my number one priority. A wooden box was made to which the camera was fitted, a light was fitted into the box, the negative was placed in the focal plane of the camera by means of two cleaned off plates placed in the film pack adaptor and then slid into the grooves of the camera back. Two hooks were screwed into the kitchen ceiling about two feet apart and a piece of rope fixed to the end of the box, taken up over the first hook, across to the second hook then down. A flat iron and a four pound weight were fixed to the other end of the rope to act as a counter weight. The size of the enlargement was determined by raising the box and lowering the counter weight, a feat in itself to get right. Focussing was by means of the camera bellows. Heath Robinson himself would have been proud of this gadget. Obviously there were many, many problems in using this primitive equipment, but finding a way out of these problems taught me quite a lot. Looking back on it now is laughable but I did have an enlarger of sorts and I was learning very fast.

The next stage in my photographic career were the weekly visits of Si, an uncle of Edna's, who called round for a chat every Sunday. While the ladies were playing cards, Si and I would talk photography. Each week we would talk about one subject only and fully discuss and explore it. The following week it would be another subject entirely but for that day we would keep our discussions within the confines of that subject. Maybe you are thinking how could we talk about just one subject for a whole afternoon, with Si. That was easy, he had a very extensive knowledge of photography.

that extended back to the days of wet plates and collodian, when the speeds of films were measured in H and D. The photographers of those days really studied their subject, witness the fabulous photographs taken under these very primitive conditions.

By now my pictures were improving with the help from Si and the weekly talks. I was taking better pictures both from a technical and asthetical point of view. I remember Si had some very strong views on composition almost a dirty word today, but with his knowledge behind me, I was doing quite well. By now, I had obtained an enlarger and was sending prints to open exhibitions and also submitting pictures through my local club for monthly and federation competitions.

In 1959 seeing an advertisement for U.P.P. I wrote to the then Recruiting Secretary, Muriel Rosamond and obtained details. On joining I was placed in Circle 14. Unfortunately Circle 14 at that time was not the happy circle that it is today - we were down to 9 members - with a very erratic supply of boxes that could either arrive out of the blue after waiting for months, or one could arrive just as you had posted the previous one. Not a very satisfactory state of affairs, no doubt, because I was the one to do the complaining about the erratic arrival of boxes I was asked to take over as Secretary, which I did in December 1962.

Problem number one was how to get the Circle on an even keel and working properly again. Many letters were written and with the help of Muriel and later, the late Norman Lockhead, that wonderful character from Scotland who had succeeded her, we gradually got more members but the real success of the circle came when members began recruiting their friends and we grew into what must be the happiest Circle in U.P.P. The roll call at the A.G.M. each year shows how successful we became and we are proud of the fact that we usually have the top turn out, far different from the early days when I was the only representative of the circle to turn up.

I was elected on the Council in 1967 and spent three years from 1969 as Exhibition Secretary. I was also connected with other photographic organisations in an official capacity, getting involved to the extent of not having enough time for my own work in the darkroom. Things came to a head when I developed eye trouble and I could not see clearly enough to add up the voting totals each month and found it very difficult to carry on. It was then that Roy Jones came to the rescue and I stepped down to enjoy taking photographs again.

A couple of years ago the Recruiting Secretary retired and having recovered from my eye trouble I agreed to fill the position for the time being.

Having well passed my three score years and ten, I find that I am not able to do the things that I did in the past but I still enjoy taking black and white photographs and get much pleasure from producing a good print with interesting lighting effects. Like Johnnie Walker I am still going strong and looking forward to the future which I hope will last for many years yet for me.

A CASE FOR NON-CONSENSUS JUDGING

By Ian Platt, FRPS, APSA, EFTAP

The various voting systems in use throughout UPP rely upon an averaging-out effect to produce each Folio winning entry, and consensus judging of this kind has been with us photographers for many years.

I recently read an article in the Journal of the Photographic Society of Ireland, in which the author was bemoaning his fate in the hands of the judges. It was written quite amusingly, but the real punch line came at the end when the Editor revealed that it was in fact a reprint of something that had first appeared in the mid 1930's - and he concluded with the comment that little seemed to have changed in the intervening years where this subject was concerned.

But he is wrong. For in at least one aspect of photographic judging (or selection if you prefer) a considerable improvement has gradually been coming in with the introduction of non-consensus judging at many of our major British exhibitions. Many events have a three-person jury, and under a less enlightened selection system it is all too easy to find one selector voting an entry 'IN' only to be overruled by the other two members of the panel with their 'OUT's'.

Those of you who have done any judging at this level will already be aware that there is quite a considerable 'grey area' between awarding a definite IN and an equally definite OUT, and in many instances a vote in favour of an entry may have been marginal in the first place, in which case being overruled by ones two fellow selectors probably would cause you little discomfort. But what happens when a particular picture is regarded by you as being of exceptional merit, and you are still overruled by the other two. Do you just sit silently fuming, or do you speak out and say something?

In fact, what happens at most of the exhibitions that use a non-consensus system, each member of the section panel is able to indicate when he or she especially wants an entry to be accepted, regardless of the choice of the other selectors. A few events go even further and permit non-consensus commendations and medals to be awarded also.

Why is this necessarily a good thing? Three reasons immediately spring to mind, and there are probably others. The first is best illustrated with a true story of a judging I attended as a helper a few years ago. Of the 3-man jury, one was very avant-garde in outlook, another middle of the road traditionalist, and the third was as far to the opposing view as the first was to his, and it soon became apparent from the way in which the selectors indications were being added up that the first man was always voting exactly opposite to the third, and the net result was that the middle man was quite literally selecting the exhibition all by himself - for anything he liked got in and vice-versa. The second reason is a more personal one; but it is my belief that if I have been fortunate enough to be asked to act as a selector, then presumably I was invited because my opinion was valued, and I can see no merit whatsoever in having all my choices for acceptance subject to additional supporting votes from elsewhere. By all means some, but not all. Thirdly, and most importantly, consensus judging precludes bland averaging-out exhibitions where the unusual is often given the boot. The public soon get bored with events that appear to change little from one year to the next, and at least non-consensus judging does permit more variety to be seen - provided, of course, that the selectors don't fail to use their opportunities to insist upon the work that excites them.

