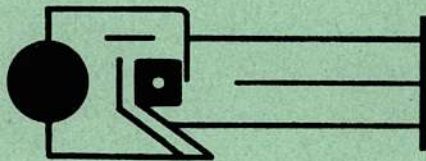


The Little Man



The official magazine
of

UNITED PHOTOGRAPHIC POSTFOLIOS
OF GREAT BRITAIN

SUMMER 1982

EDITORIAL

Brian Hirschfield's article in the Winter 1981 Issue of the "Little Man" has aroused considerable interest and two letters published in the "Letters to the Editor" department endorse his view. In addition, as Editor, I have received a number of comments when speaking to members on the telephone. They all appear to agree with Brian and our two correspondents Mr. Wilkinson and Paul Johnson. All appear to be somewhat apprehensive for the future of the U.P.P.

Strangely, my own experiences have been vastly different. I have been approached by, and spoken to, members in various parts of the country! Lakeland, Blackpool, New Forest and Brecon spring readily to mind. Although I have not been wearing tie or badge at the time. Of course, as Editor and a Circle Secretary I am in a somewhat conspicuous position at most meetings and I am ashamed to say although I am invariably addressed by name, I usually am unable to return that compliment without prompting!

But not only among members am I well known for my Postfolio activities it also extends among local Photographic Societies. I have been requested on several occasions to give a talk on Photographic Postfolios. In fact, I have been asked to chat on this subject to a Maidstone Club on June 30th this year.

Frankly, I have little hope of recruiting, or even influencing, the members I address. As, in my experience, the majority of Club Members go to meetings only to be entertained, not for photographic advancement. If you do not think this is true, propose that the coffee break at your Club is cancelled and await the reaction. At the majority of Clubs I visit the two most important items on the Agenda are Coffee and the Raffle.

Personally my wife and I travel 45 miles each week to find a Club that is picture and competitively orientated. Where the competition is strong and so the winning is worthwhile. But even here conversation in the breaks is about the hardware of photography, rather than the aesthetic qualities of picturemaking.

But back to your Editor's practical chores rather than his photographic philosophy. Articles are urgently required for the Winter Issue. Editorial dead-line is 1st September 1982. I would have thought we could expect 100% entries for the "Going Round In Circles" section. 40% appears a poor response to me. Secretaries please note.

All copy please by 1st September, 1982 to:

R.O. Couchman,
179 Wilson Avenue,
ROCHESTER,
Kent,
ME1 2SL.

DRY ROT

BY John Murdoch

A usually unreliable source of information states that when Napoleon was shown his portrait in oils, he handed it back with the comment: "C'est magnifique, mais ce n'est pas Daguerre".* This is probably the origin of the interminable argument 'Is photography art?' but what is fairly demonstrable is that many of the modern equivalents of the Daguerreo type are far from magnifique and would be better jetéed in the corbeille de papier. As this would play havoc with the reputations of noble and other photographers who contribute so much of unassessable value to the columns of the Press, it would seem that we must continue to suffer them.

It seems also fairly certain that the introduction of more and yet more intricate automation into successive models of today's cameras does not, as the advertising blurb would have us believe, leave the photographer to concentrate on the picture, but rather by destroying one discipline it destroys another. There is no evidence to suggest that Leonardo da Vinci and his mates started with a Painting by Numbers set, so maybe photography is not art after all.

It is more reliably reported that many years ago, the 'Amateur Photographer' ran an advertisement which, with refreshing candour described a new camera as being 'suitable for the idle and ignorant'. It would be interesting to discover what effect this approach had on sales, but it is certain that the camera in question never became a world leader. It may, of course, simply have been a victim of fashion, as what is fashionable is not necessarily either good practice or good taste: perhaps instead of becoming an instant art critic, Napoleon would have been better advised to concentrate on Moscow and Josephine, though not necessarily in that order.

Readers who have got this far and have, therefore, nothing better to do, may at some time or another picked up and even tried to read one of the magazines specially aimed at the feminine population. If so, it is more than likely that they have come across a situation in which the heroine looks into the hero's eyes and murmurs: "Darling, I am shortly to be continued on page 86". This hiatus in the narrative is a bit disconcerting: by the time the reader thumbs through several dozen pages of irrelevant matter the thread of the dialogue has been lost and frantic turning back and forth serves only to complicate this. Unfortunately, this pernicious chopping up of the story into snippets to suit the convenience of layout has spread to the photographic press. However, it must be conceded that in most of the present magazines the advertisements are probably more informative than the accompanying articles, as so far no one has thought of splitting up the advertisement so that the articles can be read in one piece. Students of the improbable will no doubt note that after the camera industry has spent the last thirty or so years in making it impossible to take two or more pictures on the same piece of film, it is now engaged in making a virtue of the fact that with certain models, double exposures are possible. This is called progress.

See our next article on taking pictures with S.L.R. with the lens cap on.

One of the peculiarities of photography is that although it is wholly dependent on the precise behaviour of certain chemical substances and on optics which is an exact physical science, the industry has never been at a loss when it comes to introducing confusion to complexity. Over the years there have been lens apertures in f/numbers, Uniform System numbers and more lately T stops: we have had half plates which are not half of whole plates and quarter plates which are neither halves nor quarters. Precedent having been established the system of ascribing numbers to film sizes should, therefore, come as no surprise. But why isn't 110 half 220, and why 120, 126, 127 and the like? Whatever happened to British Standards? Even more irrational was a tripod screen in one of the multiple 'photographic' shops marked 'king size' (the screen, that is). As kings seem to come in all kinds of sizes it seemed prudent to ask which monarch was involved. As the standard seems to depend on whether it is applied to screens, cigarettes and beds, there was no sale.

And now, a little fairy story for our younger members (well, there must be some). Once upon a time, there was a young (relatively) and serious (much more relatively) amateur photographer (SAP - see last issue) who, in order to further his advancement in his chosen hobby, joined UPP. Some things he learnt very quickly while some he did not grasp after many years study. In order to smooth the path of present day novitiates, he thought that it would be a good idea to present the quintessence of such wisdom in more easily assimilated form. The main things to bear in mind are:

1. Gamma is not gampa's wife, nor will putting carborundum powder in the developer result in sharper negatives.
2. No mount is of the correct colour for the print which is fixed to it.
3. Deficiencies in technique are acceptable if the fault can be explained as being deliberate artistry.
4. Standard size printing papers are unsuitable for all prints and must be trimmed to smaller sizes.
5. Portraits are invariably taken against unsuitable backgrounds.
6. People who contribute prints with blocked up highlights and detail-less shadows are more likely to complain of lack of tonal range in others.
7. There are two kinds of photographs, record and pictorial and the biggest insult which a critic can convey is to refer to one as if it were the other.
8. Protestants are those who complain about difficulties with R.C. paper.
9. The criticism of and the awarding of marks to a print are unrelated subjects.
10. Irrespective of film and lighting conditions, all exposures are the equivalent of 1/100th sec at f/8.

The keen amateur will save him/herself a lot of needless frustration if these simple guides to success in folio work are kept in mind.

* After only two hours a day study for 20 years, you too could speak Esperanto like a native.

CARRY OUT YOUR OWN DEVELOPER TESTS

BY B.A. Hirschfield, LRPS

Scientific developer tests leave me cold; not that they are not excellent in their way but they do not tell me what I want to know, which is how the developer will work for me. There are too many variables in my equipment and technique to apply a scientific standard and I want to know if a developer will give me the type of negative I like to print from.

My first test came after years of using a proprietary brand of negative developer which whilst successful was becoming increasingly expensive and was not giving me the exact results I wanted. The test was, therefore, designed to give an improvement in quality coupled with economy if possible. I opted for a test of three non-proprietary brands using my standard proprietary brand as a known control.

Firstly, there was a critical appraisal of my standard brand. The old adage of standardising upon one process and knowing its limitations holds good and I had used Acutol FX14 for 10 years. The negatives it produced on FP4 rated at 200 ASA were clean, sharp and easy to print from with a fair tonal range and high acutance, but due to faults in my own techniques there was a tendency toward shadow areas being a little heavier than I liked.

