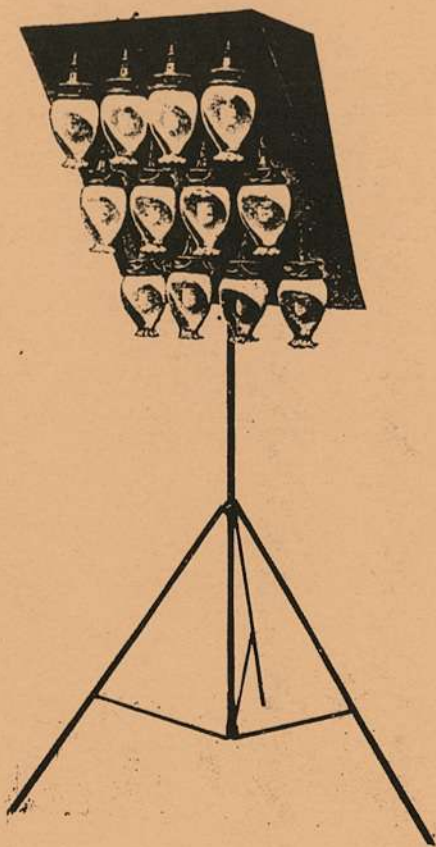


Tylar's Incandescent Light for Indoor Portraiture.

No. 1. For Home use.

To enable
Amateurs
to utilize
their
long winter
evenings
with
pleasure to
self and
friends.



No. 2. For Studio use.

Fitted with
the best
make of
incandescent
burners
and fittings
throughout.
Without
exception
the best
value on
the market.

A lighting appliance arranged on scientific principles. It consists of twelve inverted mantles of high power illumination mounted in the best method, and forming three separate rows of four burners, as shown above. They are fitted with opal backed globes, securing a beautiful softness and diffusion of light without detracting from its actinic power. The twelve burners can be raised or lowered by one tap. There is a metal shade at top that protects the eyes of the operator from the light, and at the same time collects and throws all light forward on the sitter.

Full exposures can be made with two seconds exposure. It is mounted on an adjustable patent folding stand, and is without exception the best on the market.

WONDERFUEL

The Little Man



The Official Magazine of
**THE UNITED PHOTOGRAPHIC
POSTFOLIOS**
OF GREAT BRITAIN

WINTER 1985

1985/86 COUNCIL MEMBERS

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President's Viewpoint

In view of the independent report on the A.G.M., I will say little more on the matter other than how much I personally enjoyed the day and to thank members who found time to tell me how much they, too, had enjoyed themselves. More than one mentioned the friendly and relaxed atmosphere that now seems to be characteristic of these occasions. One hundred and two sat down to dinner - six down on last year but, hopefully, we shall reach at least 110 in 1986. The date for your diary is September 20th 1986 - so no excuses please!



Several members mentioned the fact and I was disappointed to note, despite my request to the contrary, Circle 6 dismantled their Panel before 6 p.m.

I am confident that we can all look forward to another year of enjoyment from our common interest with friendly interchange of ideas and opinions. Any suggestions submitted by the members are always welcome and fully discussed at Council. In closing may I remind you that the proven best method of recruiting new members is by personal contact - so put the word about!

Sincerely yours,

Stanley Berg ARPS.

President.

Editorial

The slow drip, drip, of comment in the Little Man is at last wearing away some of the stone walls raised by some Circle Secretaries round their own Circles. In this edition no less than 50% of the Circles sent in reports of their activities. Naturally this figure means that 50% did not deem it worthwhile to send in a report or maybe felt their Circle was not worth reporting upon! But the Editor's heartfelt thanks to all those who have responded.

His thanks, on behalf of the members and himself to all who have subscribed copy. Naturally the Magazine is dependant upon those who send in Articles and News Items, the Summer Edition even more so as there is no A.G.M. to fill three or four pages. So please kindly write-up that Article that is dormant at the back of your mind. If illustrated with B & W prints or sketches, so much the better. Secretaries please cull interesting items from your Notebooks; NHCC-2 and Circle 11 provide excellent examples in this edition.

Finally a Happy Christmas and a sunny New Year to you all

Ralph Couchman

Annual Competition 1985

JUDGES P.H.Mason, FBIPP., Hon. FRPS.
P.Wearys, ARPS.

