

The Little Man



The official magazine
of
UNITED PHOTOGRAPHIC POSTFOLIOS
OF GREAT BRITAIN

Summer 1983

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EDITORIAL

For the past six of seven years the "Little Man" has been printed and published by Christine and Ray Jones. No doubt at great inconvenience to themselves. By so doing they helped the U.P.P. out of a difficult financial situation, without their efforts it is doubtful if the 'L.M.' could have continued.

Now that the finances of the U.P.P. are on a more even keel the Council has decided we can afford to print the magazine professionally. No doubt to the great relief of the Joneses !

On behalf of the Council and members I am happy to convey thanks to Christine and Roy for their work in our interest.

Members will be happy to see the 'L.M.' in a more handy guise. This edition was prepared for the usual A4 format and Council approval was not obtained in time to change the make-up. In future it is hoped to include some pictures and art-work. So illustrations and photographs may now be offered for publication.

The magazine is very low on articles for the future so please send me your efforts. I am always prepared to re-write articles if necessary; although I try to publish as presented.

It is always my hope - indeed it is an instruction in the, 'Notes for Circle Secretaries'- to publish notes from each and every Circle. It is your Magazine produced for your enjoyment and it can only be done with your help.

Please send in your Copy by August 31st to:

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THE PRESIDENT'S COMMENTS

Stanley Berg ARPS.

In view of the kindly reception of my introductory remarks in the last issue, our competent and enthusiastic Editor has suggested that I submit a few comments for this issue of the "Little Man".

As you are aware, one of my main objectives, apart from chairing the fundamental administrative function of the Council, is to encourage the 'esprit de corps' of our Club beyond the perimeter of our individual circles, a matter which I stressed in my inaugural address at the last A.G.M.

I am delighted to say that there was an immediate response to more than one suggestion that I made. Ralph Couchman started investigating the prospects of a co-operative Slide Circle week-end, and Charles Chortez of C.4 promptly invited me to join his Circle as guest for one Folio, which I gladly accepted. The experience was most rewarding for me and I thoroughly enjoyed viewing and commenting upon a delightful variety of large colour prints. The outstanding aspect of this Circle was, for me, the unusually long note-book entries not only from the Circle Secretary but from the majority of members. None of those, "Must rush to catch the post" excuses - everyone pulled their weight. Advice was widely sought and readily given, which is what the U.P.P. is all about! Congratulations C.4 to each and every one of you.

I earnestly request the regeneration of inter-circle activity and I hope the encouraging start to this motivation will steadily gain momentum. Please write to Christine or myself if you want any assistance or advice regarding these activities. I assure you the Council will give you all the assistance it can muster.

It would be most encouraging to see a record turn-out for the A.G.M. this year. The venue is the same as last year, and we will endeavour to keep the cost likewise. The date is September 10th. I realise that for our 'country' members over-night accommodation is somewhat prohibitive these days. However if more than one family (or individuals) share the cost and perhaps the driving, the return journey from the greater part of the country should not put too much strain on either the financial resources or physical demands, and would eliminate the necessity of an over-night stay. Speak to any member who attends the A.G.M. - I am confident they will tell you what a pleasurable experience it is to 'rub shoulders' with 100 plus fellow members, as well as meeting face to face with those who have previously been just a Doris, Bill or Harry at the bottom of a note-book page! Please give this matter serious consideration. Here's to September 10th 1983.

OLDHAM - A TOWN OF THE TIMES.

by Ray Beaumont.

Oldham lies amongst the Western foothills of the bleak and windswept Pennines. These moors, with their steep sided valleys, originate from the last great ice age when massive deposits of boulder clay were laid down. One prominent and isolated hill (known locally as Wharnton Moor) with a sentinel-like television transmitter perched precariously on its summit has a surface covering of boulder clay up to 120 feet deep. Even today, these vast expanses of peat and millstone grit are inhabited only by sheep, and they don't seem too happy with their lot when the moorgrime thickens to obliterate and landscape.

Although there have been settlements and hamlets in the Oldham area since the Roman occupation, the town's growth and prosperity came initially with the Industrial Revolution. Before the 19th century, with its upsurge in technical and mechanical forces, the district was mainly a group of rural communities. An early sketch map, dated 1756, shows such place names as Thorp Hill Orchard (now the site of a new shopping centre), Sheepwashes Brook where dipping and shearing took place, Swine Clough (now Alexandra Park) and Cherry Valley. The industrial revolution brought about a dramatic change in the landscape. 'King Cotton' came to Oldham and every available piece of land was occupied by at least one 'dark satanic mill'. The skyline became a forest of tall chimneys belching dense clouds of smoke which seemed to almost hide the sun.

Now, the mills are becoming derelict and most of the chimneys have been demolished. Oldham is entering a new phase. In many ways it is returning to a more rural environment, with large expanses of grassed areas breaking up the once terraced brickwork and much smaller single story units replacing the older majestic mills.

For photographers, the area is well endowed with subject matter. There are many fine pieces of architecture, including the Parish Church completed in 1830 and the Old Town Hall with its pillared facade. There are still a small number of textile mills, and the local museums have preserved many excellent examples of carding, spinning and weaving machinery for those interested in industrial record work.

For those of a more 'sporting' nature, Saturdays can be spent shooting 'The Latics' football team; a fairly consistent 2nd division side by all accounts (I'm no football fanatic). On Sunday you can load a fresh film and head for Watersheddings where Oldham Rugby League have their headquarters and you can catch a shot of at least 2 international players. The area also has its quota of golf clubs, sailing clubs, and tennis clubs and when the weather permits - cricket clubs. Anyone who enjoys the challenge of sports photography should find plenty to keep him going throughout the year.

On the eastern outskirts of the town lies the district of Saddleworth. Here, the smaller woollen mills follow the meandering River Tame as in a procession and continue to manufacture their worsted cloths, knitwear and tartans. This is landscape country, where small communities nestle in sheltered valleys below gritstone crags and the high moor. Choose any valley, and just a few minutes walk to its head will place you on the backbone of England, and on the Pennine Way.

Oldham is changing her face rapidly. She did it once before as the Industrial Revolution took hold. No longer an outpost of the once great cotton empire, the town is again looking to the future and whatever that may hold, Oldham is ready for the challenge. If you ever have occasion to travel the road from Manchester on into Yorkshire, don't automatically head for the M62. Instead, keep to the old A62 signposted for Huddersfield and, if possible, take time off to experience the atmosphere of the area and the welcome of its people.

MEET THE UPPER CRUST.

Ralph Couchman A.F.I.A.P., L.R.R.S.

Vice President.

I was born to the, "Sound of Music" !

No, not the sort supplied by that rather foolish nevicate tripping up and down the slopes of an Austrian mountain. But the more down to earth and prosaic variety played in the streets by the Salvation Army on a summer Sunday in the early part of the 20th century.

In those days one was born at home. The idea of going to hospital for such a routine event was then unthinkable.

Legend in the family has it that the Doctor threw a sixpenny-piece from the window and asked the "Sally Ann" to move along. Sixpence in those days was a considerable sum of money, and the expenditure could only be justified by the fact that twins were expected and, I hasten to add, safely delivered. I started life badly, I came second !

My early years were dull and uneventful. Different from the general run in that I had no ball sense. The mysteries of "bounce" and "spin" were never solved by me, that coupled with mediocre intelligence ensured a fairly unhappy school life.