The option, therefore, was for a medium-contrast fine grain developer which would not over-develop given the variable elements of time, temperature and equipment and I settled for Willi Beutler's developer of 1953, the Stockler or Leitz two bath process which preceded Beutler and the simplest developer of all, D23.

A standard subject was chosen which was an old Manor House and a suitable day awaited on which there was little cloud but constant sunshine. A specific viewpoint was chosen to include some shadow areas for comparison purposes, ensuring that the shadow would remain fairly constant throughout the 30 minutes or so of the test.

Four cassettes of FP4 were loaded and the same camera used throughout to avoid further variables. Each cassette was exposed in a continuous sequence of 100, 160, 200 and 250 ASA repeated until the end of the film. One at a time the exposed films were then cut up in the darkroom into four equal lengths to ensure that at least one, if not two, complete sequences existed on each strip. The strips were then put into four tanks and processed in one of the developers using four different developing times around the recommended time at a standard 20°C. A "one-shot" basis was used for Acutol and Beutler whilst fresh solution was used for Stockler and D23 diluted 1:3. The repeated process resulted in sixteen strips of film giving four different speed ratings in four different developers processed for four different times.

At this point the test became highly subjective as a visual examination of the negatives and contact sheets determined which combination of developer and time gave me suitable negatives, eliminating twelve of the sixteen strips; of the remaining four strips one negative was selected which to my eye and for my purpose was "correct". It is interesting to note that the acutol negative chosen was, in fact, my normal standard rating and development.

From the four chosen negatives a whole plate print was made to give a standard recording of the brickwork together with a 19X enlargement of a portion of the negative in order to compare overall results and differences in granularity, sharpness and shadow detail.

The result of this was that Acutol with FP4 rated at 200 ASA confirmed my standard results, with some loss of shadow detail. Beutler gave the best overall result at 200 ASA with good sharpness, fine grain, high acutance and an improvement in shadow detail. The Stockler two-bath gave excellent results with more shadow detail than Acutol but flattened the tonal range. D23 was best at 160 ASA but seemed slightly flat and with a slight loss in apparent sharpness.

Was it not worth the time and trouble? I think so as it taught me a great deal about the development process and provided me with a new standard, Beutler, which has been in use since the test, giving me negatives of consistent quality due to the elimination of misconceived speed rates and development times. The real point of the test is that with variables of time, temperature, shutter speeds, metering, enlarger and so on the only valid test is your own on your own equipment. The principle remains the same if you use all proprietary brands.

For those who wish to do the same thing for other non-proprietary developers, do not be put off with the apparent problems of preparing your own solutions. All my raw chemicals have been obtained from sources advertised in the Amateur Photographer, mainly from Castle Laboratories, whilst Eric Fishwick provide a cheap and simple Beam scale. The cost to set up is not excessive and thereafter the cost of processing is low. It costs me less than 3p per film.

USE YOUR EYES - BOTH OF THEM

BY Frank Coppins

Although I am a member of a large print circle - Circle 10 - and monochrome prints are my main photographic interest, I do have a side line - stereoscopic photography, and it is thought that a short explanation of the process might be of interest to UPP members.

Look about you - what do you see? That is difficult to answer because your left eye sees something different to the right. This is your old enemy "parallax", which is the bane of photographers who haven't a single lens reflex - the viewfinder shows a different picture to that which the lens puts on the film. However, the brain is mightier than the camera and it combines these two views (if not prevented by excessive alcohol!) and tells us that the tree is not to the left, or the right, of the church steeple but is in front of it. How can you get this effect from looking with both eyes at a single colour slide or print? You can't! When the judge says "this has a 3D effect" I curl up because he obviously has never seen the real thing.

The real thing is achieved, of course, by taking two pictures from two viewpoints and arranging that the left eye sees one and the right eye the other. The Victorians knew all about this and the "Stereoscope" had its place beside the musical box for home entertainment.

They were for prints or lantern slides some $3\frac{1}{4}$ " square, but the modern equivalent is the colour transparency, a common format being frames 24 mm x 22 mm each. Twenty eight pairs of these are obtained from a standard 36 exposure length of 35 mm film. This arrangement really requires a special camera, of course; these are still obtainable, or one sometimes sees one in a secondhand shop. The "Wray" and the "Realist" were two popular makes. For purely static subjects, however, shots with a normal camera can be taken, moving the camera about $2\frac{1}{4}$ " between shots. This is for subjects up to about ten feet from the camera, i.e. the centre of interest should be up to 10 feet away. Beyond this little stereo affect is achieved. For subjects closer than 3 ft. this spacing is too great. A simple formula is that the spacing should be one-fortieth of the main subject distance. I have taken small objects like sea shells at one foot (with a Pentax) using only $\frac{1}{4}$ " spacing between shots.

The pairs may be mounted in special card mounts for viewing in a simple hand viewer or for projection. Projection requires polarised filters in the projector and polarised specs. for the audience, but works very well indeed. Special projections are available, or two separate projections may be used if great care is taken lining them up. The screen must be silver and dead flat to retain the polarisation; aluminium paint sprayed in hardboard (first primed with flat emulsion paint) works very well.

The specialised equipment is available from Duval Ltd., 217 High Road Chiswick, London W.4 but, doubt, the D.I.Y. enthusiast can contrive a viewer or even a pair of projectors for 24 x 36 mm transparency pairs taken with a normal camera. When projecting, the two polarised images (cross-polarised) are superimposed, not projected side by side.

If you are seeking realism in your photography then try this - you will be amazed !

COLOUR PRINTING ON THE CHEAP.

by John Rundle
Circles 34 and 26

I believe that there are very many members of Photographic Clubs and of U.P.P. Colour Slide Circles who would like to make their own colour prints but who are deterred because they have no dark-room or because they think the process too costly. Or both. My own experience may help to tilt the balance for some of them.

About five years ago, after many years of colour slides I made up my mind to enter the world of colour printing. With a fellow member of the Ilkley Camera Club, who was the fortunate possessor of a darkroom I shared the cost of a Cibachrome Out-Fit and we set out to make some prints from some of our best colour slides.

I rapidly made a number of discoveries. First of all, however kind and friendly it was not very convenient to use someone else's darkroom on a regular basis: secondly Cibachrome was by no means cheap and thirdly my colour slides were not nearly as sharp as I thought they were. O.K. on the screen maybe, but many would not stand up to critical examination under an enlarger.

What to do? First of all I must make some darkroom arrangements of my own, then I must get some equipment and finally consider the best way to achieve results. I live in a small two bedroom semi-detached bungalow. There is a cellar of sorts, but it is too cold, has no plumbing and the ceiling height is only five foot three inches. I did not want to cut my legs off at the ankles so I gave up all thoughts of using the cellar.

A little research soon showed me that darkness was only required for the actual enlarging. with a processing drum the development could be done in the kitchen in daylight. First I tried blacking out the bathroom, putting a table top across the bath and standing the enlarger on it but I soon got fed up with having to assemble the enlarger before each session and put it away afterwards. To cut a long story short, I now have the use of the spare bedroom - with my wife's co-operation - and the enlarger and the equipment that goes with it stands on a very solid chest of drawers and is only put away when we have visitors. I have made a detachable blackout blind for the window from a roll of Polysales blackout material and have also used their materials to light seal the edges of the door.

Then came the question of an enlarger. I could not afford very much, so colour heads were out, it was a simple little enlarger with a filter drawer or nothing. I was lucky, for £30 I got a second hand Durst F30 which had the advantage of being easily dismantled and put away. I knew that the enlarger lens was a most important component so I spent a further £30 on a F4 FL-Nikkor. I still use the filters that I bought for the original Cibachrome outfit. The next item I bought was an 8" x 10" Paterson Rotary Drum. Then some plastic jugs, bottles and measures and I was nearly ready to start.

At first I persisted with Cibachrome but gave it up because the cost was so high I did not feel free to experiment. Then I tested Ektachrome Reversal Paper. This was cheaper and I had some reasonable results, but there was still the problem of high contrast. Several times I thought about colour negative, but for a long time I was put off by the fear of filtration problems and the apparent need for sinking a fair sum of money in a colour analyser.