As a system it proves very popular with all those that judge using it, and the additional workload imposed upon the organising machiner is quite small.

One final justification for this method is the actual example that occurred when it was first used in the Midland Salon a few years ago. A monochrome print that initially scored just one selector's 'definitely in' vote against two 'out's' (which, of course, under a non-consensus system would have vanished forever) was later viewed at a more leisurely pace when consideration for honours and awards came round, and each time it got promoted into a higher grouping (by all three judges this time) and finally ended up with the Gold Medal for the best print!

About the Author

Ian Platt has judged at 25 International Exhibitions, including the Royal Photographic Society as well as having been invited to Austria in this capacity. He was founder Chairman of the Smethwick International Colour Exhibition, and more recently Chairman of the Midland Salon, during which time the latter event changed from consensus to non-consensus selection.

PRINT QUALITY

by Jack Farley

For consistent results it is essential to pay careful attention to a number of details. If you are measuring a few mls of a concentrated developer it is essential to use a measure which is calibrated for that number - it is useless trying to gauge accurately 10 ml. in a beaker where the first mark represents 25 ml. Always use the same thermometer and if the instructions say the temperature should be 68°F, see that it really is that temperature; a couple of degrees up or down really do make a difference. The fixer should preferably be at the same temperature and certainly any temperature difference needs to be within three degrees F. What is often not appreciated is that any stop-bath or intermediate wash between developer and fixer also needs to be at the same temperature. Some photographers carefully control the temperature of developer and fixer but may use the cold tap in between. This is liable to cause reticulation which may not be so marked as to be recognisable as such, but which will make the picture look more grainy. After fixing, if the film is to be washed in rather cold water, it is best to reduce the temperature gradually, in steps of more than 3°F. After washing, the film should be soaked in a wetting agent (such as Kodak Photoflo 200) and allowed to dry in a dust-free atmosphere. For development times, I personally use those recommended by the manufacturer - I feel they are a good starting point and can be modified if there appears to be a specific need.

In printing, I always take a test-strip across the lightest and darkest areas of the picture. I expect the lightest areas to give me paper-base white in small areas and a deep black in small areas. I choose a paper grade so that I do get these two extremes. Occasional prints may not have this full range if I prefer a restricted range, but these are the exception rather than the rule. My first test strip gives me the basic exposure, but I may do as many as 15 more test areas (not test strips) to check the effect on any difficult or crucial areas of a picture, especially corners which do not want to be a bit lighter than the rest. This makes any printing very low but I think it is better to produce two prints that really are the best I can manage rather than a dozen which I know I could improve. If you really want to get the best out of yourself then I think you have to be prepared to go to that sort of trouble! At any rate, I have to! The print should be developed for the full time recommended by the manufacturer.

Most photographers at some stage have a go at architectural subjects, and they are not easy. Many 'pictorial' photographers decry mere record photography, and I firmly believe that many of the loudest ones are themselves incapable of producing a good record. The problem lies in the contrast between the very bright windows and the very dark oak with which these buildings are usually finished. This difficult combination requires a modification of normal film technique; it is necessary to give extra exposure to cope with the dark areas and retain detail in them, and to curtail development to prevent the build-up of excessive and unmanageable contrast. Converging verticals are, of course, another problem, but if the camera isn't tilted too much, these can be straightened out in the enlarging by tilting the paper on the easel - the enlarger must then be stopped down to ensure sharpness all over. (If the enlarger has a tilting head and tilting lens panel, this is even more efficient and does not need stopping down.)

My architectural pictures are taken on an Olympus OM2 with a shift lens; this is roughly a rising-front (to include more roof and less floor) similar to the principle employed by the old plate cameras. The camera is not tilted, the film plane is kept vertical, and the lens is just moved up, bringing in more ceiling as it loses floor. The film I use is Pan F (50 ASA) and the developer Acuspecial. According to the instructions, Pan F should be exposed at 80 ASA and developed for 12 minutes. Auto exposure on the Olympus might give an exposure of 5 seconds on f/11. I should give 30 seconds on f/11, i.e. about $2\frac{1}{2}$ stops increase in exposure. I should then develop for 9 minutes to reduce the contrast.

I hope these notes will have been of interest to some of you. I am not suggesting that this is how it ought to be done, but merely that this is how I do it, and that this is the best that I can do. I hope that with more experience I shall improve.

SIMPLE TWO-COLOUR SEPARATION

by Bryan C. Snowball

"But I can't make derivatives, I haven't got a darkroom!"

How many people have said that or something like it after viewing some exhibition or having seen a lecture at the Photographic Society? I have got news for you, I do not have a darkroom either; but I do make colour derivatives. And, honestly, they are very simple to produce, my way. Let me explain. As I work only in 35mm. material my working equipment comprises the following: 35mm. Lith Film, a 35mm Developing Tank, Lith Developer, a fixed 1:1 Slide Copier and, of course, a Camera. That is all that is required for the first part of the process.

For the second part you need two projectors - both having the same focal length lens, and a Camera, loaded with Colour Material, in addition some different Coloured Gels.

The process starts by making a 1:1 lith negative from an original colour using the copier on the camera. I use one of the projectors as a light source. After making negatives of several slides, and giving a small variety of exposures to each transparency, I develop in lith developer and fix the film. When dry, cut and mount the best negatives, those having the highest contrast and no light spread. Then copy these - again on lith film - develop and fix as before. You now have a high contrast positive.

Having cut and mounted the positives place one of them in one of the projectors and in the other projector place a matching negative. With the two projectors aimed at the same screen superimpose the two images. Having obtained as perfect an alignment as possible, in front of each lens place a piece of different gelatine. And, lo, "Before your very eyes", you have a simple but effective two-colour tone separation. The action being that the opposing white areas of the lith negative and positive show coloured on the screen, the black areas acting as a mask.

For final recording onto colour film I use either Agfachrome 50L or High Speed Ektachrome B. The camera is on a tripod behind the two projectors and has on it a zoom lens (the 80mm - 200mm is ideal) to enable effective framing or cropping when photographing from the screen. Picture size is not all that important, however, it should be neither too large or too small. Otherwise in the first instance, definition is somewhat lost, while if it is too small it is not at all easy to get a good alignment of the negative and positive.