NATURAL HISTORY
Heather Angel, MSc. FRPS. FLS.

AWARDS

LEIGHTON HERDFORD TROPHY & PLAQUE, BEST LARGE PRINT & BEST PRINT OVERALL;

John Butler ARPS., 'Beach Stroll' Circle 10

ROLAND JONAS TROPHY for Best Landscape & PLAQUE for BEST TRANSPARENCY;

Bill Armstrong 'Winters Glow' Circle 36

GLENN VASE for BEST NATURAL HISTORY SLIDE

Idris Bowen 'Robber Fly & Prey' Circle NHCC2

BEST SMALL PRINT

D.Bennett 'Pleasure & Profit' Circle 17

BEST PRINT PANEL

Circle 3

BEST SMALL PRINT PANEL

Circle 17

BEST SLIDE CIRCLE

Circle 28

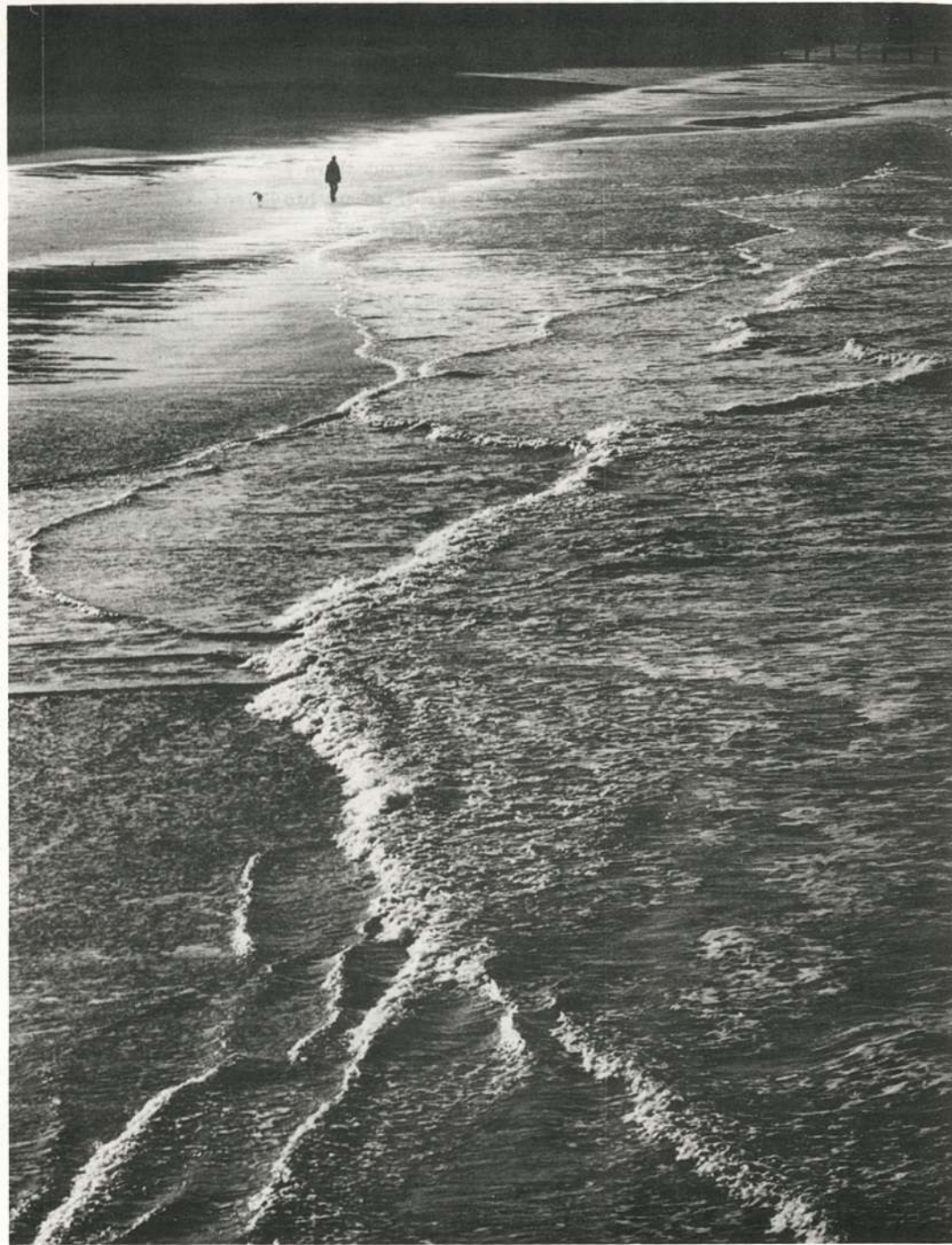
BEST NATURAL HISTORY CIRCLE

Circle NHCC 1

CERTIFICATES AND COMMENDATIONS

| <u>Circle</u> | <u>Entrant</u> | <u>Title</u> | <u>Award</u> |
|---------------|---------------------------------|------------------------|--------------|
| 2/25 | Mrs. H. Hodge FRPS | Sea Mist | Cert. |
| | A.Hampson | Don't Give an Inch | H.C. |
| | M.Crawshaw | Old Pupil | H.C. |
| 3 | G.Jones | The Field | Cert. |
| | G.Jones | Harvest | H.C. |
| | R.E.Honey | The Visitors | H.C. |
| | R.E.Honey | Violin Maker | H.C. |
| | R.E.Honey | Forties Resident | H.C. |
| | F.Seale | Ramparts of Ronda | H.C. |
| 4 | H. Choretz | Wheels | Cert. |
| | H.Choretz | Squatting against Blue | H.C. |
| 6 | L.A.Baker | Nothing There | Cert. |
| | V.Worton | Two Little Orientals | H.C. |
| | L.A.Baker | Merry-go-round | H.C. |
| 7 | Doug. Cranston | Early Morning Shunt | H.C. |
| 8 | L.McLean ARPS | Trees in Mist | Cert. |
| | V.Booker ARPS | Heather | H.C. |
| 9 | No entries received for judging | | |
| 10 | J.Butler ARPS | Beach Stroll | Cert. |
| | K.Breare ARPS | Moonlight Golfer | H.C. |
| | P.G.Humphreys FBIPP | Spires | H.C. |
| 11 | Hugh Milson FRPS | Against the Elements | Cert. |
| | Les McLean ARPS | Moving Sand | H.C. |
| | Mick Dudley | Stark Remainder | H.C. |
| 12 | No entries received for judging | | |
| 14 | G.Taylor | Light Steps | Cert. |
| | A.Blow | Cat Girl | H.C. |
| | R.E.A.Jones ARPS | Tall Story | H.C. |

| <u>Circle</u> | <u>Entrant</u> | <u>Title</u> | <u>Award</u> |