Eventually I sought advice from an expert friend. He said "You don't need a colour analyser, I bought one when I started, used it once and have never needed it since".

So I took the plunge, bought some Colour Negative Film, a packet of Ektachrome Paper and a Photocolour II kit of chemicals. I had the film developed commercially and set about the printing.

I began with high values of yellow and magenta filtration and made a test strip which was much too cyan. So I picked what I thought was the correct exposure halved the filtration and started again. The result was nearly black because I had not taken into account the effect of reduced filtration on the exposure. When I sorted that out I got a reasonable print and one more minor adjustment produced an acceptable print. Four sheets of 8" x 10" and I was home!

Since then I have learnt a lot, made a number of small changes and acquired some extra equipment which has made successful printing a lot easier. To avoid the calculations needed by every change of filtration and print size I bought an exposure meter. The one I selected was a Durst Luxoneg but there are cheaper models. Since then I have never had to make a test strip. The next change was to get rid of the Paterson drum, which worked on a "pre-heat" basis. I purchased a 16" x 12" Paterson Thermo Drum which works in a water bath which also houses the bottles and measures of chemicals. Adding to this a fish tank heater and thermostat I now have a complete temperature controlled process at a very reasonable cost. Two 8" x 10" prints can be processed at the same time or one 16" x 12".

Despite consistency in processing I still had some unexplained variations in colour casts and I sought more advice as a result of which I spent £12 on a voltage stabilizer. Fluctuations in the mains voltage cause quite big changes in the colour temperature of an enlargement bulb. Finally I have been extravagant and traded in the f4 EL-Nikkor for the f2.8 version which makes it easier to focus correctly.

Timing enlarger exposure is critically important but I saw no reason to buy an electric or electronic timer. I already had a tape recorder so I made a tape of my own voice counting the seconds (timed against the second hand of the ordinary clockwork dark-room clock which I use for timing the processing). The tape begins with a single chord of music which got there quite by accident but which strikes a necessary warning note and then begins, "Start - one - two - three - - - " etc.

Nowadays I develop my own film, Kodacolor II in Acucolor, bought in 1 litre kits and used on a "throw-away" basis. This is not the cheapest way but it does produce absolute consistency of results and it means I can be careful of the film and avoid the scratches and blemishes that commercial processors often give you. For print processing I use Mydoprint II chemicals which give me excellent results and are, for my circumstances, as economical as anything I can find. One may economise more by buying developer in bulk or by making up ones own, but this presupposes having more storage space than I possess.

So where does all this leave me? My total capital expenditure on enlarging and processing equipment has been just under £200. Paper cost me 30 pence for an 8" x 10" sheet and chemicals cost just over 20 pence per sheet, A 16" x 12" print costs £1.15p in materials.

There is just one other purchase which I consider is indispensable if you are to understand colour printing and especially it's filtration problems and that is a good handbook. I have volume 3 of the Kodak Handbook but there are others. There is no need to do all the things the book suggests but it is invaluable to refer to if you have problems. However, there is one piece of advice which you may not find in any book. Always keep your procedures, times, temperatures etc. absolutely consistent. If you have to alter anything never, but never, alter more than one factor at a time. Make just one change, whether it be of film or filtration, exposure or chemicals at a time and assess the result of the change before altering anything else.

You will find that if you practise consistency there will not be any great variations in the filtration values you have to use. The lighting conditions under which the negative was made will bring some variations but these are not normally catastrophic and can be corrected in the next print. You are only likely to meet considerable filtration changes if you alter your type of film or its development.

I have found tremendous satisfaction in colour printing, I regard colour as an indispensable dimension in photography and I think it is probably easier for the colour slide photographer to make the change to colour prints than for a monochrome photographer to do so. If you think in colour and see pictures in colour you will find that a subject which would make a good colour slide will make a good colour print.

So, why not give it a try ?

REFLECTIONS ON A 36exp. ROLL OF KODACHROME 25

by Paul Johnson M.M.P.A.
Circle 32

Little strip of plastic

Coiled in a tin,

Wouldn't it be awful if the light got in.

GETTING HOME - Syd Champion, Circle 31

The Golden Jubilee was over. A very pleasant experience, inspiring lectures good food, pleasing wine, old friends re-met and now it was 9.20 p.m. the meeting closed and the feeling of a happy day well spent.

Two and a half miles to Victoria Station and thirty miles to Chatham. A simple journey one would think. But what of the weather? Thunder, lightning, gale force wind and rain like stair rods. Never mind a taxi was promised in 10 minutes. Half an hour later a second phone call and we were told the taxi was caught in the traffic and would be a further ten minutes.

Ten o'clock and the stewards turned out the lights and bolted the doors. Still no taxi in sight. Four not so young people sheltered in the porchway and anticipation dwindling to hope. A crowd of shouting "yobos" came up the road and fortunately passed by, unaware of us sheltering in the shadows.

Still no taxi, bold decisions were necessary, we crossed the road and caught a bus going in the direction of London. 100 yards down the road it made a U turn and we were informed it was at the end of its journey. We must have been a pathetic sight as the driver took pity on us, he called headquarters for information and decided to take us to the Angel Station. We alighted, the rain had abated a little, then we espied a yellow cab office. It was closed. A tap on the window bought out the boss and we were told no taxis were available. But on hearing our sorry tale he took pity on us and said he would take us in his own car. He cleared the seats of family chattles, dropped his loose cash all over the road, retrieved most of it without help and, at last, we were on our way home.

We had long abandoned hope of the 10.39 train but hoped - Theatre traffic allowing - to catch the 11.14 p.m. We arrived at Platform 5 in the nick of time but found no train. Just a crowd of irate passengers, many of whom arrived in time to catch the 10.39 p.m. Speculation was rife, there was a fire at Swanley Junction - the crew had gone on strike - after some time the P.A. system informed us that a tree was across the line in the wilds of Kent, and efforts were being made to clear it.

Suddenly we were informed the 10.39 was about to leave from Platform 8. A mad scamper and finally a jump on to a moving train! Later to find the movement was only a six inch shunt.

Just over an hour later we arrived at Chatham where our friend's parked car awaited us, home by 12.50 and in bed by 1.15 a.m.

Just before we went to sleep Ivy, my wife, murmured, "I hope next years A.G.M. is as exciting as this one !

COMMENTS by Sidney Eccleston

I have noticed that, whenever a straight forward record print appears in the postfolio, it is often subjected to belittling comment ... "just a record", etc. This rather surprises me. After all most of our so-called pictorial prints are little more than records but, because they conform to a traditional pattern of sentimentality set by Landseer and Millais, commercialised by Cadbury and Rowntree, we put them in a special class of their own. The uses to which the photographic process may be put are manifold but, as long as we employ it for no other purpose than to give visual pleasure to others or to stimulate interest in the privilege of sight, we are using it as an art. When we employ it creatively to express some individual thought or emotion and invest our subject matter with some new significance, it became a fine art.

Not everyone desires to employ it as such and there are some who are militant in their concern that it should "remain" a mere craft. The world of photography is full of stupid cliches and even words that have never been really defined in their context. The difference between a record print and a pictorial print is still unresolved. I have heard many finely drawn distinctions but never one that was universally acceptable.

The "photojournalists" of course, are the worst of offenders. "Photojournalism" itself is a puzzler. "Moment of time", "arrested motion?", "slice of life" .. they've got the lot. I always thought that modernism and forward idiom tended to break away from the pompous platitudes but instead it seems to create new ones. A really fine photograph of a piece of sculpture etched by man seems little less praiseworthy than one of lakes and hills etched by nature. I think the revolt of the candids, with their deliberate concern with all that is nauseous and ugly, has largely been brought about by our tedious adherence to a classicism which we call pictorialism. (Surely the most nebulous term we use). The ruts are deep and our wheels sink low. Our best argument against the infiltration of practices and principles we deplore is to enlarge our boundaries and so swallow the enemy. There is a healthy sincerity about unabashed record work at one end of the scale and a refreshing excitation in creative effort at the other. Yet both seem at times equally liable to be despised.