Apart from using the negative with the positive lith you can always use your original slide in place of one of them. This way some of the detail is retained when the result is viewed on the screen. Alternatively when the results of the neg./pos. shots come to hand from processing, these can be sandwiched, used for bas-reliefs, used as a further mask, projected and colour changed etc. If you try this technique and the bug bites, you will be amazed at the number of permutations the system has. At this point I ought to mention that the best picture to start with should have a good strong outline - silhouettes are ideal.

Whilst derivations are not everybodys idea of photography, the method I have given here affords one the possibility of going into some form of creative approach to ones work without having to go into a darkroom. Although the principal of tone-separation is nothing new, I have yet to see it used or applied in the way I have described - except by my own Photographic Club, Seaham.

Cf CLE 36

An apology from the Editor to member of Circle 36. In the Winter Edition the Circle Notes were deleted at the eleventh hour to make room for a late Obituary.

In this number Circle 35's Notes nicely completed Page 22 and left no room for even a small paragraph.

CIRCLE 30 - A BRIEF HISTORY

by L.F. Hall

Sometime in 1940, during the "phoney war", two UPP circles, 7 and 8, were reformed as a single small print (12 square inches) circle, known as 7/8. The original circles had been one "pictorial" and the other "interest" as they were then classified, so now almost any subject was acceptable and so it has continued.

The Hon. Sec. was "Pilot Heable", a forceful and lovable character - one time a naval gunner, I believe. Whilst I was writing to him explaining that I could not possibly join with a war on my hands, his letter arrived saying "you are now a member; you owe me five bob" (or some such sum). What could I do but surrender to his broadside? I have never regretted it and we became good friends.

During the real war the folios continued to circulate and we never lost a box despite all Adolf Hitler's blitzes on the towns where members lived. The boxes even followed one RAF member around this country and to Ireland and back, after just a few days behind him but always turning up in the end, ever after lying in a dustbin for ten days on one occasion. Postage was then 8 old pence, quickly rising by a whole 25% to 10d. Compare that with today's 143 new pence (at reduced weight too!) an overall increase of 4000%; no wonder some members find it difficult to continue!

I forget when, or why, we were re-numbered Circle 8 and Barbara Wagstaff ("Maggie") took over but at some time after that there was a rumpus for reasons which also escape me now - they were rather trifling anyhow. Sadly, the membership split and I was left in the part which was given yet another number, this time "Circle 30" with "Pilot" as secretary again.

Circle 30 discarded the 12 square inches limitation in favour of the full 7" x 5" available on the mount. Those 12 square inches entries were much more difficult but the best were exquisite in a way that the larger sizes never can be. The more important change, however, was the abolition of voting; we had tried several systems and discussed many more but none seemed wholly just; there was no way of overcoming a poor print's acceptance in an inferior round and a good print's rejection in a superior round. It seemed a nonsense to us, so out went the Gold Labels and the only competitions we allowed ourselves were the occasional set subjects and the circulation of a single negative, one usually capable of several interpretations, from which all must make an entry, thus testing our abilities in pictorial ingenuity more than anything else. Latterly we have dropped even these and only enter a panel of prints for the AGM as a gesture, albeit sometimes scoring a success or two.

Technical and artistic qualities have improved over the years as have the written analysis of those same qualities in the prints (call them "print criticisms" if you will but the word "criticism", like "competition" is not always popular.) Overall, we feel that we have gained much and lost little by not voting, thus giving the lie to competition as an essential incentive to effort. Our photography is basically for personal enjoyment and not for reward.

Annual rallies were a feature of our programmes; the first ones I recall were wartime walks in Epping Forest and on Wimbledon Common. Later, I remember Pilot writing "I shall be in so-and-so's cafe in Winchester at 11 a.m. on Sunday the something-or-other; anyone who cares to join me there will be welcome and that started another sequence of meetings at a variety of venues.

Eventually, one member set an utterly enjoyable precedent by holding "open house" for a slide show and refreshments on the Saturday evening followed by local visits on the Sunday. This set the subsequent pattern until we mostly became too aged (average age now $68\frac{1}{2}$ years) and dispersed to provide or to follow such an energetic schedule. Rallies are great occasions for getting to know and to understand fellow members and they are a splendid unifying factor.

All that apart, the great characteristic of Circle 30 is its friendliness; the notebooks often contain more reference to personal and family matters than to photographic experiences but, when you have been together for twenty to thirty or more years, these are generally interesting and no one complains. My wife and I have made several much valued friendships through the Circle that have already lasted many years and which transcend the boundaries of photography. The monthly notebook is an excellent means of keeping in touch.

So, with a final tribute to our dedicated hard working Honorary Secretary, Vic Davies, who joined in 1951 and took over in 1953 when "Pilot" upped anchors for a sailor's rest, we look forward now to our 500th folio later this year. I am honoured to have taken part of 495 of them in the past 41 years during which we have had only three "honseccs", the present one for nearly 28 years - there's devotion for you!

CIRCLE 31

A LITTLE RETROSPECTION

by Cliff Barnes

We have now issued well over three hundred folios, and on the basis of one per month, this must mean that we are now well into the second quarter century of our existence. And there is at least one member still with us, and very active, who joined us in Folio No. 1. Many people have been awarded an OBE for less loyalty to less worthy causes.

Since its inception the circle has had only two secretaries, the second of which, previously an ordinary member, assumed his duties with Folio No. 88 when secretary No. 1 decided that the time had come to pull up his roots and investigate the blandishments of foreign parts, so he emigrated to Australia. Secretary No. 2, having a much less intrepid nature, still battles on not all that far from the place where he first saw the light, and he spent a nostalgic hour or so the other day looking through the names of members when he first took over, something over twenty years ago. He was not really surprised to find that five of the then members are still with us, for members of this circle are renowned for having their heart in the right place. Of the other members then with us, four died whilst still on the rota, so that accounts for nine of the sixteen members of that day. In other words, less than half of the then members have left us through resignation. The other seven members of those days have drifted away for various good reasons (some only recently) as always must happen, but they have been replaced by new members, several of which are now fast becoming long established members in their own right.