At that stage the only event that had any bearing on my future life was the presentation one Christmas of the, now, traditional Box Brownie. I often wonder if the 'l10' will achieve similar fame ? I well remember my first "Masterpiece". A picture of the Tickham Hunt meeting in the Square at Faversham, Kent. It actually came out ! True, I was so far away that one could hardly recognise the hounds from the horses. And the huntsmen were mere spots. But the Brewery in the background loomed large and clear. There was also the fact that I had only wound the film on as far as the "Arrows" and not to "No. 1". So it was only half a picture, but to my uncritical eyes it was superb.

However with the aid of the "Kodak Magazine" I slowly improved. Even to the extent, in a few years, of achieving my first Exhibition success. Not quite the sophisticated hanging as understood by readers of the "Little Man". In those days one took the exposed film to a Chemist and for the sum of 10d he would develop the film, and for 2d each make a print of each negative. To advertise his work and to attract custom the Chemist would display samples in his shop window. Imagine my joy and feeling of exhilaration when I saw one of my prints among his selection. But more than that, he had actually enlarged my picture and given it a 'Star Billing' on an easel ! My cup of joy was filled to overflowing.

By the time the 30s had arrived it was time to find a job. A task as difficult then as it is to-day. In those days the government did not consider it part of their responsibilities to assist school leavers. After one or two false starts I obtained a job in a local hospital as junior in the X-Ray Department. At this time hospitals were really run on a shoe-string and my pay - to say the least - was minimal. But I enjoyed the work, in spite of the fact that anyone employed in a hospital who was not a doctor was treated as a second class citizen. I was fortunate in the fact that my father kept a 'Pub, so a part-time evening job was easy to obtain. In fact with the two jobs, one of which ensured that I could not go out in the evenings and spend, ensured that I was comparatively well-off; and could pursue my hobby - photography.

It was at this time I had a stroke of luck. One evening while serving in the bar a customer came in who was a painter. He said, "Ralph you are a scientific wallah, what does this mean ?" He pulled a piece of paper from his pocket and I read the words, "Radiological Department". I explained and asked him how he got it. "Oh", he said, "They are building a new factory at Strood and I painted this on a door". A few pertinent questions and I was in possession of the facts. That night I wrote a letter to the firm and in a few days secured a job as Assistant Radiographer in the brand new Foundry.

At this time the Government realised war was imminent and Aircraft Factories were being enlarged or built to meet the emergency. The Air Force was demanding X-Ray examination of all vital parts on War Planes. So Industrial Departments sprung up all over the country; staff was urgently required to fill the posts created. Here was an heaven sent opportunity for Departmental Heads to get rid of their, "Awkward Squads". So the mis-fits, the abnormal types and odd-bods were quickly transferred to the newly created sections. All in all we were a motley crew. This beginning had one advantage, if one was fairly normal and prepared to work promotion was relatively certain.

Photography now took a back seat for a number of years. A full time job, study and night-school to which was added Home Guard, courting and eventual marriage took up most of my time. Also I had one over-riding priority, to obtain a degree in metallurgy.

It was a fact that foundry work and kindred trades did not attract the brightest lads for a career. Banking and Insurance attracted the cream. For this reason the Metallurgy Tutor at the local College was depressed by the frustrations attached to his work. Then he met this strange fellow with a burning ambition. He was determined as I was that my ambition should be fulfilled. How he got me through the final exam I shall never understand. But I do know that all the points he forced me to revise related to questions in the paper. Whether it was coincidence, inspiration on his part or hidden knowledge I shall never know. But I completed the paper in half the time allowed and obtained a very high mark.

With the ending of the war life became less hectic. My thoughts once more turned to photography. In the pre-war days I had progressed from the Brownie, via a Folding Kodak, a Zedel Hand and Stand, a T.P. Reflex, & Soho Reflex to a Super Ikonta. I disposed of these and obtained a second-hand Retina Reflex Outfit. Although the system had limitations - what system has not ? - it was a happy choice.

About this period it was suggested by my good friend Syd. Champion of Circle 31 that I should join U.P.P. By happy fortune I was placed in Circle 36. What a revelation ! My masterpieces, I could see, were hackneyed snapshots distinguished only by careful technique. It took me some years to learn to plan pictures in my head rather than in the camera. But the 'Elders' in the Circle were very patient with my efforts and gave me the occasional 'Gold' as encouragement. Eventually, in 1976, I was fortunate enough to earn the Leighton Herdson Trophy.

On retirement fearful of becoming a cabbage I threw myself into photography. More time for pictures, more time for experiments. I joined the strongest local Club, Tonbridge (25 miles distant). Secretary of Circle 36. Editor of the Little Man. Then your final accolade of your electing me your Vice-President. It has been a happy life. And a delightful Autumn.

Thanks.

DRY ROT.

By John Murdoch. Circle 18

We shall commence our discourse today with a verse from one of the lesser known works of the famous French poet, Juste Vernis de l'Ongles, which roughly translated runs:

Three cats jumped into the river Seine
To swim to the other bank
Alas, their efforts were all in vain,
For, un, deux, trois cats sank.

This will serve as a fitting introduction to the observation that at this time of the year, a fair number of the population of these beleaguered islands will be looking forward with enthusiasm to their holidays in strange lands. A great many will leave these shores convinced that spoken, or in an emergency, shouted English will be all that is necessary to cope with any situation, forceen or otherwise, which man and probably will arise.

Should however they choose to go by ferry, they may have the opportunity of discovering that boxes on the ship's deck stencilled: 'Brassieres de Sauvetage' do not contain what they may well have imagined, and that furthermore, a nation which uses the same verb for 'to like' and 'to love' with reckless disregard for the consequences is by no means to be trusted. Having eventually disembarked, they would also be well advised to note that signs bearing the legend, 'Poids Lourds' do not indicate short cuts to a well known shrine, nor should, 'Tart of the house' on the menu be related to anything other than dessert.

On a rather more technical note, the translation of something in one language into another is even more fraught with dangers for the unwary and students of the improbable will recall with some glee, the first s.l.rs to be fitted with what their creators referred to as the 'blinking mirror'. Those at the back can now have a go at rendering, 'You have had it' in Japanese.

Nevertheless, while misunderstanding is tremendously assisted by the use of more than one language, it does not depend on it. London Transport, for instance, by their notice: 'Dogs MUST be carried on the escalators' may well have caused distress to dozens of simple-minded and dogless individuals, but there still more distractions for the unsuspecting.

'The excellence of a lens is measured by the number of lines it can record in the space of 1 millimeter'. 'There is more to the quality of a lens than its ability to resolve a certain number of lines per millimeter'. Were these two statements issued by different authorities, they would seem to be the basis of a really good argument, but the fact that they were made by the same popular photographic journal, albeit at different times, can only result in confusion.

The thinking photographer, and there are some, may be forgiven for suspecting that the objectiveness of the former criterion has been replaced by the subjectiveness of the latter in a rather unconvincing attempt to present modern lenses as being a good deal better than they really are. At the time of writing these notes for instance, there is a review of a 200 mm f/4 lens which does not give acceptable overall definition until it is stopped down to f/16. One other current magazine does, in fact, still assess lenses on their resolving power and a somewhat chastening exercise it sometimes turns out to be. It does, however, leave the reader free to make his or her own classification of quality which seems to be a fairer way.