Another of our obsessions seems to be "sharpness" - whether this is desirable or not. In some type of work where photographic qualities are predominant, the highest degree of acutance we can command is demanded, but there are occasions when pin sharp details can destroy a desired all-over effect. There is a danger in making things look too real. Remember the case of the famous sculptor who succeeded in making the slab of marble he was working on so identical with his model that, after crossing to the window to shake the stonedust from his beard, returned to his labours and inadvertently began chiselling the wrong bottom.

"HISTORY" OF CIRCLE 27 - by J.R. STANFORTH

"Old men forget". One can only assume that "Willi" Williams our current and very worthy Sec., had forgotten his Shakespeare when he pushed the writing of the circle history on to a member of 33 years standing, years of enjoyment with highlights such as temporary aberrations when the writer was given a GL (his first was the first Dufaycolour GL in 1949), meeting some of the nicest people ever, seeing some unaccustomed lumps of the country, and, best of all, the monthly box.

However, scrambling through back numbers of Little Man, scratching of thinning thatch before, during, and after closing time, and checking comic cuts (does it still exist?) a few facts have emerged.

The Circle was founded in March 1948 with E.A. ("Jimmie") James A.R.P.S. in the Chair, with, as far as can be remembered 16 members. It is, therefore, the oldest established colour slide circle in U.P.P. Jimmie gave place to Trevor Lewis in 1952 until 1955 when Wyn Lay took over for a year. Then followed that great character, the late Bob Donnelly until 1958 when JR ("Stan") Stanforth started a stint that lasted until 1971. Since then the hair shirt has been worn by Willi, may his shadow never grow less.

Slides of 2" and $3\frac{1}{4}$ " (remember them?) square were accepted, but we like to keep up with the times, so we stretched a point to let in these $2\frac{3}{4}$ " jobs, even though they don't get a showing at the A.G.M. Pity because many of our biggest are best. As late as 1954 our A.G.M. entry comprised 8 x $3\frac{1}{4}$ " and 4 x 2 slides.

Film used has always varied. In the early days it was extremely difficult to obtain, except by Eric Haycock, a founder member, who kept more than one of us going with outdated Ansco. As 1948 also saw the publication of C. Leslie Thomson's substitute processing formulae, this came in very useful. Eric demoted himself to a junior circle in 1960, but is still a member of Council. Kodochrome, Ilford, Agfa and Dufaycolour. Film speeds ranged from 8-10 ASA. Another founder member who got more than his share of honours was Dr. P.G.F. Harvey until his death in 1973. He had a superb collection of Dufay.

Circulation of boxes has been surprisingly consistent, and though we have seen postage go from 1/9d (8.75p to the uninitiated) to its present level, we are fortunate to have a hard core of long time members, eight of whom have upwards of sixteen years service a piece.

We have a couple of trophies for annual award. The first, presented by founder member Alick McTurk on his retirement in 1960 for the highest overall % marks for the year. This is an incentive to giving one's best, and gave rise to an annual get together/presentation at some snapworthy spot. Alick made the first presentation to "Farmer Jones" with Dovedale the venue.

The other trophy is the Bill Boyce Cup, bought by all members in memory of Bill a really fine bloke. Initially presented by Mrs. Boyce to the winner in 1966 at a London outing, the winner being Mona Cadzoy, who must have cleaned more silver and collected more G.L's than anyone in themob, and is still at it. Normally this has been for a set subject - the trophy competition I mean - though the last one was for the previous year's GL judged by all members. The result was not the same as that of the A.G.M. judges. Life is like that !

In the annals of U.P.P. C.27 haven't had many mentions. Dr. Robert Ollerenshaw F.R.P.S. was President from 1950 to 1952. Derek Evans A.R.P.S. won the slide plaque in 1966. There must be many other circles with similar, or even less spectacular records, but it is doubtful whether there is another so much enjoyed.

A Circle history is no place for a general run down on current members. That is for the next man. History? There ain't none, really, but if this sounds horribly pedestrian, don't you believe it.

Our Sec might let you in if you need confirmation.

ITEM From John Murdoch

There is a story currently being told about an amateur photographer who in addition to his hobby was also interested in psychic phenomena. It so happened that he heard of a haunted house where the ghost made somewhat infrequent visits but in some kind of regular pattern. The photographer having found out when the next appearance of the ghost was due took his equipment over to the house and thus suitably armed, resolved to spend the night in the hope of seeing the visitor from the spirit world.

His patience was well rewarded, because not only did the ghost eventually show up but he proved to be remarkably friendly and co-operative agreeing to pose for a series of pictures. Our keen amateur overjoyed with the prospects of a scoop fixed his flash gun on top of his SLR and shot merrily away until the ghost had to call a halt before the dawn broke.

Alas for hopes, when the photographer developed the film, everyone of the shots was hopelessly underexposed. You see the spirit was willing but the flash was weak.

CHESHIRE - from Cliff Barnes

After reading the most interesting article on Kent by my old friend Syd Champion in the summer "Little Man". I realised how little most of us know of the environment of our fellow members. So taking a leaf from Syd's book, I wondered how little many of you know of Cheshire, or if it comes to that how little I know myself. I think most people get the idea that Cheshire is a land of grinning cats and cheese mountains. I have yet to see my first grinning cat, but the numerous herds of fine cattle in pastoral settings, justify the cheese idea and give the air of peacefulness one sees in a "Constable". In fact any of Constable's masterpieces would just as easily have been painted in Cheshire, as in his native Suffolk, so similar in many respects is the scenery. But Cheshire is not only famous for its cheese, because in addition to the many herds of cattle you will also see acres and acres of potatoes, strawberries and fields of golden corn. And any gardener will tell you that the earliest and tastiest rhubarb you can grow is "Timperley Early" which originated at a rhubarb farm which I could see from where I am now sitting if some "developer" had not obliterated the view with his piles of brick and mortar. Cheshire is not all green fields, of course, we make things too, as well as grow things. Your Rolls Royce for instance, I assume you have one, was made in Cheshire. In case you haven't one, your railway train was probably made here too. Those enormous printing machines you see on the telly being fed with those outsize toilet rolls of newsprint at one end and churning out hundreds of copies a minute of your daily paper at the other end, would be made here too, in fact, a couple of miles down the road from here. And do you ever consider where the salt you scatter on your chips and anti-freeze your roads comes from? Cheshire of course. You know you really could not do without us.

However, lets stop talking about it and have a look at it.

For a start we will head south towards Knutsford which is supposed to have got its name from an episode which happened in the year 1017. Having learnt by experience that ordering the waters to roll back at his command was not all that successful King Canute leading his army against the King of Scotland and the Prince of Cumberland decided to wade through the River Lily at this point, so it became known as Canute's Ford, later Knutsford. In more recent times, admirers of Mrs. Gaskell will readily recognise it as the "Cranford" in her books. It is an interesting small town, with picturesque old coaching inns, many delightful cobbled alleys and lots more. There are two ways we can get there. We can chose the main road, originally built by the Romans, and which is still marked on most maps at Watling Street now much rejuvenated and renamed with the less romantic label of the A.556, but I prefer, and usually take, what I call the 'back road' country roads through corn fields which have never attained the distinction of having been allotted numbers, but bear names like Cow Lane, and Lamb Lane. You won't meet much traffic, perhaps the odd car or so once in a mile if you pick a busy day. Over on the right is Rostherne Mere (all lakes ponds and stretches of water and there must be hundreds of them, are meres in Cheshire) the deepest and largest in Cheshire, and an ornithologists paradise.

A delightful spot smuggling in a great hollow by the edge of Rostherne Village, a picture postcard village with cottage porches lost in creepers lining the one street and as likely as not pheasants getting in the way of your car as you travel along it. However, the idea of coming by the back road was to call in Tatton Park on your left, once the home of the late Lord Egerton, kept private by the ten foot high, fourteen mile long wall which surrounds it. It is no longer private having been left to the National Trust on the death of the last of the Egertons, so we enter the park through the magnificent wrought iron gates known as the Rostherne Gate.