Looking back over the years one recalls several members who followed unusual professions. One member was at one time a President of UPP, who was well known in the medical profession as a pioneer of medical photography, and we were sometimes instructed, and in some cases I fear horrified, by glimpses of some unfortunate's anatomy more or less straight from the operating table, but they were mostly well selected so as not to give me layment nightmares. He also had a distinguished wife who sometimes contributed to the notebook. She had the honour of being made a Dame of the British Empire for her exceptional services to education, and also had the honour of being elected the only female LORD mayor of one of our greatest cities, in a long line of male Lord Mayors who have held office before and since. I understand both our previous member and his wife are happily alive and well.

Then there was Liz Glenn, a plant breeder by profession, who was a member until the day of her tragic death. She was notable for her Natural History slides and her memory is perpetuated in the form of the Glen Vase competed for by the N.H. Circles. As a member of Circle 31 (at the same time as she ran one of the N.H. Circles) she mixed her slides with those of a more general nature but all were of superb quality.

Another member we had spent most of his early life as a rubber planter in Malaya but after he retired to Scotland, he still spent a month every year in Malaya inspecting the rubber plantations for his former company, and acting as a consultant should any growing problems arise, and he always brought back with him magnificent slides of the flora and fauna of tropical forests and views of the scenery and shots of the towns and villages of the Far East. He too, unfortunately, died a few years ago whilst still a member.

We also had a member with a great sense of humour and two obsessions in life. One was his photography and the other his propensity for devouring large quantities of Birds Custard, and we never really found out which was his priority No. 1. It did eventually come to light that he worked for that firm, in the days before T.V. advertising was invented, when it slowly dawned on to some of us that he may have been taking a heaven sent opportunity of increasing the sales and maybe just a little commission on them. But he was well loved by us all and he too died whilst still a member.

And, of course, there was Dr. J yne, who died as recently as last year whilst still a member and whose obituary appeared in the Winter 1980 issue of Little Man magazine.

Coming to more recent times, we have lost two members, one through the death of his wife leaving him to cope single handed with his business involving much time away from home and two young children to bring up, and we all sympathised and understood so well when Mike decided that he had as much on his plate as he could manage and, reluctantly, after many years would have to give up his membership, at least temporarily. We also lost a member as a result of the depression the country has fallen into, and here again we hope that better times, when they come, will make this break a temporary one.

But it is not all bad news, for we have just welcomed a new member in Ron Wilkinson who is also a member of a print circle, and we hope that he too will add to our long list of well established members and have an enjoyable time with us in the process.

Regional Roundabout
in the South Wales Valleys in general, and the
Cynon Valley and Aberdare in particular

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

It goes without saying that the industrial valleys of South Wales cannot possibly match the beauty and serenity of the English Lake District, or the Peak District of Derbyshire; the Scottish Highlands; the Snowdon National Park, or many other regions of the British Isle, but each region has something to offer the photographer.

South Wales still has too many scars left over from the making of iron and steel and the mining of coal; but amends have, and are being made. Here in Aberdare in the Cynon and Dare Valleys, slag heaps and coal spoil tips are being cleared, and these valleys are becoming green again. The name - Aberdare - derives from the fact that the town stands on the confluence of two rivers - the Dare and the Cynon. (The Welsh word 'Aber' means a stream, or the mouth of a river, or the confluence of two rivers).

In this town we now have a Country Park in the valley of the Dare. One colliery shaft still remains, but no coal is lifted from this pit. Tips were removed and streams diverted to form two lakes and a cascade. Grass seed sown; trees and shrubs planted; and picnic areas laid out. It is still a bit on the raw side, but in a few years will become a fine nature reserve. Even now, interesting photographs can be produced here.

In the town itself, we have a 12thC Parish Church which has a Norman front and many interesting features for those interested in the photography of churches. The much larger Church of St. Elvan (situation on a mound in the town centre) has a spire-topped tower which can be seen for miles around. There are some fine stained-glass windows and a magnificent screen. The screen and sanctuary were recently redecorated under the direction of the architect responsible for such work in Westminster Abbey.

At Robertstown - a mile or so from the town centre an iron tram bridge spans the River Cynon. This was made in the Aberdare Ironworks in 1811. It is reputed to be the oldest rail (or tramway) bridge in the world - still in situ. Not far away (at the site of the old GWR High Level Railway Station), the clapboard terminal station of the former Vale of Neath Railway can still be seen. Lower down this valley the controversial Phurnacite Plant stands - belching out flame, steam and smoke in the making of smokeless fuel for those who can afford it! At night this is a real 'Dante's Inferno', and many photographers have tried to record it - but it is not an easy task. Further down the valley in Mountain Ash, steam locomotives (at the moment of writing) still move their trains of coal from Mountain Ash to the Phurnacite Plant at Abercwmboil. Steam fanatics come here in hundreds to photograph the engines in action.

The hills on either side of Aberdare separate us from the Taff Valley (Merthyr Tydfil) to the East, and the two Rhondda Valleys to the West. They rise to some 1200 feet.

Further North, however, (but not too many miles away) are the Brecon Beacons, with its highest Peak just short of 3000 feet. At Pontsticill - a former station on the old Brecon and Merthyr Railway - a 2' gauge line is being laid to carry passengers from Pant in Merthyr Tydfil to Torpantau tunnel (highest in Britain). The section between Pant and Pontsticill is already open. The scenery, which includes two large lakes (reservoirs), with Per-y-Fan in the background is magnificent.

Again, not too far away at the head of the Vale of Neath we have one of the best areas in the country for waterfalls and caves. One of the falls on the Rhydyfelen River allows one to cross the river by walking dryshod behind the flowing water! It is called 'Sowd-yr-Eira' - the Fall of Snow.

There is much more I could tell, but why don't you come and see for yourselves? Aberdare Camera Club will gladly welcome and assist you.

KENT

The Garden of England

by Syd Champion Circle 31 °

If you enter Kent from London or the north, do not be dismayed by your first view of the County. Your first views may be an industrial waste or acres of cabbages, especially in North East Kent; but it is as the fruit garden of England that the County is justly famed.

For all the talk of the market being flooded with the French Golden Delicious apple, we have many miles of country lanes bordered by hedges enclosing apple, pear and cherry orchards, and there is no apple to compare in flavour with a Kentish Cox's Orange Pippin. The main areas for cherry orchards is around Sittingbourne and Faversham. The view of Newington Church Tower seen through boughs of cherry blossom has appeared on calendars since photography began. The apple is seen at its best nearer to Maidstone and Cranbrook. The A.A. and the R.A.C. signpost "Blossom Routes" usually in late April to early June.