In other circumstances, figures in themselves can be misleading. The statistician's concept of the average family consisting of 1.8 children

can only make more normal people aware not only of the inadequacies of 0.8 of a child but also of the parents who were in some way responsible for it. After all, that 0.2 could be very important.

It is this inability to grasp such fragmentation of what is essentially a whole item that makes it difficult to understand what may be called for want of a better term, the 99 disease now widespread amongst the erroneously named photographic dealers. Open your favourite, or any other photographic magazine and look at the advertisements, which shouldn't be very difficult to do. It is a fair bet, and in some cases an absolute certainty that every price, irrespective of its magnitude will end in 99p. This is presumably to give the impression that £199.99 is somehow infinitely more desirable than £200. The ludicrousness of the situation is better visualized if it is imagined that a customer hands over 800 £1 notes, as well he might for a certain piece of video equipment, and solemnly receives back a nice, bright new penny piece.

There used to be a story of a tradesman making out his weekly bills to his customers and in one case arriving at a figure of £38.55. 'Make it £40', said his wife. 'No', was the reply, 'He'll think I've rounded it up if I do that. I'll make it £43.76p.'

The artificiality of columns of prices all ending in '99' is such that one may legitimately wonder if 1p. has been knocked off, or whether £x.99p. has been added on to the true price. As a query to one of the more blatant advertisers to this effect produced no reply, the conclusion may be drawn that the practice is stupid at best or downright dishonest at its worst. The practice is even more indefensible if trends in prices over the years are examined, not as seems to be the case, emotively, but rather more rationally than in the otherwise erudite pages of Circle Notebooks.

Prior to the war, a Folding Brownie with meniscus lens, presumably f/11 and time and 'instantaneous' shutter would have set the customer back £1-10-0d. or £1.50 in today's degraded currency. A 36 exposure 35mm film cost 17½p and that supreme instrument the Contax 111 no less than £60 with an f/2 Sonnar. Fine. But in those far-off days, a craftman's wage and indeed that of many of the so-called white collar employees was £2.50 or thereabouts, so if the figures are applied IN PROPORTION to present day incomes, it doesn't take a mathematical genius to realise that present day prices are very favourable indeed. Don't forget too, that this applies to postage. In 1950, the price of a 35mm 36 exposure film was exactly the same as the cost of posting a large print circle box, which at first sight effectively destroys the argument until it is realised that film prices have risen only sixfold since 1939, postage about twelvefold but incomes? It's worthwhile trying the exercise when someone comes up with the idea of making octagonal prints to save postage! That should stir something up.

THE CHURCH PORCH
by Ron Wilkinson

It is pretty sure that most of us have a favourite set of subjects at which we like to aim our camera, some hobbyists remain faithful to one type of photography their life-long. Me? I think I must be the unfaithful kind. I flit from one subject to another, 'tis true though I may have an intimate 'affaire de coeur' with each, always on leaving to seek another I have learned a lot about my past love.

My present passion is centred on churches and their immediate surroundings, not, I hasten to say, the great churches of town or city, but the tiny village churches that abound in my native Essex.

Alas, churches these days are so often locked and barred to visitors, rightly so because of the risk of mindless vandalism, unless one seeks a caretaker and perhaps take him from more important work I found it as well to concentrate on the exterior. This concentration led me to take photographic interest in the church porches, these, if I had ever thought of them at all, were just another entrance to me.

Yet so I have learned, the church porch was, and is, far more than 'just' an entrance. For centuries it has been where all happenings, important or otherwise, of village-life, has occurred. Many Essex churches are Norman built, originally without porches at all but as years passed such were deemed necessary. Look at any church porch and rarely will be found two alike, this because they were usually the work of the village craftsman and reflected his skills and ideas, often the carving on a wooden porch is quite exquisite.

Not surprising really that the porch became the gathering place for the village folk, in the 15th and 16th centuries groups of babies awaiting baptism were obliged to shelter in the porch whilst the priest drove out any evil-spirits that might lurk within the church, the stronger the 'evil-ones' were the longer the infants waited, thus the porch gave shelter from the weather

Interesting to know that the first schoolrooms were in church-porches, long long ago, before much thought was given to schooling for the 'poor people' it was the duty of the local priest to impart some knowledge to those desirous of such, this impartation was made in the church-porch... Search well photographer and you might well come upon some centuries old Latin graffiti scratched by an idle pupil.

Most porches still, in 1982, have their fixed notice-board, you can read electors lists, marriage banns, parochial notices, all appear as they always have since those far off days when wrongdoers sentences, notices of ex-communication etc. were displayed. As a guarantee of sincere faith tithes were often paid over at the church-porch as were the payment of any will bequests.

There are many small items in porches worthy of photography in the right lighting conditions... Some porches have small niches wherein were (still are in some cases) a statue of the church's patron saint. In some porches will be found carved stoups... containers for holy water. Often the actual church door, within the porch, is well worth some attention.

Before leaving any 'seen for the first time' church I always look around the burial ground... Morbid? Not really. I find some of the headstone epitaphs revealing, intriguing, sometimes libellous... Many give food for thought, could this headstone be read without serious reflection afterwards?

"Stop, stand and cast an eye,
For as you are so once as I,
And as I am so you will be,
Are you 'prepared' to follow me."

And who could wish for better epitaph than..... "He did his best".

I have found this latest attraction very absorbing, not only in the exposing of film at the chosen area, but in the discovering 'new to me' villages, villages I have maybe motored through many times yet never stopped to wander around as I do now. Essex has many many villages of course, some very pretty some not so pretty, but all have an attendant church worthy of exploration. Most counties are similarly placed I am sure so why not forsake the car now

and then, stroll around, and who knows, you too might find a new photographic love.

FILL-IN FLASH MADE (ALMOST) SIMPLE

by Paul V. Johnson M.M.P.A.

The sight of myself wandering about the countryside on a sunny day, with camera and flashgun, has often provoked intelligent and searching questions like, "What the hell do you need the flash for?"

To me the question is quite simple to answer, "Light".

This has now happened so often that I have decided to answer the question in writing, and hand a photostat copy to my questioners.

When the sun is shining it can cause considerable contrast problems. If it is falling full on the subject, a situation strongly recommended by Kodak Ltd. there will be no problem. But these circumstances will result in boring pictures and should be avoided by the pictorialist at all costs. The best idea, to my mind, is to use the sun as an "effect" light and to balance it by some means.

The solution, simply stated, is to put more light into the shadow areas. One method is to use a reflector. This is quite satisfactory, unfortunately I do not have an estate car, an assistant or three hands, so I find reflector boards a little difficult to cope within the field.

Other techniques involve the use of the 'Backlight Button', the Exposure Compensation Control, adjusting the Film Speed Control or simply opening up the aperture by one or more stops. These procedures will ensure the exposure is correct for the main subject but will burn-out (over-expose) the background. If the subject is a pretty girl the hair will be lost as well. In fact, to try to overcome the effects of bright sunshine by adjusting the exposure is to misunderstand the problem, which is one of excessive contrast.

Instead I use a computer flash gun on the camera as a fill-in flash. Many would-be 'Fill-in flashers' are put off by the mathematics they think are involved. Actually it is quite easy, it took me only half a day to get to grips with the technique.

Try the 'One-stop' rule for your first efforts. That is, arrange your setting so that the camera gives you the correct exposure for the high-lights, whilst setting your flash to under-expose by one stop on the shadow areas.