I hope you have brought your camera for the views are many and irresistible from delightful odd corners which members of my own circle have seen often enough in the folio, to wide sweeps taking in the outline of the Pennines in the distance. The first thing to strike you the moment you enter is the glorious avenue of trees through which you drive and which goes on for perhaps half a mile, with Tatton Hall at the end open to the public and worth a visit but today we are here for the pictures. There is a fee as you enter the park but that is for parking as long as you like in any or all of the several car parks as you wish. Your passengers go in free and pedestrians pay nothing, and you cannot get it much cheaper than that. The second thing to strike you is the size of the place. It goes on for miles. One of the lakes inside the park is over a mile long. No wonder every year this place attracts more visitors than any other National Trust property in the country but don't let that put you off. There is plenty of room for you. Even if a couple of thousand others turned up on the same afternoon which is unlikely, unless you came on a Sunday, you would still have more than an acre all to yourself. It is difficult to envisage what over 2000 acres look like unless you compare it with something familiar. If you live in the North you probably know Bodnant which you could drop into Tatton thirty times over. In the South you may know Sheffield Park better, and that would go into it fifteen times over.

So what to take? Well, round the mansion are 54 acres of what I call the cultivated part, with a lovely pond complete with islands and exotic ducks. A Japanese garden with a picturesque bridge over the water leading to a Shinto Temple on one of the islands. There are rose gardens, many fountains, and some of the most magnificent trees you ever saw. In the spring the rhododendron show must rival almost anything in the country, carpeted below by millions of bluebells. Then in the park there are herds of deer, both red and fallow the meres. The haunt of many kinds of wildfowl, with its fishermen and yachtsmen, offer many opportunities for pictures. Then there are nature trails. You will need plenty of film for there are no restrictions on where you can go, there are no 'keep off the grass' notices. You can take your own food and picnic where you like or get meals or refreshments in the Restaurant. You will be loathe to leave but eventually we must so we drive along the shore of the mile long drive out by the Knutsford gate.

Having spent so much time in the Park we have not got round to having a look at some of the beautiful Cheshire villages, some with fancy names like Bunbury, Lower Peover and its top drawer neighbour Peover Superior. Besides villages there are lots more to see - like the boat lift where quite large boats water and all go down in the lift from the Trent canal above to the River Weaver eighty feet or so below. There's Moreton Old Hall with its fantastic magpie architecture surrounded completely by its moat. The unique escarpment at Alderley Edge with its old copper mines and the legend of the "Wizard" of Alderley with his mighty underground cavern where countless knights with their milk white horses beside them slumber until the day when England is invaded when they will arise and demolish the enemy and save the country. If you share the general impression that Cheshire is a flat county, you may be surprised to know that it contains the highest inn in England, over 1600 feet above sea level, with miles of glorious hill country around as you climb up for your refreshment. We have hardly touched the fringe yet, so we shall have to postpone further exploration to another day.

Your editor permitting.....

OCH AYE By Percy Deal Circle 10

For Southerners to travel north over the border into Scotland may be by one of the most pleasant and not over "trafficated" roads by far is A.68. Commencing as it does a few miles above Scotch Corner on A1(M) it traverses fell and valley with reasonable straightness but in places with a quaint switchbacky manner with crests so sharp that a vehicle front end will "take off" if these are negotiated at high speed.

The road passes thro. sometimes neat, sometimes scruffy villages, by lone farms barns and churches characteristically stone wiled and roofed.

At Corbridge the A68 joins the A69 for a while and shortly becomes the A68 with a turn northerly. A couple of miles and a turn left onto the B.6318 will ultimately reveal part of Hadrian's wall.

Retracing the A68 one crosses into Scotland and the Border-r-r-r-r at the peak of the Cheviots and onto Jedburgh with its medieval buildings and historic notoriety.

For 'caravanners and /tenters' there is a well appointed campsite seven miles above Jedburgh, name of Billiardsedge situated on the left but care or you may easily pass the entrance. If you desire to visit Edinburgh the A68 will take you to the centre of the city but it may be circumvented by an adequate ring road. Directional signs are sparse but signed to the airport assist if followed, if travel in northerly direction is intended and from here the M.9 heads towards Strirling and beyond.

Dornie and Eilean Donnan's on the way to Lochalsh are known to many but a turn right in Lochalsh opposite the ferry slipway and following signposts will take you to Plockton on its tiny peninsular. It has a certain charm with its row of houses fronting its small bay and Loch Carron. Uniquely, sewage disposal from the individual houses is by soil pipes from each discharging into the bay and which lie on the bed of the bay and can be seen at low tide!! Don't let that put you off as its a charming spot and quite some activity goes on boat and marine wise. Go through the village and up the hill, turn left where there is a campsite and also a road where one can overlook the houses and gain a grand view of Loch Carron and its environs.

Further north and on the A832 is Pooleave and the botanical gardens of Inverewe. The latter unique with its exotic collection of shrubs, plants and flowers from all over the world. They survive as the Gulf Stream washes into the bay that is Loch Ewe, which is virtually land locked and the resulting rise in temperature is felt as one enters the area. A full day or more may easily pass if one is a plant lover. There is an excellent camp site quite close.

North again onto the A835 - Ullapool is worth exploring - a fishing/ferry port and very well stocked shops and north of the port one is really among the mountains. Eleven or so miles above Ullapool on this road a turn left at Old Drumunie onto an unclassified road will take you tortuously but delightfully to Lochinver and past Lochburgadian and mountains Cul Beag and the famous Stac Pollaidh (Stack Polly) and Suilven. Lochinver with its immaculate deep sea fishing fleet is well worth a roam around. Leaving Lochinver by the northerly route travel is on a modern wide road.

Since the glorious redwoods of loch Maree were destroyed by a road widening scheme some years ago, one of the only spots in Scotland where such trees can be located is in the Rosehall area between Laing and Ledmore. This is Glen Cassley where the River Cassley tumbles down its fall to a lower level before joining the River Oykel in Strath Oykel. An area of outstanding natural beauty with its falls creaming down over its multi-coloured rocks, sides by its redwood standing like sentinels but through which one can walk with ease. All contained within an area of half a square mile.

At the bottom of the glen the river flows quietly into a deep pool where salmon leap incessantly and where this writer and others have been splashed by salmon while standing on the pool edge. Naturally this is an anglers paradise and the river has private fishing rights so keep well clear when they are casting. Some get quite uptight as I have often witnessed. There is absolutely no restriction to public entry to the area as one may wander freely. Access is by an unclassified road at the eastern end of the small humped bridge over the river in Rosehall on the A837. Past the only hotel in the area and about 600 yards along the road is a stile on the left where one may gain entry to the area. Parking is tight here but easier off road parking is possible a few hundred yards further on. A couple of miles on Glen Cassley castle is situated high among the trees its unique turreted tower clearly visible.

If intention is to stay awhile in this attractive area Mrs. A. Mackenzie of 14 Cassley Drive, Rosehall will be glad to let you, a caravan can be parked on Mrs. Daisy Dnork's frontage at Burnside Cottage on the A839 with use of the usual toilet facilities in the cottage. The frontage is a bit rough but usable. We tent thereon.

A very comfortable modernised croft by the name of "Achuiriguil" (Ackooreegool) may be hired for £70.00 weekly by contacting Mrs. O'Cahill, Wood Edge, Apperley Lane, Bradford, Yorkshire BD3 0PH. The croft accommodates seven
Have fun

LETTERS TO THE EDITOR

Dear Ralph,

Having recently received my copy of the "Little Man" I feel I must write to say how impressed I am with the article submitted by Brian Hirschfield.

The U.P.P. Upper Crust must indeed be concerned at the failure of "young blood" to enter the ranks. I wonder is enough being done to bring details of U.P.P. membership to hobby-photography? Since reading this 'Little Man' I have asked (deliberately) perhaps half a dozen photo acquaintances what they know of the U.P.P. "What is the U.P.P." - "You say it is a club, I've never heard of it".

So, do we advertise ourselves enough - or at all? Many years ago when I joined my first Circle it was in response to a notice in the A.P. of that time. Could we not approach the publishers of the current photomags - A.P. and W.C.M. seem the most popular, asking for some detailed publicity? I am sure it would benefit all, in various ways, if all Circles could put up "Full House" notices.