Kent is unique in having two Cathedral Cities, Canterbury and Rochester. The former attracting thousands of visitors from home and abroad, especially during the holiday season. Rochester although less well known has associations with Charles Dickens. Many buildings in the City are identifiable from his novels. The Dickens Centre at Eastgate House (The Nuns' House in Edwin Drood) has received several awards for the excellence of its tableaux. There are many river scenes available from the East and West Banks of the Medway. The Information Centres in both cities issue free literature to help you pick out points of interest if you are on a flying visit.

Other towns of historical interest are Maidstone, the County town, Tunbridge Wells with its Pantiles famous since the times of Beau Nash. Faversham, a small market town with a great civic pride and its restored medieval Abbey Street is well worth a visit, although off the beaten track. There is Dover with its docks and massive castle, Sandwich again off the beaten track has some fine old streets and buildings. You might also spend a pleasant photographic hour or so in Tenterden, Folkestone, Hythe or New Romney. While in this area we will allow you to cheat and slip over the border into East Sussex and visit Rye. But be sure to take an extra roll of film when visiting this town.

Kent has its full share of castles. Paul Johnson in his book, "British Castles", mentions at least seventeen. Leeds Castle, near Maidstone has been said to have the most beautiful setting of any in the world. Walmer Castle is the "home" of the Lord Warden of the Cinque Ports, famous holders of this title include the Duke of Wellington, Sir Winston Churchill and Queen Elizabeth The Queen Mother, present holder of the privilege. Others coming under the heading of ancient monuments include Dover, Rochester, Tonbridge and Deal. Rochester is still perhaps the most menacing Norman keep in England.

Of the Kentish villages you might like to look out for Cobham. Its church has one of the finest collections of monumental brasses in the country. Chilham has a fine square which opens out on Chilham Castle with its gardens, aircraft museum and displays of birds of prey in action. Loose at the head of the picturesque Loose Valley; with a three mile walk into Maidstone. You would also find much of interest at Biddenden, Cranbrook, Lenham, Wye, Wingham, Shoreham and a hundred others.

Kentish landscape, although lacking the grandeur of the Welsh Mountains or the Lake District has a character all of its own. It is dominated by the North Downs with four rivers, the Great and Little Stour, the Darent and the Medway cutting through and offering plenty of photographic opportunities in their valleys. A "dry" valley runs through the villages of Barham, Elham - from which the valley takes its name - and Lyminge. This is one of my favourite areas.

If church architecture is your interest, Kent can offer gems of all periods from Saxon in Dover Castle, pure Norman at Barfieston, early English at Stone near Dartford to 18th at St. Georges at Gravesend. Tenterden and Cranbrook have well endowed "wool" Churches. The church at Cranbrook has the honorary title of "Cathedral of the Weald".

The Historic Houses, Castles and Gardens Guide lists over thirty entries in Kent including Aylesford Friary, Chartwell the home of the late Sir Winston Churchill, Godinton Park, Hever Castle with its Italianate gardens, Knole, Penhurst and Sissington Castle Gardens.

If the sea attracts you Kent has over 100 miles of coast line. In the south of the county is Romney Marsh. It has been said that in the world there are five continents and Romney Marsh. I may not find this area particularly photogenic. But who knows, this is probably my loss, as I am sure you know pictures are where one finds them.

T O U C H É

It happens to all of us at some time or another. You show your masterpiece of slides/prints to friends and someone comes up with the inevitable and fatuous remark: "You take splendid photographs; you must have a good camera."

This happened to an acquaintance of mine some years ago on an evening when he had been showing some of his holiday slides to a friend and his wife at the couples home. Admittedly, the slides WERE good, and, of course, the wife just HAD to come out with the 'good camera' remark at the end of the show. Nothing was said at the time but the party then sat down to a meal cooked by the wife, at the end of which the photographer wiped his lips and said with two-dimensional relish: "That was a magnificent meal; YOU MUST HAVE A GOOD OVEN!"

NOTES TO CIRCLE SECRETARIES

from HON. GEN. SECRETARY
Christine Jones

There are several points which I would like your help on, namely:

1. Due to the change in Officers which is taking place this year it would be greatly appreciated if all Circle Secretaries could send me an up-to-date list of their members, in order that we can start the new regime with member's correct addresses and Circles.
2. Advice Cards - In future the advice cards will not be sent to George Bowley as in the past, but as from the A.G.M. in September these will be sent to the MEMBERSHIP SECRETARY:
3. Stationery Requisitions - These will still be sent to Roland Jonas, as in the past. Roland has kindly agreed to continue with the supply of Stationery for the time being.
4. All subscriptions and A.G.M. bookings will go to the new acting Treasurer, Rex Hawkes, whose name will be on the booking form.

Arthur Cunnew,
203 Lynton Road,
Harrow,
Middlesex.

CIRCLE 1/5

Hooray! It looks as if we are going to have 12 prints for the A.G.M. this year. Two years ago our quota was reduced by the amalgamation, and last year, one of our members, who has since left us, continually held up the boxes. But this year, I think we are one our way. The rota has run smoothly, the folios have gone out on time, and have been coming back with little delay. A great help, as I hate chasing members when they hold on to the boxes.

We started the year with 18 members, but just recently we have lost two. In addition we are very sorry to hear of Muriel Rosamond's illness. We wish her well, and trust she will soon return to active membership. In the meantime we have three vacancies, anyone care to join a small print circle?

Our favourite scribe J.J.Brady made a very good job of describing the beauty and the vagaries of Birmingham in the last issue. We now look forward to a second instalment.

One member, Glyn Jones, took a trip to the U.S.A. and got a mention on the radio over there. I also took a trip to Seattle and finished up on T.V. as one of the first party of visitors to Mount St. Helens since its eruption. Although the nearest we could get to it was 7 miles, but what a sight and such devastation.

CIRCLE 3

Recently members have been rather concerned with the increasing costs of postage on the boxes. Consequently another attempt has been made to allow members to submit unmounted prints - in the hope of making the weight low enough to lessen the postage. But the majority favour the retention of mounts. One member pointed out that he would have to make two prints thus increasing the costs anyway. Prints tend to get dog-eared etc., and one member said he liked to be able to stand the prints up for viewing, and this is much easier with mounted pictures. In any case the mount is often part of the completed picture.