|---------------|------------------------|------------------------------|--------------|
| 16 | Paul Acres | In Dogged Pursuit | Cert. |
| | Paul Acres | Black Power | H.C. |
| 17 | D.Bennett | Pleasure & Profit | H.C. |
| | D.Bennett | | |
| 18 | Brian Asquith ARPS | Skidaw | Cert. |
| | L.Sheard | Is it wet out there ? | H.C. |
| 19 | Adrian Smithson LRPS | The Fisherman and his Friend | H.C. |
| 20 | E.Woodhouse | All Saints Beckley | Cert. |
| | H.Ruck | Lynn | H.C. |
| | A.Bryant ARPS | Full Bore | H.C. |
| 21 | A.E.Pring | Somerset Village | Cert. |
| | B.A.Hirschfield ARPS | Speakers' Corner | H.C. |
| 22 | H.G.McCreddin ARPS | Cold Potatoes | Cert. |
| | Allan R.Smith | Read me a Story | H.C. |
| 23 | P.A.N.Wainwright AFIAP | Evening Light 1 | Cert. |
| | P.A.N.Wainwright AFIAP | Evening Light 2 | H.C. |
| 26 | June Hawkins | Next Door Neighbour | Cert. |
| | Betty Hodges | Seed Symphony | H.C. |
| | John Rundle | Greylag Alighting | H.C. |
| 27 | Bertie Chapman | Landscape Peru | Cert. |
| 28 | Christine Jones | Sorting her Out | Cert. |
| | Bernard Parker | Grey Wagtail | H.C. |
| | Betty Underwood | Winter Fields | H.C. |
| 29 | Rev. H.L.Dawson | Reflections | Cert. |
| 30 | Dr. F.Sandy | Cumberland No. 3 | Cert. |
| 31 | Mrs. M.L.Tyler | Abstract Blue & Gold | Cert. |
| 32 | P.Hall | Peeking Out | Cert. |
| | P.C.Scott AFIAP | Serenity | H.C. |
| 33 | Stanley Berg ARPS | Gymkana | Cert. |
| | Louise Worley | Young Hopeful | H.C. |
| 34 | Eddie Wren | Blencathra | Cert. |
| 35 | Ritchie Palgrave | Ploughshares | Cert. |
| | Tom Hayes | Lavabo | H.C. |
| | Mark Oliver | Cornishman | H.C. |
| 36 | Bill Armstrong | Winter's Glow | Cert. |
| | Bill Armstrong | Autumn | H.C. |
| | Mavis Ferguson | Hampshire Farm | H.C. |
| NHCC 1 | P.T.Chadd | Tiger Beetles in Copulation | Cert. |
| NHCC 2 | Idris Bowen | Robber Fly & Prey | Cert. |
| | E.E.Emmett | Matrix Maura & Prey | H.C. |
| | Bob. Marsh | Bittern | H.C. |
| N/A | Peter Jolly AAPS | Matins | Cert. |
| | Peter Jolly AAPS | Outback Australia | H.C. |