R.E.Wilkinson

Circle 37 and 17

Dear Ralph,

"Do we advertise ourselves enough - or at all" -

This is a question asked by A.E. Wilkinson, Circles 17 and 37 - a good question! To bring to the notice of enthusiastic 'hobby-photographers', an organisation such as U.P.P. is not easy. Camera Clubs and photographic societies are often able to get publicity and recognition in and through their local press. Their programme may be published and activities reported. Such is not possible at National Level.

It is true, we can submit details of special events to the Photographic Press and we may be fortunate enough to get a publication. However, our past appeals for general publicity have brought little response from the publishers. In recent times we have been fortunate to get one or two 'puffs' which, in turn, produced a few enquiries - I am not able to say whether they produced any new members. Should the Magazines happen to be short of 'fill up' material for the issue on which they are working at the time our submission arrives, then, we may be lucky enough to get a mention. Should this not be the case, then our copy is 'spiked', and will never see the light of day.

We shall, of course, continue our endeavour to bring the name and the objects of the 'Club' to the notice of those people photographically inclined, through whatever means may be available to us. I would, however, take this opportunity of asking all members to act as Ambassadors for U.P.P. at all times.

Robert C. Scott AFAIP

Dear Ralph,

A rather formal letter I'm afraid in which I would like to raise two points of principle.

First, following discussion at the AGM which was terminated by the arrival of tea, I would like to express in print my view that free attendance at the A.G.M. should be an automatic right of every paid up member. Similarly since the Exhibition of Gold Label prints and projection of Gold Label slides consists entirely of the work of members, this too should be free.

I would not object to paying for lectures or other "entertainment".

Secondly there was some doubt at the A.G.M. whether motions could be taken from the floor. The printed Constitution is silent on this point but I think it should be resolved. Bearing on this matter, I would welcome guidance on how, and especially when, motions may be presented for inclusion on the Agenda.

U.P.P. is a friendly organisation but, as often happens among friends, these "legal" points have never been thrashed out but sometimes they are necessary.

Frank Coppins, Circle 10

Dear Ralph,

Further to the reference to the "Little Man" badge and insignia on notepaper in the Winter 1981 edition. I must side with Ralph Couchman being against any change in design as advocated by Vic Davies.

In my opinion this would be change for the sake of change, and these days is very often no improvement, but I do not know what sort of design Vic has in mind. Maybe he will show us,

The only possible good I can see is that it will provide a little work for someone, which in turn will involve extra expense for badge and tie wearers. Incidentally, except at the A.G.M. I have yet to meet another person wearing a U.P.P. badge or tie, and it would be interesting to know how many members have them.

A.J. Williams, Circle 27.

Dear Ralph,

As one who is a mere 24 years old and a Secretary to boot, I feel I should respond to Brian Hirschfield's 'Uneasy Thought' (Winter 1981 edition).

I joined U.P.P. at the age of 17 after attending an A.G.M. which I was patronised to say the least. All I did to encourage offensively superior remarks from one quarter was express an interest in joining a slide circle. Fortunately it was an isolated incident, but it happened to me and I am sure some youngsters have been put off joining the U.P.P. as a result of similar treatment.

There is a breed of amateur photographers which lurks in the back rows of camera clubs and in small packs in the U.P.P. They are the "whining old toadies" (old in the head, not in years) who resist change at all times, criticise without offering suggestions for improvement and think they know it all. The amazing thing is that these people tend to be young by U.P.P. standards. The most trendy, forward looking fellow I know is in his sixties and is a great asset to his circle.

As for recruiting, when did you last mention U.P.P. to a person less than 40 years old. Youngsters can't join unless they know we exist - which is a problem. Most "advertising" takes place by word of mouth and the average age of a member is probably about 56. Obviously their peers will be of a similar age. Maybe, Messrs. Robson and Berg could do a tour of the discos'.

I have two vacancies in my circle and would love to see them filled by young women. (If youngsters are in short supply, then lady members are merely sought after). Yes. The saplings must go in soon. It takes a hell of a long time to grow a forest and father time is buzzing away like something out of 'Texas chainsaw massacre'.

Over a period of seven years I have gone from schoolboy with my first reflex camera to a professional photographer with my own students and my own business. I owe a great deal of it to U.P.P. which stimulated, cajoled, pushed, critted and above all encouraged. Thank you for helping one youngster, but for God's sake carry on doing it. Every time I give a lecture I mention the 'box' if we all told one person a week that we exist, the vacancies would soon be filled.

By the way, we have a sport and action circle, has anyone considered a glamour/portrait circle, devoted to transparencies depicting beautiful girls? Oh well, just a thought.

Paul Johnson MMPA BA.

GOING ROUND IN CIRCLES

Circle 3

Since our previous report members have been concerned with trying out XPl - with varying degrees of success! Some very good results have been obtained.

However, serious discussion in the notebook has been 'few and far between'. Too many of us seem to be short of time these days, or that appears to be the commonest excuse.

A topic which appears from time to time over the years is concerned with marking. A new member tends to re-open this subject, and usually informs us how it is done in another circle or club. As a rule this means the introduction of a voting formula. However, most members do not favour such a system, on the grounds that one really cannot judge or assess prints by slide rule. It should go without saying that print quality is more important than some of us are prepared to admit. There is still a tendency by some members of Circles to approach assessment of the print on the grounds of liking or disliking the subject matter. To make a comment "not my cup of tea" is not really criticism. We all have our likes and dislikes, but we should aim to assess the composition or arrangement of the picture; and attempt to find out what the author is trying to say. Not easy by any means! Certainly, we should encourage experiment and imaginative treatment.

Another topic raised recently concerned the benefits of monthly assignments - or set subjects. There is no doubt that set subjects are a useful discipline but too many of us find difficulty in providing prints of any subject! It would be rather restrictive to say the least, but maybe an occasional set-subject would be worth a try.

The increasing cost of postage is causing some concern, particularly to those who have to find the whole cost - which at present with our boxes means £2.10 a time. Some of our members are on pension and at least one member of long standing is seriously thinking of "pulling out". The answer (or at least one solution) is to persuade someone in the same district to join - and so share the postage.

Our most successful members at present are Frank Seale, Colin Gibson and Brian Hone

Circle 4

Since the circle was established nearly eleven years ago it has been successful. For example, a lady recruit who applied for membership not so very long ago, and, may I add, an ordinary member of the R.P.S. who also informed me she hadn't attempted black and white processing yet, is now a fellow of the R.P.S.

Also quite a few members have achieved their Associateship since joining the Circle apart from some of the L.R.P.S. Of course I mustn't forget the Circle has had the honour of achieving two Leighton Herdson Trophies, no mean achievement.

Perhaps there is a moral somewhere in these successes

Circle 8

The circle is enjoying the most robust health, with a full membership and great enthusiasm which has ensured the prompt circulation of boxes in spite of the combined efforts of bad winter weather and the recent rail strikes.

It is not true to say that a majority of members are training to be ballet dancers, but most profess to be 'kept on their toes' in the production of prints such is the spirit of friendly rivalry within the circle.

Two members have recently moved to new pastures and it is hoped that the formation of new darkrooms will not prove too difficult a problem.

A recent newcomer to the circle is Allan Williams, who's other interest - Art will perhaps bring a fresh approach and a new "seeing eye" to photographic art.

Circle 21

The circle is going through a relatively quiet period, another resignation has been received which brings our number down to eight.

It has been noticed that the sale of cameras and photographic equipment has risen over the last year but one wonders why we do not have a queue of enthusiastic photographers waiting to join us. If there are any of you out there with a 35 mm camera and can make a 7 x 5 inch monochrome print we would welcome you.

Our notebook is fulfilling its function of encouragement and assistance to its members. An article on sepia toning by Brian Hirschfield L.R.P.S. has made interesting reading and many of our members are already trying out some of the methods recommended by Brian.

The circle is always encouraging its members to produce useful articles on photographic D.I.Y. projects.