A recent innovation has been the award of a trophy for the highest marks by a member each year. Donated by Brian Honey it was immediately dubbed - The Honeypot! It was won for the first time by our worthy Secretary Frank Seale.

CIRCLE 6

Another year has passed with a full compliment of 18 members, originally our membership was set at 17 but Malcolm James joined us in the middle of the year, the extra member did not make much difference as it is a handover job with the box, therefore, no postal delays.

The 1981 Spring Rally is well under way, Bill Wilding has kindly offered to take over this year, it is at Coventry on the Spring Bank Holiday weekend.

The standard of work has maintained a very high standard this year. We have a rule which only allows three colour prints per folio. This looks likely to be fully taken up shortly, as we have four members (possibly five) who are dabbling in colour.

The boxes have been circulated without a hitch, until yours truly had to go into hospital. That was in November, but with the two weeks rest after I came out, I soon got the boxes moving again. Now, two months later we are back on schedule.

We now have two members who are in the "Wet your Whistle" trade. So if you are in their area and feel the need of a drink and a quiet chat about our hobby call in at the "The Castle" in Richmond, Surrey and meet Quentin Bradshaw. If you are in the midlands you could visit "The Castle" at Berkeley in Gloucester, there you will find Malcolm James.

By the time these notes are published I shall be back from another month in the U.S.A. I hope to have better luck than I did last year. Four shots with the colour camera and it jammed. I was left with one camera, which always seemed to be loaded with the wrong film. Very frustrating! This year has seen the introduction of the new internal trophy, awarded for the "Print of the Year" it seems to be a great success. A very close contest ensued. The eventual winner was Bill Brown LRPS.

CIRCLE 8

The meet arranged at Rydal Hall, Amberside in June has been very well received and now we hope for good weather at the weekend.

Our numbers now stand at 18 and in order to keep circulation in some sort of order a new box has been added which gives the Secretary some relief in maintaining routine. Postage is obviously becoming a problem but our shared cost scheme seems to be working. Also the use of unmounted prints keeps weight to a minimum, so far we have had very little damage to the prints. The rumoured increase in negative size seems to be taking place and an occasional 15" x 12" prints marked 3 X enlargement appears. Inspired no doubt, by our visit to the Salford Exhibition. Soon the Note Book will contain friendly comment from the 35 mm advocates suggesting that the larger format members will have to improve their techniques before they can compete with the little men!

CIRCLE 9

Circle 9's membership has varied a great deal over the past few months with the loss of some old friends and the addition of new members who are settling down well. We now look forward to a period of consolidation, to allow us to get better acquainted.

Much talk in the notebook recently has been about equipment bags. Members praising everything from airline bags to plywood cases each, of course, with its separate merits and demerits. Probably it all goes to show that it is not the packaging that counts but what is inside.

We are just about to embark on an experiment to reduce the weight of the folio. The idea, suggested by John Ebbs, is to use unmounted prints, a coverless notebook and the whole fitted into an empty 100 sheet 8½" x 6½" paper box wrapped in brown paper. We could then keep under the 1 kilo weight limit. If the system works it would result in quite a considerable saving.

CIRCLE 11

A period of change for Circle 11. Just over a year ago Colin Westgate FRPS resigned as Secretary after guiding the Circle through good times and bad for seventeen years. There were many photographers during those years whose work has improved because of Colin's careful and constructive comments. Again thanks to Colin the Circle continues as strong as ever, the Secretaryship having been handed over to Jim Dolan. Photographically Colin's place seems to have been taken over by John Stanley. John is one of the Eastbourne Landscape School and son of Stan Stanley, top G.I. winner during C11's early years.

The Circle now consists of three strong local groups based in Eastbourne, Tonbridge and Ware. This appears to be a successful policy as it keeps down the postage costs and reduces transport delays. Also the effective recruiting methods employed by these members keeps the Circle membership healthy. There is no sign that the recent massive price increases in postage and photographic paper have affected the activities of Circle 11.

Our Notebook over the past year has been very lively with Earnest E. Emmett (known as "E³") insisting that the Circle was biased towards landscapes. A succession of toadstool pictures did nothing to change attitudes and E³ has reluctantly resorted to landscapes and acceptable pictorialism with an odd Natural History shot thrown in to show that other types of photography do exist.

Church interiors produced by David Brooks are printed on papers that generally became unavailable many years ago. Many members mourn the lack of variety of papers that are now available and imagine that glossy resin coated paper is the only type obtainable. Apparently David does not find this so.

In a period of one year we have had more changes than at any time during my 13 years membership. But many things, perhaps the most important things, remain unchanged in the Circle. A very high standard of photography and presentation remains constant. This is probably the biggest advantage of a Small Print Circle. Members are able to mount and present their pictures in such a way to suit the mood of the print. This really does add another dimension to our hobby.

CIRCLE 12

There is little to report at the moment. Boxes have run regularly and kept fairly well to their timetables, though occasionally a box has taken nine days for a simple journey. Numbers are down and we could do with a few enthusiastic new members, but current postal charges inevitably make potential recruits consider carefully before joining a large print circle. However, I think the present members enjoy their boxes, and we get some lively discussions in the notebook.

CIRCLE 16

•Sport and Action

There is no real threat that robots could take over the world; the pathetic state of an automatic camera whose battery has run flat is sufficient reassurance. Words are much more dangerous and already have too much power for our peace of mind. Take "titles". It is well known that the jaded judge, or Circle critic, will relieve himself of the boring task of discussing the picture by pontificating on the title of the picture instead, assuming that the title came first and the picture is a feeble and irrelevant attempt to justify it. The wily competitor with a second-rate entry concentrates on producing a title to dazzle and entrance the critic. If, however, he has a superb photograph he gives a deadpan title, forcing attention on the picture itself. Unfair but effective.