BEACH STROLL

JOHN BUTLER ARPS.

Meet the Winners



JOHN BUTLER ARPS., Having dabbled in photo- since I was about 21 my interest was re- kindled again about the age of 40. I bought myself a Minolta XEL camera and decided to join a camera club to try to learn a bit more about this new hobby. I was very lucky at that time to join the Tonbridge Club and to meet Peter Greenwood both of whom gave me a lot of help and encouragement.

I started the season in the Class 3 for Slides as I thought I would try slides first before I went to the expense of buying enlargers and apparatus for the black and white printing side.

Eventually I qualified for the top class at Tonbridge and decided I wanted to broaden my horizons, which prompted me to join UPP of which Peter Greenwood was also a member. This all happened three or five years ago and I was privileged to be invited to join Circle 10 of the UPP. Since that time I have enjoyed the friendship of the members of the circle and the wide variety of styles which exist within the circle. I well remember my first Gold Label as it was the first reward I had won outside the Tonbridge Camera Club competitions.

I achieved my Associateship from the Royal last year and the winning of the Leighton Herdson Trophy has been the highlight of this Season's work. I am looking forward to many years with UPP and in particular, of course, with Circle 10 and all the friends I have made there.



BILL ARMSTRONG, I started work, many years ago, in a Chemists' Shop. We had a dark room of sorts and sold Box Brownies, Retinas, Ikontas and such. The bug must have bitten, but not for several years. Not until after war service that I really got started. I purchased a Rollieflex Original which looked as if it had been through the war - and probably had! I parted with it only a few months ago. In 1950 I picked up a Little Man somewhere and soon became a member of Circle 6 (large prints). I had about two prints to my name at the time but I survived for about thirty years. I eventually became dis- chanted with prints or rather my inability to get out of the rut. I had won the runner-up to the Best Large Print on one surprising occasion. So I parted with Circle 6 but found it difficult to part with UPP. For more than a year I was an oddity, "A member without portfolio."

Largely by accident I found myself joining Circle 36 (Slides) I had produced

slides in the past, but looked upon prints only as serious work, and transparencies as a bit of fun. A few months in Circle 36 changed that!

Being a chemist more than a pharmacist and an inveterate dabbler I have processed most of my slides from Dufaycolour onwards. However Circle 36 is a group of dedicated enthusiasts so I got started again. Now with slides for a change.

In 1960 by accident (the local exhibition was cancelled) I was very bold and sent my entry to the R.P.S. Amazingly two were accepted for exhibition. So I promptly knocked out a folio and got my ARPS. I have been a regular, but very intermittent, exhibitor ever since.

When we first moved to the Thames Valley many years ago I took over the editorship of the Little Man for five years and found it enjoyable and rewarding. Being on the spot, as it were, I also held some minor positions on Council. So I have made many good and lasting friendships in UPP.