Let us take a practical example. Assume we wish to photograph a back-lit blonde. Take a highlight reading of the background and set that reading on the camera. Now set your Computer Flash Gun to work with the film rating at twice the speed of the film you are using. This will cause your flash to under expose by one stop. Obviously using a focal-plane shutter your exposure must be 1/60th or longer.

So here you are with the camera set to, let us say 1/60th at f.5.6. Now set your flash to under-expose the subject by one stop.

With a computer flash gun life should be easy. Let us assume we are working with 100 A.S.A. film. You will probably find you have a 'computer stop' of f2.8 or f4 available. If so, carry on and see what results you get. "This is all very well", you might say, "but what happens if the light reading is not 1/60th at f5.6?"

Well, even on the average S.L.R. you have two or three shutter speeds which are fast enough to avoid shake, and slow enough to be synchronised. This means you have a choice of two or three apertures you can use for any given light level. With two or three to go at, chances are at least one will be useful with your flash.

Example

You set your shutter 1/30th and the meter suggest you use an aperture of F8. Problem is, your only computer stop for that speed of film is f2.8 Solution, reset the camera to 1/60th at f5.6 to get '2 stops' fill. or 1/125th at f4 to get 'one stop' fill.

You can probably see already that a computer gun offering a multiplicity of 'auto f stops' is easier to get on with.

If you have a manual flash gun all is not lost. All you need is an extension sync lead and your glasses. By using the calculator panel in reverse, i.e. using the aperture to find the distance, you can work out how far away from the subject the flash should be to expose it correctly at the set aperture. Having found the 'correct' distance, either stick a layer of hanky over the tube or put the flash a bit further away than advised. Don't forget you want the subject to be underexposed as far as the flash is concerned.

Reading back over this article, I am aware that this fill-in flash business looks awfully complicated on paper. In practice it is, genuinely, quite easy to get to grips with. Once you have got some results to study you can fine-tune your methods to suit your equipment and materials. I find that slow reversal films need more fill than faster materials.

But do have a go !

OBITUARY

Richard Farrand F.I.I.P., F.R.P.S.

Past President
1954 - 1961

It was with regret that the Council recently learned of the death of 'Dick' Farrand which occurred on 3rd December 1982.

In his working life, Dick was an eminent professional photographer and was for many years, prior to his retirement, Chief Photographer of I.C.I. He pioneered a unique system for the accurate photography of scale models of factory lay-outs that replaced the normal requirement of detailed working plans with the use of photographs. This technique, in turn, necessitated the development of special photographic equipment to enable the fine degree of accuracy that was required. Already a 'Fellow', his professional colleagues paid tribute to his skills by electing him to the Presidency of the I.B.P. in 1960.

His personal photographic activities were wide-spread. As well as his work over many years on the R.P.S. Council, his long association with U.P.P. led to his election to President in 1954. Incidentally it was Dick, during his term as President who persuaded me to accept the office of Hon. Gen. Sec.

He was primarily a 'Print' worker and produced outstanding pictures. He had a flair for the 'avant-garde' and produced interesting pictorial and creative work using every technique as it evolved.

Council has extended, in behalf of its members, its sympathy and condolence to his widow, Margaret, known through-out photographic circles as Professor Margaret Harker, Hon. F.I.I.P., Hon. F.R.P.S.

Stanley Berg
President

MORE PHOTLINGO

By Edward Eves

In the last issue of The Little Man there was an amusing article by John Murdoch which was a skit on the photolingo of the photographic salesman. I enjoyed reading of the jargon he exemplified; but it struck another chord in my mind because I find some of the phrases used by judges and critics (and we are all critics in the UPP) are just as amusing as those employed by the salesmen.

Now, I don't want to be unkind to the club judges. After all, they come along at the invitation of the club to entertain us for an hour or two with comments and judgments on a mixed group of slides or prints they have never seen before. On the principle that you don't shoot the pianist when he's doing his best, I sympathise with them even if I don't agree with them.

Can we really offer the same excuses for critics in the circles who don't have to make snap decisions but sit comfortably at home and can leisurely and carefully consider what they write?

Let's have a look at some of the 'gems' that emerge from the welter of criticism that goes on in amateur photography, especially in pictorialism, all of which we suffer in the name of improving our work.

A fashionable and over-worked word to-day is 'imagination'. I like, says the critic, to see some imagination expressed in a print or slide. Imagination is never defined because it is one of those words like beauty and goodness, that are usually interpreted in a subjective way. However, if we want to see imagination expressed in a picture we must be able to recognise it when it is used. Like all forms of communication it has two ends, transmission and reception, and either or both can be deficient. How often have I seen work which I thought was imaginative rejected for lack of imagination and vice versa. So it's all a very subjective business. If the critic's imagination is not of the same wave length as the author's then the merits of a picture will not be perceived. Remedy - tune in to the right judge.

Another gem which is really a left-over from a bygone age is the description of a landscape in colour as a chocolate box picture. It is meant, of course, as condemnation by faint praise but does it mean anything at all to-day? There was a time 50 or 60 years ago when many chocolate boxes had landscapes, cottage gardens, pretty girls or similar pictures. But not for years have they been seen. I paid a visit to a good sweet shop the other day to check the facts. What did I find? Of the 20 or more boxes in display only three had any pictures and they were of flowers: not a landscape or pretty girl in sight. The rest were all functional like Terry's All Gold and Black Magic. The only conclusion I reach is that the critics haven't given their wives a box of chocolates for donkey's years. The reason, of course, could be that all photographer's wives are slimming, which is a long process!

Whilst on the subject of landscapes there are other gems. The pictorialists are always talking about moods. But they only mean miserable moods, like a rainy day in the Lakes, heavy clouds, fog or mist, - never a happy mood. Nature, like the rest of us, has a variety of moods. Sometimes she is happy, bright and carefree, sometimes sad

and sombre. I like Nature when she's happy but if I put up a shot of Nature smiling after rain - almost two dimensional, rare but beautiful - as sure as God made little apples I shall be told that it's too good to be true: which if it means anything at all should earn 12 out of 10 instead of the 5 it will get!

Not infrequently, a pleasant landscape is described as a picture postcard, which is both old-fashioned and meaningless. I am ancient enough to remember the beautiful postcards produced by Judges of Hastings in the 1920s and 30s. Mr. Judge was an FRPS and a small exhibition of his lovely pictures was held at The Camera Club last year. They compare favourably with much that we see on the exhibition walls to-day, that is, if you like lovely tones rather than stark black and white.

I also remember the post war early coloured postcards in foreign parts which were appalling. They are much improved now and in some countries like Austria and Switzerland there are many really lovely cards. So when a slide is called a picture postcard what is in the critic's mind, the beautiful or the dreadful ones? He probably doesn't know himself or he would be more explicit. So his communication has broken down at the transmission end!

Let's move on to numbers. There are among us many 'odd-fellows' that is, those who feel that there must be an odd number of objects in a picture, never an even number. This to my mind is a misapplied and over-worked idea. The real consideration must surely be whether what we see makes a satisfying composition. As an amateur artist I like to make small water colours of birds and small animals and I will put in as many as make a satisfying composition without playing the numbers game. I can assure you that the number makes no difference to the sales. In fact, I once sold to another artist a picture with four geese in it!