The "Tootall" cup award for the 4th year following by Gordon Hopkins, but there are mutterings in the camp that he is not going to win it for the 5th.

Circle 22

I shall be handing over the secretaryship of this Circle to Iris Bainbridge on the 1st June 1982. This is my seventh year as secretary but other commitments are leaving me with less time for photography. I shall however, remain a member for the time being.

During the last year we have gained one member but also lost one, and with our numbers now at fourteen, we have four vacancies. Competition within the Circle remains as keen as ever with set subjects and themes proving an interesting and enjoyable challenge to everyone.

Early summer get-togethers are an important ingredient of life in this Circle and this year the home of Iris and Brian Bainbridge, near Northwich in Cheshire is to be the venue.

Circle 27

Circle 27 is still short of a member or two, having recently unanimously rejected a suggestion that we would change to a 35 mm only circle, in order to get more members.

This circle was formed in 1948 to cater for mixed slide sizes and even today many of the members have got, or have had, a large format camera, or a half frame camera. Some still use them occasionally, but most of the slides submitted are in the 35mm size and on average about a quarter of our G.L. slides are in the larger format. Unfortunately, these are not shown at the A.G.M. due to the lack of a suitable projector. In the pre-City University days someone provided a projector for these slides. Maybe that could happen again.

So, if you would like to join the 'odd bodds' the present 11 members will be pleased to hear from you. Any subject in a 2" x 2" or 2 $\frac{3}{4}$ " square frame is acceptable - preferably in colour but any monochrome slides?

Circle 29

Congratulations went to Helen James on taking the small print plaque at the A.G.M.

The Circle has maintained a good membership, losing two and gaining two during the past 6 months. An "official" 22 page history of the circle has been produced and circulated to the members and arrangements are already in hand for the celebration of the 400th folio, due for September 1983.

One innovation was the criticising and marking of a round by an external judge - who better than an ex-member of Circle 29 - Gracie Alison F.R.P.S. twice winner of the trophy and seven times holder of the small print plaque.

Some delays have occurred but the notebook is full, the prints are always interesting and the circle is enjoyed by all - what more can we ask for?

Circle 31

In the Winter 1981 issue of "Little Man" we sadly had to report the death within a few months of three members which left us with three vacancies, and now a further tragedy has struck one of our member. Our old friend Len Lamerton recently lost his wife. Those of us who have experienced this sad event know just how devastated Len must feel, and we all extend to him our sympathy in his loss.

But there is some good news too, because two of the three vacancies reported in the last issue have been filled by John Hey and Marie Tyler and by the time this note appears I have no doubt that they will have been given the traditional welcome by our members, and have made themselves thoroughly at home amongst us. From what I have already seen of their work they are going to keep the rest of us on our toes.

The inclusion of Marie brings our lady membership up to four, a quarter of our strength, and the highest ever in the circle at one time. I do not know how this proportion compares with other circles but we are finding it a happy experience.

At the moment we are trying an experimental special subject round and the topic chosen for this first effort is "Still Life". The slides are not yet in for voting, but if it proves the success we hope it will be, we shall include the occasional set subject in the future.

We have had a very kind invitation from another circle to combine forces for a joint weekend probably early next year and we are hoping very much this can be arranged. There will be a note of this in the next notebook to go out, but as this issue of 'little Man' will reach several members before that particular folio has completed its tour this will be the first notification some members will get. Please look out for further details.

Circle 32

This 2 x 2 slide circle runs smoothly with half a dozen boxes in circulation. The membership are normally very enthusiastic except when we have a set subject round, and a wide range of work is seen over the course of a year. In common with all the other circles "offence is never taken or given", we save all our personal insults for the crit sheets. No, not really, but I sometimes wonder what new members make of the riotous exchanges between the secretary and C.B.F.

There are two vacancies in C.32 at the moment so if you want to join the maddening crowd contact the Sec.

Thats all.

Circle 10

As to our Circle, it is going from strength to strength and standards remain very high. Very competitive and note-book lively. There is growing movement back to large format. After years of almost 100% 35mm. Dare I suggest a shift of almost full CIRCLE? Or is it that the Mamiya and the Bronica are waking up to versatility and automation? Giving us what we have always yearned for and still keeping the larger negative, which I am sure makes the hobby easier and as far as I am concerned the Gold Labels harder to earn. I am still with the Nikon.

We are all looking forward to our next rally in May. The venue is Cambridge.

A.G.M. ARRANGEMENTS - 1982

PLEASE NOTE

The A.G.M. is being held at new premises

The Polytechnic of Central London

115 New Cavendish Street

London W.1.

CLOSE TO POST OFFICE TOWER - Underground Stations - Warren Street
Goodge Street
Gt. Portland Street.

Circle 36

Martin Addison

At the end of April 1982 Circle 36 held a weekend meet at Losehill Hall, Castleton in the Peak District. Losehill is a National Park Study Centre and was formed to encourage a deeper understanding of the countryside. It is a modernised Victorian Mansion, set in 27 acres of Parkland about one and a half miles from the village of Castleton. Courses are run continually throughout the year, and the hall is available for hire by private parties at certain times. We found the facilities fitted our requirements very well. Good clean accommodation lounge, bar, library plenty of good food and in particular, exclusive use of an excellent lecture theatre, complete with screen and A/V equipment and room on the walls for print displays.

We arrived on Friday in time for dinner, and in the evening were given a short illustrated talk by one of the resident lecturers which gave an introduction to the area. This was followed by our Circle Secretary, Ralph Couchman, who treated us to several audio visual sequences which included a look at Rhodes a pictorial set showing many of his derivative techniques and his hilarious sequence on the Magic Roundabout Characters, which rounded off a most enjoyable evening.

Next morning the rain and sleet was lashing down so we delayed our foray and instead were entertained by circle member Paul Bloomer A.R.P.S. Paul is a professional photographer from Nottingham and he talked and illustrated about the wide variety of assignments which he covers in his work, this was most interesting as it highlighted the very different approach that a professional needs from that of an amateur. Paul also showed us his A.R.P.S. panel of monochrome prints which included a very fine set of church interiors. Ian Platt was not able to be with us but he sent his F.R.P.S. panel on horses, which we were able to admire during the weekend. By mid-morning the weather had improved and we went our separate ways. Not knowing the area I was very impressed by the scenery which appeared to offer many photographic possibilities. The weather changed very rapidly, one moment blue sky next a blizzard, then sun again. It was disconcerting to be caught in one of the storms but photographically very rewarding.

In the evening we reassembled and saw shows by Les. Hollingsworth and Les. Yallup. The first gave us an A/V documentary on Deepdale, this was a fascinating insight into the history of the area, portrayed through the excellent slides and commentary which had been so carefully put together. This was followed by Les. Yallup who showed us his A.R.P.S. set of pictorial colour slides and went on to a selection of recent work including some of his current themes windows, snow scenes and reflections which contained many super slides.

Sunday morning was dry and warmer and all the party visited the various attractive areas nearby. We met again at lunchtime and after many farewells made our separate ways home. Everyone who had attended agreed that it was an excellent weekend and we are hoping to arrange a similar one next year.

A final work of thanks to our Secretary, Ralph Couchman, who came up with the idea and made all the arrangements which resulted in a most enjoyable get-together for the circle.

Circle 6

Up to the present rail strike, the boxes have been circulating very smoothly and we are all well in hand with G.L. prints, in fact I should have the twelve that I need early in June, this makes a change from other years when I have had to hurry members along so that I had the prints to send off in July.

During the year three members took leave of absence, two of them were moving house, these were Malcolm Jobling and Malcolm James, in the latter's case it was rather a big job as he was moving from one pub in the Midlands to a much larger one in the South, both are now back with us, and in the swing of things again.

In the third case, Bill Armstrong asked to be excused for a couple of months due to lack of inspiration now Bill keeps a tight rein on some of the members and keeps them in line, this has not been the case for three boxes, and I am pleased that he has now returned and we can be back to normal, I can also sleep at nights too.

Two members have left us during the current year but we welcomed a new member in George Dawe, this still left us with 17 members, a full house.

The P.O.T.Y. Trophy was once again won by Bill Browne L.R.P.S. this year he won it with a winter landscape.