I have recently retired and moved back to Perth. So my photo gear is meantime boxed-up and in the loft waiting until all the so called essentials of moving house are completed. The beautiful scenery on the doorstep is whetting my appetite. I have always been omnivorous - photographically - but more recently I have started to enjoy the magic of natural history.

Vic Davies ARPS Circle 30

Here is the story of how I came to join UPP, and why membership has been such a boom to me!

One late afternoon in December 1951, I arrived home but could not open the front door. It was bolted on the inside. After knocking repeatedly, my wife came into the hall, with her face white as a sheet and a small bore rifle in her trembling hands.

After letting me in, she explained that she had heard intruders scuffling about in the bedroom upstairs. Frightened, but determined to defend herself if need be, she had got her rifle out of the hall cupboard (we both belonged to a rifle club) and waited in the kitchen to let fly if attacked. Eventually she heard the men sliding down the roof into the garden and scampering away.

Two days later in the evening, after a heavy fall of snow, we were called out to visit my wife's mother who had been taken ill. On our return, two hours later, we found to our horror that we had been burgled. We had been robbed of all our cash, jewels and clothing. The experiences shattered my wife, and it became obvious that I could no longer leave her alone; especially at night to go to the local camera club.

It so happened a week later I saw a small ad. in the A.P. that a circle in UPP, wanted some new members. More in curiosity than intent, I wrote to the Secretary, "Pilot" Keable, asking for details. I learnt that a split had occurred in the circle; half had hived off under the leadership of the late Barbara Wagstaff, who preferred a voting system. The remainder under "Pilot" was recruiting non-voting members. The reply to my letter was so warm and friendly that I had to join. It was just what I needed. There was the incentive of producing a print every month, with the benefit of carefully considered commentaries, but with no competitive edge to it. Joining Circle 30, filled the gap of dropping out of the local club admirably, I have remained a member ever since. In 1953, "Pilot" died and I took over the Hon Secs. job. Being a non-voting Circle it was fairly easy as there are no voting records to be kept. UPP. is a most useful club for anyone living in an isolated district, or one who cannot attend a local club. I have enjoyed every minute of my stay in it.

Incidentally the rifle was not loaded!

Francis Ouvry LRPS reports on the A G M

Amid the last minute preparations, and the reassembling of the trophies, the 1985 A.G.M. started promptly with no objections raised to last year's minutes. A change of procedure caught out the late arrivals - the roll call was held at the beginning of the meeting: Circle 11 had easily the best attendance with 13 members (is that a record?)

Stan Berg in his Presidential Address paid tribute to the late Doris Hadley, a member of Circle 33 since 1967, winner of the Leighton Herdson Trophy in 1977, who died recently aged 75.

Almost everyone had seemed happy with the changes to the constitution - only 3 had objected, 12 had replied in favour and the rest approved by their silence. Thanks were recorded to Brian Hirschfield for his work on the accounts and for putting the Club records on a computer; to John Murdoch for his humorous articles which are such a welcome regular feature in the Little Man; and to the Council in general for their efforts, but to Bob Scott and Mervyn Williams in particular for organising the Exhibition. Specially to Christine Jones for her patient dedication. A nod from the audience signalled Roy's appreciation of this quality in his wife.

In her secretarial report Christine explained how rising costs and poor attendance had caused the usual Studio Session at the Beehive to be cancelled. Any ideas for next year would be welcome, when it may be possible to arrange a return to the Camera Club if desired.

We gathered that she and Council had received some rude and spiteful correspondence though exactly what they complained about we weren't told. We were reminded that members of the Council are not trying to make a profit for themselves and are only human. Roy Jones also expressed his concern that his wife should receive such correspondence.

The year has seen two new Secretaries installed, and Stan asked that official recognition in the minutes be recorded of the work of Eric Haycock, founder and Secretary of Circle 28 for 35 years, and Circle Secs' Representative on the Council for 30 years. Brian Hirschfield subsequently gained unanimous approval for Eric to be granted Honorary Life Membership.