It seems that similar considerations may apply to titles applied to Circles. The founder of Circle 16 offered membership of a Circle for "Sport" but, feeling there might be lonely souls specialising in photographing Rape, Riot and Revolution who could be drawn in to swell numbers, he added "....and Action". He intended the title to mean "Sport or Action", but it now appears that some of the members take the meaning as "Sport with Action", demanding that all Gold Label prints show the participants with both feet off the ground, teeth bared in a painful grimace. The debate is on, but this is no trivial point. Circle 16 has a stable membership with only one change in the last twelve months. "Johnny Come Lately" is now "Old John We Know So well". The lessons of technique and presentation are learnt, and the group is at the dangerous state where "Circle Style" could become "Circle Stereotype", with standard and correct ways to record each sport established. There has already been a hint that the pictorialist's "intersection of the thirds" may be paralleled by the sportographer's "space to move into" - each a fine guide but a disastrous yardstick for measuring quality.

Analysis of voting on two comparable prints, one with blur-for-effect and one pin sharp, suggest that members may be split between brassbound conservative and wild-eyed radical wings, with a strong centre of moderates (otherwise known as fence sitters). The battle for the soul of the party is joined. Meanwhile there is the problem of Circle 16's acceptance of colour prints. Bombshell or damp squib? Did it revolutionise the circle or bore it to tears. To ensure reading the answer in the next edition of the Little Man, pay your 1981/82 subscription now. You might even beat a subscription rise.

CIRCLE 21

The membership of the Circle increased to its maximum of 15 members during 1980. This record has now been spoilt by the resignation of two old members. One of these was George 'Toot' Tootell, who was Secretary for a great number of years, and set a standard of secretaryship which is difficult to maintain.

The Circle was further saddened by the sudden death of D.L. "Jack" Llewellyn. Jack was a keen meticulous worker and was noted for his courteous criticisms in the folio. He will be greatly missed by members of this circle. I for one have lost a good friend.

A Circle Rally is being organised by one of our members. Angus Basil, at the time of writing the choice of venue is Bath.

From the note-book entries, keen interest is being shown in the Golden Jubilee A.G.M. It is hoped that we will have a good attendance there.

CIRCLE 22

Membership at present numbers fifteen. It would be nice to see this figure increased by three or four to the numbers enjoyed several years ago. Membership has tended to fluctuate over recent years though a great improvement over five years ago when numbers plummeted to five.

The Circle is thriving and offering a good standard of work with plenty of competition. To provide additional interest every tenth box is devoted to a set subject, and alternating every tenth box between a single print and a series of prints on one mount.

The coming Circle Rally in June will be our fifth and will take place for the third year running at the home of Allan Smith, our Gloucestershire member. Here we can enjoy a day together in fine surroundings with good food, plenty of discussion and general socialising.

CIRCLE 27

In the previous report we had just got back to 14 members, but this happy state did not last very long. Two resignations and we are again reduced to 12. As our maximum is set at 16, there is room for some new blood. An interest in variety is essential as we accept slides of any subject, and a variety of formats provided they are mounted in standard 2" x 2" or 2 $\frac{3}{4}$ " x 2 $\frac{3}{4}$ " frames.

Again there is not enough enthusiasm for a Circle Rally due mainly to members being scattered all over the country. But it is hoped that more than the usual three will appear at the Golden Jubilee A.G.M. in September.

CIRCLE 30

Circle 30 has very little to report at this stage. Frank Hall has written a History of the Circle, a task he is well qualified to do as he is our oldest serving member.

Loyalty appears to be the keynote of this Circle as Viv Davies has an unbroken record of monthly entries since 1951 and Dr. Sandy has a similar record, starting in 1953. One or two other members have come very near to this enviable record, over nearly as long a period.

CIRCLE 29

Circle 29 is undergoing what might be termed a period of quiet consolidation following the hand-over of Secretaryship from Roland Jonas to Brian Hirschfield.

Apart from the usual moans about postage from the members and delays from the Secretary everything goes smoothly and happily. The Collecting Round is always full and the Note-Book lively and entertaining - what more could a Secretary ask?

Just a thought - if you think a maximum of 12 square inches is kid's stuff, try producing a quality print of that size!

CIRCLE 35

Received a postcard stating "HUNGRY EDITOR AVID FOR LITTLE MAN FODDER", such a dramatic demand deserves a dramatic reply.

Indeed we have experienced drama in that one of our boxes disappeared without trace on the short journey between Brighton and Croydon. Forms were filled in and indignant letters changed hands. In the end we received compensation which amounted to 50p per member. Hardly enough to repay for the cost of the film lost, let alone the work and skill that went into the production of the masterpieces.

To "Bridge that Gap" in the rota I sent the next Box out early and ---- What, not again? Yes, again, nearly. This Box was CRUSHED! Now how can the Post Office crumple one of our fibre boxes made to British Standard Specifications? However, I was able to send out an empty box to rehouse the folio, fortunately no slides were damaged. It then proceeded on its way without further misfortune. How's that for high drama on a Postal Circuit?

In an effort to beat the Post Office at its own game I have tried to lighten the box and so reduce postage. Using plastic album leaves instead of plastic boxes to house the slides and freezer bags for the Note Book. This resulted in urgent letters and 'phone calls expressing concern for the precious transparencies. Since I was unable to get the weight down anyway I have heeded the words of my critics, all future boxes will revert to the former method of packing.

We have had two members leave the Circle for personal reasons, so we have vacancies for two new members. Again in an effort to save postage I suggest if you have a friend who would like to join us and to whom you can pass by hand, wheel him in!

Apart from the aforementioned catastrophies we have progressed on the even tenure of our way. Having fun with our photography and if not producing masterpieces, enjoying the work of our fellow members and the various Note Book entries.

In the meantime happy snapping.

LETTERS TO THE EDITOR

Dear Ralph,

Could not the Little Man include a "Wanted and for Sale" column ? This would save members the high cost of advertising equipment in the photographic press, besides being a more bona-fide media.

Vic Davies - Circle 30

Why not? Send them in and we'll see how it goes - Ed.

Dear Ralph,

I just wanted to express my appreciation of the "Little Man" in general and the article on "Photo-Philosophy" by G.I. John ARPS, in the Winter, 1980 edition in particular.

The thoughts and ideas expressed in that article have been buzzing around in my head for a long time, but I could not have hoped to express them as well as Mr. John. The question, "Is photography an art form" is mostly alluded to rather than argued and it was very refreshing to have the points set out so succinctly.