The Set Subject box this year which is due to go out in July should be very interesting, the subject being TIME selected by our only lady member Joan Warren, it should be interesting to see how the members go about it.

At the time of writing I have seven G.L. prints from 6 different members, its a long time since anything like this has happened, it is all for the good of the circle and gives added interest to the members.

In the recent past we have had complaints from the members at the end of the rota saying that there were no stamps left in the kitty for them to use, to overcome this I now send the boxes out in opposite directions, one goes down the rota, the next goes up the rota, poor old Fred Horne is the one who suffers he always gets two boxes at the same time, each going in the opposite direction I haven't come up with the answer to that one yet, I am still thinking about it.

PAN F, 200 A.S.A.

I have been trying to achieve sharp prints without the inherent contrast of the slower speed emulsions.

I have now standardised (as far as it is possible to standardise) on Pan F. used at either 160 or 200 ASA. This is developed in acutol 1 to 20 for either 16 or 20 minutes respectively.

I find this gives negatives with a wide range of tones, and good acutance.

Try a roll and see what you think, it will not please everybody, but it is a combination that I find acceptable for 35 mm.

W.F.Browne L.R.P.S. (Circle 6)

O B I T U A R Y

Muriel Rosemund

The U.P.P. has lost one of its most loyal members with the sad death of Muriel Rosemund, on April 18th 1982. Muriel was introduced to U.P.P. by Roland Jonas A.R.P.S. in 1947, she remained a faithful and active member until the day of her passing. A card announcing a box was due arrived at her home in her very last week. In spite of poor health the last few months and failing eyesight she managed to keep going in spite of her tribulations.

During her 35 years in the postfolios Muriel was a member of various circles - Nos. 22, Monochrome Slide Circle, Anglo/Australian 15 and finally No.1. She was the Secretary of Circle 22 and A/A for many years.

Her private life was not made easy by the war, Company closures and redundancy. Finally in 1965 Muriel took a three year course in Teaching here she found a happy outlet for her talents, and she spent 14 contented years teaching the young whom she loved.

On being elected to the Council she applied her enormous energy to Publicity and Recruiting and did much good work for the Society. In more recent times quietly applied her enthusiasm to the welfare of the members as their representative on the Council. In spite of the long journey from Yorkshire she hardly ever missed a meeting. When her failing health made the journey more difficult she was accompanied by her sister Enid, as nurse.

Our condolences go to her sister and many friends in Mexborough, she will be sadly missed by members.

R.O.C.

CIRCLE SECRETARIES

2/25	**	C. Naylor, 72 Burman Road, Wath on Deane, Rotherham	0709 872734
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	**		
7	*	A. Greenslade, 35 Patching Hall Lane, Chelmsford, Essex	0245 54515
8	**	F.W.James, 21 Geneva Close, Worcester	0905. 51940
9	*	D. Campbell, 21 High Overton St., Netherburn, Larkhill, Strathclyde	
10	**	L. Holman, 14 Littlecoats Road, Grimsby, S. Humberside (Monochrome)	
11	**	J. Dolan, 25 St. Margarets Road, Stanstead Abhots, Herts	0920 870665
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	**	C. Thompson, 30 Foxdale Avenue, Thorpe Willoughby Nr. Selby	0757 705394
17	*	R.N.Almond, 49 Cleveland Ave. Newby, Scarborough (Mono)	0723 74460
18	**	B.W.Sanderson ARPS. 11 Greenlands Close, Newport Pagnell	
20	**	H.Buck 2 Linkside, Seascale, Cumbria	0940 28530
21	*	B.A.Hirschfield, LRPS 13 Bishops Road, Eynesbury, St. Neots, Cambridge	
22	**	Mrs. I. Brainbridge	
23	***	Miss J Crosbie, 1 Glebe Place, Hawick, Roxburghshire	
24		Dr. Most F.R.P.S. 34 Penwood Heights, Burchlere, Nr.Newbury	0655 253 68
26	**	P.M.Antrobus, 40 Brookhurst Court, Beverley Road, Leamington Spa	0926.34228
27	***	A.J.Williams, 54 High Street, Whittlebury, Nowcester	0327.857420
28	***	E.Haycock, 5 Bosley Close, Christchurch, Dorset	0202 475593
29	*	B. Hirschfield	
30	*	V.P.Davies ARPS, Blue Cedar, Love Lane, Petersfield	0730 3436
31	***	G.C.Barnes, 2 Granville Road, Timperley, Altringham	
32	***	P. Johnson, Flat 1, 54 Station Road, Acocks Green, Birmingham	
33	***	J. Williamson, 1 Priory Crescent, Off Priory Lane, Kensbank Grange over Sands, Cumbria	04484 2875
35	***	J. Shirley, 31 Detton Ford Road, Bartley Green, B'Ham	0214.7765 0
366	***	R.O.Couchman LRPS. 179 Wilson Avenue, Rochester, Kent	0634 45769
NHCC 1	****	D.K.Martin Team-y-Glyn, Llanblethian, Cowbridge, Glam	04463 2425
NHCC 2	****	E.E.Emmett, Beck House, Hornby Road, Caton, Lancaster	0524 771013
A/Aust.	**	P.A.Blow 35 Findhorn Place, Troon, Ayrshire	0292 315426

* SMALL PRINTS

** LARGE PRINTS

*** TRANSPARENCIES

**** Natural History

MINUTES OF COUNCIL MEETING

15th May, 1982

PRESENT: Mr. S. Berg, (Chairman of Council) Mrs. C. Jones
 Mr. E. Haycock Mr. R.E. Jones
 Mr. R. Couchman Mr. R. Scott
 Mr. A. Homes

Apologies were received from Mr. A. Cunnew, Mr. R. Hawkes, Mr. I. Platt.

To confirm the Minutes of the last meeting

The Minutes of the meeting held on the 20th February were taken as a true record and adopted.

Matters arising from these Minutes

Minutes No. 285 - The certificates are now available.

No.286 - Report of the Hon. Gen. Secretary

It was noted that there has been a change in Secretary of Circle 21. Brian Hirschfield will be taking over as Secretary of this Circle due to the ill health of Gordon Hopkins. Council thanked him for the work he had done in the past and wished him a speedy recovery. Circle N.H.C.C.2 will be taken over by Ernest E. Emmett and Council thanked Mr. Pepper for the work he had done for this circle in the past.

The death of Muriel Rosemund had taken place recently. Miss Rosemund had been a loyal member of council for very many years, and she would be sadly missed. Council had sent their condolences to her family.

No. 287 - Report of the Hon. Treasurer

In the absence of Mr. Hawkes, Mrs. Jones gave the report. The position at the bank was solvent at the present time. There was still concern that a large number of members who had not paid their subscriptions for last year. It was agreed that these members would be reminded once more and if they still failed to pay then they would be removed from the circles they belonged to.

No. 288 - Report of the Membership Secretary

Mr. Cunnew reported prior to the meeting that there was very little change in the membership and things were running smoothly.

No. 289 - Report of the Publicity Secretary

There had been no publicity carried out since the last meeting. It was generally felt that a report after the A.G.M. would be the best form of publicity and this would be put in hand.

No. 290 Report of the Exhibition Secretary

The judges and lecturer for the A.G.M. had been finalised and the judging of the Gold Label entries had been arranged. Arrangements were made for hanging the exhibition at the Central London Polytechnic.

No. 291 - Report of the Editor of "Little Man"

Mr. Couchman had finalised copy for the summer edition. There had still been members complaining that they had not received their copy. A note will be placed in the boxes by Circle Secretaries asking all members to inform Council if they do not receive their copy. It was agreed that a hard cover would be used this time. Mr. A. Homes would arrange this.

No. 292 - Arrangements for the 1982 A.G.M.

Arrangements for this event were well in hand, the final details would be settled by a sub-committee nearer the time. The price was agreed upon but this would have to be finalised when the menu was chosen. The booking form would be separate from the subscription form this year. The timetable of events would be the same as 1980 giving ample time for socialising.

Any other business - Next meeting - 20th November 1982 and 19th February 1983