Mother Nature wasn't bothered by these pictorial rules. She gave us two eyes, two ears, two hands but one head, one nose, one mouth, so all this oddology goes by the board in portraiture. When we come to this branch of photography I am quite sure the criticisms are far more subjective than they are in any other. I think this is because if the subject is not the sort of person we like the look of we shall dislike the photograph. Mascarrred eyelashes, red lips and modern jewelry put some judges off. We also hear it said that this is the sort of portrait we see in the local photographer's shop. This is a little bit of conceit that we amateurs can do better than the pro. But in fact this is the only sort of work the critics really like.

Having done a fair bit of studio work I always feel sad when I hear a judge say that in the studio everything is under your control so there should be no mistakes in such work. The truth is that there are so many things to control, such as lighting, posing, make up, model's expression, placing of hands, turn of head and body, dress and so on, that it will be akin to a miracle if all were done faultlessly and properly synchronised.

Perhaps I may sum up by saying that, having asked for other people's comments we must consider them although we shall find some are old hat and some very useful. On the other hand, critics should try to produce worthwhile comments and not just dish out old clichés and meaningless phrases.

THE SOUTH COTSWOLDS

by Les Dodge.

I suppose you could say I'm one of the luck ones, living here in the South Cotswolds, but it was not always so. Halfway through 1976 I retired from my job in Birmingham. In January 1977 I moved down to Stroud. The area was not unfamiliar to me because my wife, Thelma, is native to this beautiful part of the Cotswolds and I spent quite a few of my courting days there. Alas, in those early days photography held no interest for me, tramping the leafy lanes and the open wolds with my intended was much more interesting.

It was in the middle fifties when I first became interested in photography (I have since often regretted this lateness of its appeal) and it didn't take me very long to really get the bug. I became No.17 on the membership list of circle 6 in December 1959 and was the only novice among such stalwarts as Bill Armstrong, Sidney Pollard, John Nicholson, Roy Skinner, Percy Leatherbarrow, etc. etc. Talk about a pigmy amongst a crowd of giants, it was two years before I got a print in the top four of the voting list, and another two years getting my first G.L. Despite my long record of unbroken membership I am not the longest serving member, Bill Armstrong, Fred Buddle and Lou Baker are all senior to me, and John Nicholson still keeps in touch, but not competitively.

So by the time of my retirement photography had become a way of life with me and it was essential to get a nice house with central heating, a good view, and facilities for a dark room (a warm one). Also we needed to be reasonably near a shopping centre. Luckily, after much searching and many miles on the clock, we got what we wanted; and as an additional bonus also obtained membership of a very good sociably minded Stroud Camera Club.

The South Cotswolds differs from the northern section in that the hills and valleys are much more numerous and closer together, and it's warmer too. Stroud itself is the centre from which five beautiful valleys radiate, and each one has a character of its own, and from which other and smaller valleys run off. We live half way up the side of one of the bigger valleys and our lounge window looks out on the fields, hills, trees etc., and an unsurpassed view up and down the whole length of the valley. Every day we see more life through this window than we saw in a month when living in Birmingham; so there's no truth in the saying that retirement to the country is one of rustication or stagnation. Stroud is itself just an oversized village but there's always something going on and one need never feel idle or lonely. There is every type of hobby here and the support received is staggering compared to that of a large town. My own Camera Club with a membership of sixty has an average attendance in the high fifties. The big difference between town and village is that in the latter one becomes better known to the community and the result is that everybody joins in whatever is brewing. Every kind of art is practised and there must be more artists to the square mile around here than ever I've seen elsewhere. Within twenty minutes drive in the car we are able to reach any one of a dozen or more beacons, each one giving a terrific panoramic view from a height of 900 - 1000 feet. Also within that twenty minutes there are the olde worlde villages of Painswick, Harescombe, Sheepscombe, Leonard Stanley, Dursley, Wootton-under-Edge, Bisley, Chalford, France Lynch ----- I could go on for hours, and they're all photographers paradises. After five years as a Cotswaller it still surprises me that after a whole day out in the car, going

from one beauty spot to another, the mileage can still be as little as 25 miles. If one wishes to go further afield then within the hour there's Bristol, Bath, Gloucester, Cheltenham and Swindon for shopping expeditions, whilst the beautiful Forest of Dean, the Wye Valley, North Cotswolds and the Wiltshire Downs offer untold opportunities for the camera enthusiast. If it's the sea we want then Clevedon, Weston-Super-Mare and Burnham-on-Sea are still within an hours drive. Really, I suppose there's got to be something special about the South Cotswolds for three families of royalty to come living here, though Thelma says they only followed us down.

When we lived in the Midlands I often came to this part of the Cotswolds looking for good landscape shots, now we live here I ignore them to a large extent. Almost every day I see a good shot and think to myself "When I lived in Birmingham I'd have gone miles to get that". Funny ole life isn't it! I wonder how many of us really know what we want out of life?

The 'phone's just rung - my circle Secretary says I've got another Gold Label.

Good ole Alan.

NEWS ITEM

Paul Bloomer ARPS., Circle 36 the well known Nottingham Photographer had a lucky escape at the end of April 1983. When on his way to photograph a Boxing Match Paul's car burst into flames.

Although the flames shot out all over the car Paul managed to rescue his equipment and he remained cool enough to photograph the fire brigade dealing with the blaze.

The car was a complete write-off but we are delighted to learn Paul was uninjured, indeed a day or two later Paul faithfully processed the Box.

FOR SALE AND WANTED.

Your Editor in the autumn of his career is re-starting D.I.Y. processing. He offers a kind home for a disused and unwanted set of Photographic Scales and Weights. Condition not too important if price reasonable.

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

TITLES ... SET SUBJECTS.

by Ron Wilkinson

Recently in a circle notebook I started a little 'tongue-in-the-cheek' discussion on print and slide titles and the lack of imagination in the choice 'tis perfectly true I think that most of us, myself included, tend to slap on just any old title, usually the first that comes to mind, we fail to realize that a good title, maybe very apt, maybe amusing, can lift the entry out of the ruck ... true it cannot make a poor print or slide into a winner but it can help to make for more marks from fellow members.

How often do we read 'Sunshine & Shadow' ... 'This England' ... 'Study'... ... 'Portrait' as a title, even the name of portrait sitter, Jean, Robert, Mary etc. is taking the easy way out whereas some thought will let most of us come up with something more intriguing, amusing, or dramatic.

Come to think of it why not choose a title first then illustrate that. Which leads me on to 'Set Subject' rounds, disliked by many U.P.P. members yet a regular feature of many Circles. Again I think lack of imagination in choice of subject is rife I guarantee that if your Circle runs to set subjects you have had 'Still Life' ... 'Street Scene' ... 'On the River' ... or 'Architecture' at some time ... Most of us get plenty of notice of set subjects in which to search out the necessary picture-taking ... What do we do? Usually we look out that shot taken last year or earlier than that, and think "I'll put that in". Shame on us but I'm convinced we all do it.

Now my theory is that if the set subject needs thought and imagination the results will be better and members will be encouraged to put on their thinking caps ... So what about "Illustrate any song title" ... any T.V. Show ... any book title? 'Stranger on the Shore' ... 'The Gentle Touch' ... "It ai'nt 'arf hot Mum" ... Songs and T.V. titles galore easy to illustrate with imagination ... Books? there as millions to choose from, many just waiting to be part of a set-subject round.

A thought ... What about film titles? Illustrate any one, 'Paint your Wagon' ... 'Hang 'em High' ... 'The Birds' ... 'The Sound of Music' ... Just four films that stir my imagination, you can probably think of dozens more.