What is the relevance of the article to members of U.P.P.? That can best be summed up by quoting from the article "Art is a form of deception" hence 'artifice' and 'artificial' etc." This seems to be the perfect answer to those who feel aggrieved by criticisms such as "Holiday Snapshot" or, "One for the family album". Their efforts do not meet the definition of art and if we do not look for art in each other's work what is there left to criticism? Merely the craft of manipulating photographic materials and apparatus with which modern commercial products is easily learnt. The only exception to the above is true record or applied photography, which is not intended to be art, and which deserves full praise if extraordinary photographic skills have been successfully employed.

Frank Coppins - Circle 10

Dear Ralph,

Having lived in Birmingham all my life, until retirement, I was very pleased to read of the Photographic Possibilities in and around Birmingham by J.J. Brady. On more than one occasion Birmingham has been suggested as the venue for the Circle Rally, but has always been heavily outvoted, and I got the impression that most members think it is a place to be avoided, like the plague!

Maybe the article in the Winter edition will help to dispel this theory I hope so.

Albert Williams - Circle 27

CIRCLE SECRETARIES

2/25	**	C.Naylor, 72 Burman Road, Wath-on-Deane, Rotherham	
3	**	F. Seale, 94 Hawthorne Grove, Combe Down, Bath	
4	**	H. Choretz, 64 Welbeck Avenue, Hove, Sussex	
1/5	*	F.A.Challinor	
6	**	F.A.Challinor 66A Bedford Street, Crewe, Chechire	0270.57142
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. (Monochrome)	
11	**	J. Dolan, 25 St. Margarets Road, Stanstead Abbots, Herts.	
12	**	J. Farley ARPS, 12 Alexandra Road, Gloucester	0452.20953
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 (sport & Action)	0532.645257
17	*	R.N.Almond, 49 Cleveland Avenue, Newby, Scarborough (Monochrome)	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	0272.552897
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, 3 Bosley Close, Christchurch, Dorset	0202.476593
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, Rimperley, Altringham	
32	***	P.Johnson, 3 Moseley Court, Yardley Wood Road, Moseley, B'Ham	
33	***	J.Williamsson, 1 Priory Crescent, off Priory Lane, Kentsbank Grange over Sands, Cumbria	04484.2675
34	***	Dr.P.A.A.Wainwright, Four Winds, Springpool, Winstanley, Wigan	0942.82554
35	***	J.Shirley, 31 Detton Ford Road, Bartley Green, Birmingham	0214.776580
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, Sqinton, Nr. Mexborough, Yorks	
A/Aust.	**	P.A.Blow, 33 Findhorn Place, Troon, Ayrshire.	

* SMALL PRINT - ** LARGE PRINT - *** TRANSPARENCIES -

**** NATURAL HISTORY

1980/81 COUNCIL MEMBERS

PRESIDENT	H.G.Robson, 23 Spring Terrace North Shields, Northumberland.
HON. GEN. SECRETARY	Mrs. C.M.Jones, 21 Madeira Road, Palmers Green, London N.13
HON. TREASURER (ACTING)	G. St. J. Hawkes, 36 Quarry Park Road, 36 Quarry Park Road, Cheam, 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, 3 Bosley Close Christchurch, Dorset R.E.A. Jones A.R.P.S. 21 Madeira Road, Palmers Green N.13
PUBLICITY SECRETARY	Vacant
MEMBERSHIP SECRETARY	A.Cunnew, 203 Lynton Road, Harrow Middlesex.
EXHIBITION SECRETARY	M.B.Williams, 27 Buckingham Way Wallington, Surrey (Prints) R.C.Scott, 12 Holliesfield, Cromer Street, London W.C.1. (Slides)
REP. OF ORDINARY MEMBERS	A.Homes, 22 Wytherley Crescent Barnet, Herts (Co-opted)
EDITOR OF LITTLE MAN	R.O.Couchman L.R.P.S. 179 Wilson Avenue Rochester, Kent.

257 - Report of Ordinary Members Representative

Miss Rosamund announced, with great regret, that due to her ill health she would no longer be able to serve on Council. Council accepted, with equal regret. Mr. Berg thanked Miss Rosamund on behalf of the Council for the long service she had given U.P.P. and wished her a speedy return to good health.

258 - Procedural Arrangements

Experience over the last few years suggests that some changes of certain Council Members would be beneficial to the overall efficient running of the Club. The official who has the greatest need to be always up to date with regard to Circle strengths and vacancies is the Recruiting Secretary. The official who is up to date in this is the Folio Circulation Secretary. It is suggested that these two posts be brought together and called MEMBERSHIP SECRETARY. This was unanimously agreed by Council and Mr. Cunnew kindly agreed to serve in the capacity of Membership Secretary for the forthcoming year.

Publicity would be a separate office, and could be handled in close collaboration with the Membership Secretary.

259 - Arrangements for the A.G.M.

The programme for the 1981 A.G.M. had been finalised; the day would commence at 10.00 a.m. with coffee and continue throughout the day. There was discussion regarding various aspects of the arrangements which could not be settled at the time, i.e. menu, seating plan, etc., and it was agreed that a further meeting would be arranged nearer the date to decide on these factors.

The Exhibition Secretary had not yet finalised the judges for the Gold Label entries, but this was in hand, and as soon as they were agreed details would be provided.

Due to the fact that there will be two meals served, coffee and tea, etc., it was agreed by the Council that various tickets would be issued. This would be finalised when the cost was finally decided.

260 - Any Other Business

Mr. S. Berg put forward the suggestion that the Circle Secretaries had a Newsletter, perhaps twice a year, in order that they can put suggestions and viewpoints to each other to perhaps improve the efficiency of their Circle, or indeed help others to improve their Circles. This was discussed, but because of lack of time was deferred. Mr. Berg will consult further with Circle Secretary Representatives, and it will be discussed at the next Council Meeting.

At a later date, in a discussion with Roland Jonas, it was agreed that we purchase a Trophy and this would be awarded annually for "Landscape". The judges will award this Trophy at the same time as the Gold Labels are judged, and all Circles will be eligible. This Trophy would be known as: "THE ROLAND JONAS ANNUAL AWARD FOR LANDSCAPE".

261 - Date of next meeting

The date of the next meetings were set for November 21st, 1981, and May 22nd, 1982.