As I said at the start, just a thought for discussion, for sure any of the subjects I have mentioned would result in members having to think, use their camera, but to later see boxes with people's ideas on maybe a dozen songs, books, T.V. Shows or Films, whichever was chosen for the set-subject on that occasion.

GOING ROUND IN CIRCLESCircle 1/5

The New Year brought quite an upset to Circle 1/5. We have had four simultaneous resignations and one expulsion. The expulsion reluctantly occurred due to a couple of boxes being held for three months at one point on the rota. This hold up no doubt had a great influence on the resignations, although I'm sure that other factors also contributed.

I was very sorry to hear of members deciding to leave our circle, but was especially saddened that one was Alan Challinor, our Circle Secretary.

As a result of this hiccup our membership now stands at a total of 9 (with quite a few vacancies) so if anyone out there enjoys producing black and white masterpieces of any subject, up to a size of 7"x5", please jump in and JOIN US. Until then, you can rest assured that Circle 1/5 WILL continue as a very happy band of snappers.

Circle 3

As usual, the Circle has suffered the loss of a few members, and gained a few. Of the newcomers, we were glad to welcome back Bryn Evans (Aberdare); and his younger son - Jonathan. Bryn has been Secretary of the Aberdare Camera Club, and is presently Sec. of the Welsh Photographic Federation - a post he had occupied for quite a long time. On the 12th March 1983 we look forward to seeing him installed as President of the WPF. Jonathan is at present on the point of entering college. He hasn't long taken up photography but is very keen. His interest in nature will no doubt incline him towards photography in that 'field'. We wish Bryn a happy and successful term as President; and also to Jonathan in his academic career.

Recently, Frank Seale handed over the job of Circle Secretary to Ralph Bennett. Frank had been Sec. from 1963 to 1968; and then from 1971 to date, quite a long stint. Members both past and present would like to place on record our sincere appreciation of his work as Secretary; our apologies for the times when we have made his life difficult; and our thanks for putting-up with us for so long! We also wish him a happy retirement. Incidentally, Frank is the longest serving member of the Circle, having been a member from its inception.

We are grateful to Ralph Bennett (of Newark) for taking on the task so ably executed by Frank - and promise to keep down delays to a minimum! Like many another Circle, we have at times suffered from inordinate hold-ups of boxes. Some are more quilty than others, but most of us have erred from time to time. So, lets make Ralph's life a little easier than we made it for Frank.

Circle 4

During January we were favoured by the presence of the President as a "guest" amongst us. Once again thank you Mr. President!

Since this colour circle started about twelve years ago, quite a number of founder members are still with us, which must be a compliment to them and the Circle!

Finally, if anyone would like to see a folio with the possible intention of joining, I would be most happy to oblige.

Circle 6

And so we near the end of another eventful year, our proud record of having

a full house, sadly went for a couple of months when Bill Armstrong resigned in August, but happily we recruited Glyn Jones before Christmas and so we are back on an even keel.

The P.O.T.Y. trophy was won this year by Joan Warren with her "Twist Again" which also gained a certificate at the A.G.M. so all our congratulations go to her.

This year we tried an experiment by reversing the Postal Rota, several members at the tail end complained that there was hardly ever any money in the Stamp Kitty when it got to them, another complaint was that nobody ever read their notes in the Notebook, everyone said that this wasn't true, so now with the new rota there is money in the Kitty right through to the end, and better still, those members who just wrote a couple of words are now writing full pages and interesting reading it is too, but the most rewarding thing is the fact that boxes are getting back to base much quicker than they used to, so it seems that we shall be staying with the new system.

In September this year we shall be issuing our 500th Folio, so instead of having a Spring Rally, we are organizing one in September, we are in the early stages yet, but we are planning to go to Wanborough in Wiltshire, the home of our Publican member Malcolm James.

Fred Horne moved house 3½ years ago, and all that time has managed without a dark room, he improvised, and used his friends, this is not the best of situations to be in, Fred was on the point of resigning, when, out of the blue, he won a G.L. this spurred him on, and now he had moved house again and is in the process of building his own new darkroom, there's a moral there somewhere.

It is very interesting to know that ex members still take an interest in the Circle, two of them namely John Nicholson and Bill Armstrong, have asked for details of our rally and wish to join us, so we cannot be all that bad, can we?

It was in the early part of the year, that we had some bad news thrust upon us. Bill Wilding was in hospital with a heart attack, all our best wishes went out to him, and we all kept our fingers crossed, happily Bill pulled round and is now back on his feet again, but Bill is worried that he may have to miss putting a print in the box and break his 14 year old record, which is very nice but his health comes first.

Our sincere thanks go to Betty for looking after Bill during his illness. Thank You Betty.

Circle 10

In the last twelve months we have had two of our members resign, Bob Mountain who has been with the Circle some six years and Sam Hampshire who had been with the Circle only a short time. We have however, gained two new members, Ray Manning and John Butler both from Kent and both new to U.F.P. The Circle is now again up to full strength and hopefully we can have a stable membership for a long time to come.

Another of our members has gained his A.R.P.S. Frank Coppins from Tonbridge and it could not have happened to a more deserving person. Frank is one of photography's best ambassadors.

The quality of work within the Circle continues to be of a very high standard and makes one ever eager to receive a box.

Plans are well in hand for our May rally to be held at Cambridge for the second year. Having had such a good time there last year we just had to return. These rallies have gone from strength to strength. From a few hours on the Sunday we now meet for the whole weekend, all staying at the same hotel as a party. Saturday evening dinner is always the most enjoyable with plenty to eat and drink. The most satisfying thing for me as Circle Sec. is to hear all the exchange visits being arranged. This all helps to make the Circle closer and friendlier. We extend an invitation to anyone who would like to join us at Cambridge the first weekend in May.

After three years of pressing for Circle certificate winners to actually get a certificate we were delighted with the new certificates. Thank you to all concerned.

Circle 12

The Circle has had a good influx of new members from Northumberland and Yorkshire in the first year, and these have considerably increased the competition within the group. It has been good to see new styles appearing in what can only be described as a very traditional circle - Membership now stands at fifteen, and there is just one vacancy still to be filled. Boxes have gone out regularly and come back fairly regularly. One or two members sometimes keep them a bit longer than they should - and then omit the 'date of arrival' on the voting card, perhaps hoping that I won't notice!

It was good to hear from John Waterman recently. He is a former member of this Circle (long before my time) and twice winner of the Leighton Herdson Trophy - no doubt many members of U.P.P. will remember him. He had come across a copy of "The Little Man" and found it very interesting. I have arranged for him to see a current folio, and hope he will find that equally interesting. Who knows - it might lead to the filling of that last vacancy!

Circle 14

The last few months have seen several changes with the welcome arrivals of both Richard Bradford and Chris Cornford, who are making excellent contributions to the folios. Rex Hawkes, our able U.P.P. Treasurer has temporarily withdrawn during his studies for additional degree qualifications. Looking after a young family, the U.P.P. accounts and running his engineering Consultancy leaves little time for photography at present. Hans Hoyer was temporarily stranded in Germany for some weeks whilst his wife Anna recovered from serious illness. It is a measure of Hans 'devotion' to photography and U.P.P. that from Germany, he contacted his friend and C14 neighbour Martin Rawle to arrange for his folio print entries to be maintained from his home stock. Congratulations to Martin for gaining his A.R.P.S. a well deserved achievement. Ted Palmer A.I.I.P. has gone totally "2 1/4" square", his work is faultless anyway and Noel Frith having lost some 2 1/4" square equipment into a flooded river has gone 35mm for his outstanding landscape and candid work. John Huddleston L.R.P.S. is entering a variety of first rate work and Arthur Cannow is now back after a multiple operation. Edward Eves O.B.E. remains as lively and controversial as ever in the written word and maintains his own brand of good

photography. Peter Blow (PABLO), Martin Rawle, Rob Lloyd, John Lane and others intersperse their monochrome entries with quality colour prints. The monochrome work of such stalwarts as Trevor Bently and Terry Johnson remain fine examples in all folios.

Circle 14 attendance at the A.G.M. was again the highest in U.P.P. and the folios reflect the necessary enthusiasm to maintain high quality work and enjoyment.

Circle 16.

In spite of rumours to the contrary Sixteen is still actively capturing sport in all its moods. Our members range far and wide in search of their material, in fact one member went to the States last year to cover the U.S. Open Golf Championship, I haven't seen the results yet but I have been assured that the trip was worth all the hassle.

A Philip Keates Memorial Trophy was subscribed for by all members and takes the form of a shield, to be awarded annually to the member scoring the highest marks based on folio results throughout the year. Thus the trophy should go to a member who produces a consistently high level of work, rather than to one who makes just one 'masterpiece' per year.

The annual rally was held at the picturesque West Country town of Bradford on Avon, and was attended by most members who enjoyed a weekend away from their usual haunts. In fact some were seen taking 'pictorial' shots, "Just to use up the roll, you understand." You get no 'golds' in 16 for that sort of stuff! The next rally will be held in the Wakefield area and water skiing will feature in the attractions on offer.

We have lost four members in the past twelve months, three resignations for various reasons, and one expulsion for not paying her subs, so if anyone out there is interested in 'This Sporting Life' you will be sure of a warm welcome in SIXTEEN.

Circle 21

With the loss of Gordon Hopkins through illness and the ill-health and hospitalisation of other members, the Circle strength diminished during the latter half of 1982 and the 37 year old Circle was beginning to flounder.

Thanks to the quick recovery from ill-health and Council's efforts our members are back in action, with two new members, Colin Nisbet and Phil Robbins coming in to the Circle plus another prospective member in the pipeline as the year comes to an end.

The notebook is well used, the print quality and variety remains and the boxes are on time. A twelve page history of the Circle has been prepared and will go out to the members in the next box.

With set-subjects, 'make-a-print' competitions, the annual 'Fun' table for the Cup and a variety in box anyone looking for a second circle could not do better! Come and join us!

Circle 31.

It is always a sad experience to report the bereavement of one of our members, and we all sympathise with Ken Cope in the sudden death of his father. Ken is a chip off the old block as his father was a photographer of no mean ability, and was President of the local Camera Club. Our thoughts are with you Ken.

Looming up ahead is the 350th folio of this Circle, which will already have overtaken us by the time these notes are read. There are older Circles in U.P.P., but we must have been one of the earliest of the new fangled Colour Slide Circles, eyed I suspect with a certain amount of tolerant disdain by the old stalwarts of the print tribe. Nothing unkind of course. Just a benevolent feeling of sympathy for us in not having our hearts quite in the right place. Well, not quite as right as their's was. But now 350 Folios on we have at least established that we were not a mere passing fancy, and that we have come to stay, and since those far off days the impossible has happened more than once - twice I think - when at the A.G.M. a slide has beat the prints and carried off the highest award that U.P.P. can offer. So slides can now take their rightful place in the photographer's repertoire, and many members now happily pursue both branches of our hobby.

Also looming ahead is our special "Water" round. If our previous special "Still Life" round is anything to go by, we can look forward to an exhibition of ingenuity previously unsuspected in some of our members. We shall see what turns up.

Circle 27

Folio 400 started on its journey last November, and in order to be a little different it is not following the usual route, and has also included a Guest Critic in the person of Don Arrowsmith of the Wednesbury P.S.

It is with interest that I look forward to the return of this box, in April, to find out what our Guest thought of our efforts, and also the Members reaction to his comments.

In the meantime, the Bill Boyce Memorial Trophy competition should be settling out on its journey. This year, by majority vote, we have returned to a Set subject - Reflections - for this competition.

Bernard Dandridge has joined our ranks making the total of members 13, but we would welcome another slide maker in 35mm or the larger 2 $\frac{3}{4}$ " sq.size.

Circle 36.

The half year has been one of steady achievement by all the members with keen competition for Gold Labels.

The Circle is noted for the many interest of its members but photography reigns supreme.

Achievements have been many in the International field, notably in the R.P.S. International Exhibition in the summer. Cliff Steer having two acceptances and Ralph Couchman three.

An excellent result was achieved in the Worcestershire Exhibition

Martin Addison had two acceptances with one Hon. Mention. Ralph Couchman two acceptances with one H. Mention. Cliff Steer two acceptances. Mavis Ferguson, Brian Most, Les Hollingsworth and Ramesh Patel one acceptance each.

MEET THE WINNERS

The following was received too late to include in the last issue.

Andy Callow

Winner of the Liz. Glenn Vase.

Although I always had an interest in pictures, it was not until the advent of the Pentax single-lens reflex cameras in 1959 that I became seriously interested in colour-slide photography. Because the S.L.R. is eminently suited to extreme close-up photography I soon developed an interest in flowers, insects and spiders, particularly with electronic flash which has the advantages of high speed (to stop subject movement and camera shake) and enough light to use the minimum aperture (and hence obtain maximum depth of field).

I started entering exhibitions in 1961 and had many acceptances and the occasional award at national and international level, and since 1974 I have also served as selector at international exhibitions. I have been closely involved with organising the exhibitions of both the Colour and Nature Groups of the Royal Photographic Society and have been Chairman of the latter 1978-80 and am currently (1982) Chairman of the former.

UPP association began in 1961 when I joined Circle 34 and in 1962 when NHCC 2 was formed by Liz Glenn. I took over the Circle from her after her death in 1968. It was therefore with great pleasure that I received the news that I had been awarded the Liz Glenn Vase.

My work is now mainly natural history except when I go on treks in the Alps and Himalayas where I keep an eye open for landscapes, people (especially children) and other interesting scenes.

LETTERS TO THE EDITOR

Dear Editor,

Having just received my first copy of the Little Man. From this you will gather I am a new member. I found its contents both very interesting, amusing and enlightening.

On reading your invitation for contributions I wonder if the enclosed account of an experience I had is of interest to you.

T. Jones. Circle 27.

Dear Ralph,

In the summer '82 edition of the Little Man you published an enjoyable article on holidaying in Scotland, entitled, 'Och Aye', written by Percy Deal.

After reading the article I contacted Percy for some suggestions as where to centre for a holiday in the Northern part of Scotland. Within a few hours Percy had telephoned me and we had booked a cottage at Lairg in Sutherland.

The following week I received a suggested itinerary of tours from Lairg. Written most entertainingly and full of interesting and helpful information. Percy has a real talent with the pen!

September found us spending a thoroughly enjoyable two weeks exploring and discovering the delights of Northern Scotland.

May I, through you, express our thanks to Percy for all his kindness in helping us to enjoy our first trip to the area? We would like to wish Percy and Vera, 'Happy Camping' for 1983.

Ray Manning. Circle 10.

Dear Ralph,

I received the "Little Man" a couple of days ago. It has become a lively 'house' magazine, due I am sure in no small measure to your keenness as Editor.

I particularly enjoyed reading Ian's contribution covering the judging at the Como International. I am sure it gives us all a much appreciated insight into the going on behind the scenes prior to our receiving the 'Glad Tidings' card or, as more often happens, yet another rejection! For those of us who do get rejections, it must be some consolation to learn of the vast odds we are competing against to merely get one acceptance, never mind hoping to get into the dizzy heights of an award.

I also enjoyed reading the, 'Holiday Guides'. I am sure these must be of considerable interest to anyone intending to visit the Country described. It has whetted my appetite for thoughts on Switzerland.

Cliff. Steer. Circles 24 & 36.

MINUTES OF COUNCIL MEETING held at
Central London Polytechnic on 14th
May, 1983 at 2.30 p.m.

Present: Mr. S. Berg (Chairman)	Mr. R. Couchman	Mr. E. Haycock
Mrs. C.M. Jones	Mr. R. Hawkes	Dr. A. Spier
Mr. R.E. Jones	Mr. B. Dandridge	
Mr. A. Homes	Mr. A. Cunnew	

Apologies were received from Mr. I. Platt and Mr. R.C. Scott.

To confirm the minutes of the previous meeting
The minutes of the previous meeting were agreed as a true record.

Matters arising from these minutes

Minute No. 309 - Literature The format for the literature was decided and Mr. Homes agreed to print them. Notes for Circle Secretaries - the draft had been considered by members of the council and various comments were to be passed on to Mr. Platt for his drafting of the final document.

Minute No. 310 - Report of the Hon. Gen. Secretary.

Mrs. Jones reported that she had had correspondence with Circle 1/5 as a result of their membership falling quite seriously. This matter would be discussed at the next Council meeting if there was not an improvement in membership and the circle still required help.

Minute No. 311 - Report of the Hon. Treasurer

Once again Mr. Hawkes reported a healthy balance in the Bank. There was enough money to revert back to a magazine in a printed form. (see note under 'Little Man').

Mr. Hawkes brought to the notice of Council the fact that there were items in the Constitution that no longer remained relevant, or were misleading. It was agreed, after a lengthy discussion, that Mr. Berg would carefully review the constitution over the coming year. It will be discussed at further length at the November meeting.

There was a further discussion about the payment of Secretarial expenses, and the Treasurer cleared a query to the satisfaction of the Council.

Minute No. 312 - Report of the Membership Secretary

Mr. Cunnew reported very little change in membership, and the usual number of vacancies.

Minute No. 313 - Report of Exhibition Secretary

Mr. Dandridge reported that the arrangements for the A.G.M. exhibition were well in hand. The judges had confirmed arrangements. He also confirmed that he had made arrangements to project any 2 1/4" square slides that were entered for the Gold Label competition.

Minute No. 313 - Report of the Editor of "Little Man"

Mr. Couchman had got further estimates for having the magazine printed. It was agreed that he should go ahead with this.

Minute No. 314 - Report of the Circle Secretaries Representative

Nothing to report

Minute No. 315 - Report of the Ordinary Members Representative

Dr. Spier raised the query of how Council would deal with a Secretary who was inefficiently running a circle, and not upholding the good name of U.P.P. It was agreed that Council would ask that Secretary to relinquish his task if there was no way he could be encouraged to improve.

Minute No. 316 - Arrangements for the 1983 A.G.M.

It was confirmed by all concerned that the arrangements for the 1983 A.G.M. were well in hand. The menu was agreed upon for the dinner and a price arrived at, and it was pleasing to note that there would not be an increase in price from last year.

The Studio Session this year was going ahead as usual but there would be a change in format and venue, due to the fact that the Camera Club had already been booked the day in question by another organisation.

Mr. Jones was thanked for making alternative arrangements at short notice.

Date of next Meeting - The date of the next meeting had already been set for 19th November, 1983.

PLEASE NOTE

Your up-to-date membership lists are required as usual,
in order for me to keep my cards up to date

Many thanks.

Christine Jones
HON. GEN. SEC.

NOTE FOR YOUR DIARY

date for 1984 A.G.M. 22nd SEPTEMBER, 1984

CIRCLE SECRETARIES

2/25	**	C. Naylor, 72 Burman Road, Wath on Deane, Rotherham	0709.872734
3	**	R. Bennett, ARPS. Thorny How, 4 Dryden Ave., Balderton, Newark	0636.76699
4	**	H. Chortetz, 1 Woodhouse Road, Hove, Sussex	
1/5	*	R. Beaumont, 91 Cobden St. Waterhead, Oldham, Lancs	061633 6195
6	**	F.A.Challinor, 66A Bedford St., Crewe, Cheshire	0270 257142
7	*	A. Greenslade, 35 Patching Hall Lane, Chelmsford, Essex	0245 354513
8	**	F.W.James, Frogmarsh Cott. Elderfield, Gloucester	
9	*	J.Ebbs, 9 Willow Green, Gilberdyke, Brough, Yorks.	
10	**	L. Holman, 14 Littlecoats Rd. Grimsby, S. Humberside (Mono)	
11	**	J.Dolan, 17 Havers Lane, Bishop Stortford	
12	**	J. Farley ARPS. 156 Reservoir Rd. Gloucester	
14	**	R.E.A.Jones ARPS, 21 Madeira Road, Palmers Green, N.13	01.886.7071
16	**	C. Thompson, 30 Foxdale Ave., Thorpe Willoughby, Nr. Selby	0757 705394
17	*	R.N.Almond, 49 Cleveland Ave., Newby, Scarborough (mono)	0723 74460
18	**	B.Sanderson ARPS, 11Greenlands Close, Newport Pagnell	
20	**	H. Buck, 2 Linkside, Seascale, Cumbria	0940 28630
21	*	B.Hirschfield LRPS, 13 Bishops Road, Eynesbury, St. Neots, Cambridge	
22	**	Mrs. I.Bainbridge, 16 East Lane, Cuddington, Northwich, Cheshire	
23	***	Miss J. Crosbie, 1 Glebe Place, Hawick, Roxburghshire	
24	C	B.Harvey, 1 Zulu Cottages, Ashbury, Swindon, Wilts.	079 371 370
26	**	P.M.Antrobus, 40 Brookhurst Court, Beverley Road, Leamington Spa	0926 34228
27	***	A.J.Williams, 54 High Street, Whittlebury, Towcester	0327.857420
28	***	E. Haycock, 5 Bosley Close, Christchurch, Dorset	0202 476593
29	*	B. Hirschfield (see 21)	
30	*	V.P.Davies ARPS, Blue Cedar, Love Lane, Petersfield	0730 3436
31	***	G.C.Barnes, 2 Granville Road, Timperley, Altringham Cheshire	
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 2675
34	***	Dr. P. Wainwright, Four Winds, Springpool, Winstanley,	0942 222554
35	***	A. Greenslade (see Circle 7)	
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	****	E.E.Emmett, Beck House, Hornby Road, Caton, Lancs.	0524.771013
A/Aust.	**	P.A.Blow, 35 Findhorn Place, Troon, Ayrshire.	0292 315426

* SMALL PRINTS

** LARGE PRINTS

*** TRANSPARENCIES

**** NATURAL HISTORY

C CONTEMPORARY