Brian reported as Treasurer that he had received four letters complaining about the level of the subs. That means 396 did not need to receive a 12 page letter of explanation which he summarised at the meeting, though there are too many slow payers. A chasing procedure will in future be used. Putting all the records on Brian's computer has cost nothing but saved a tremendous amount of work. We quickly agreed not to object to those records being stored and so save a £30 registration fee under the Data Protection Act.

With a promise that the Council will look again at the Club's membership of the C.A. which costs £35, there was no objection to the Accounts which were clear and informative.

A.O.B. covered a range of subjects. Ralph Couchman added his appreciation of John Murdoch's Little Man contributions, and announced that Glyn John had produced the only correct solution to the crossword (so what is the answer to one across?). Stan echoed everyone's feeling of sadness at the news that Glen Robson had been very ill and has had resign from his Circle.

One Circle complained about the quality of the wine provided for the dinner: it was suggested they bring their own, which they promptly did! Roy Jones highlighted the work of Bob, Mervyn and Stan in particular in setting up the Exhibition - any volunteers to help next year? Especially on the Friday evening, will be very welcome. Bob Scott asked if the print size of the Little Man could be bigger - it was explained it would mean extra pages and extra costs.

Would anyone pay for adverts in the Little Man? It was asked. Apparently No - unless you happen to know otherwise. The position about plaques for the top award winners was explained, if not clarified.

Tea was followed by the slide show accompanied by Bob's excellent commentary, which led naturally to the presentation of awards, recorded on film by Roy Jones (once he'd switched on the flash)

Guest of honour at the excellent-as-usual dinner was Reg Mason FBIPP., Hon.FRPS, representing his fellow Judges. Time for after dinner speeches was limited, but it was sufficient for Reg Mason to comment that in a good exhibition the overall quality of B/W was better than the colour. Ralph Couchman proposed the vote of thanks, and included a tongue-in-cheek "tribute" to the Post Office, with sincere tributes to the wives and husbands who put up with their spouses! U.P.P. activities and also to the judges.

And so to

Gene Nocon's, "Soap Box", (" or some day my prince will come").

Gene Nocon is a print maker. If you haven't heard of him he is an American, has been in U.K. for ten years and won the Ilford Print Award in 1980 you've probably seen his prints - by photographers such as Cecil Beaton, Norman Parkinson, Prince Andrew (who?), Linda McCartney, but he will print for anyone who will pay his standard fee. He has done much in only a few years to make the art-technique of printing respectable with a Photographic Workshop and a major Exhibition featuring a 100 of his prints from a wide variety of authors. This Exhibition started in Edinburgh moved to London, then to U.S.A. and opens shortly in Japan. His prints, and he brought a number with him so that we could feel the quality, show just what a negative can produce, with a technique based on varying percentages in his timings.

One picture in particular represented the topical Gene Nocon - Mum with transport outside their home. This was in fact Prince Andrew's well publicised picture of the Queen and the private helicopter outside Balmoral, and the current controversial snaps of His Royal Nephew are at least keeping Gene's work in the public eye. The true professional, however, does not criticise other people's work. And a further tilt at voting Circles - when you enter a competition, your entry is bound to be a winner: you do not enter something you don't think will win, so even if the judge doesn't agree you've still got a winner!

What could have been a heavy technical talk was a light hearted collection of stories which encouraged questions and comments to a young man lucky not to be in the Tower of London after admitting that he had been responsible for breaking the Queen's camera (nothing expensive, only a Hasselblad!)

It must have been something of a gamble for the Council to introduce this quite different type of speaker. The sustained applause at the end of what seemed too short a time proved they were right. In the last two years we've had the Royal Press Photographer and the Royal Printer - next year Snowden, Lichfield, Prince Andrew?

Margaret Hodge FRPS

Congratulations to Margaret Hodge who gained her Fellowship with the Royal Photographic Society this year; Margaret is a member of Circle 2/25 and has kindly supplied the following details of her photographic career:

After forty four moves with my husband in the R.A.F. we have now lived in Saltash, Cornwall since 1968. It was in a Far East posting to Malaya in '67, and a new Contaflex III that I started happy snapping, with no knowledge, but lots of enthusiasm. My results gave me much pleasure. Not until a further posting to Fife, did I hear of such things as Camera Clubs and making pictures, rather than just taking them; that there was so much more to owning a camera than happy snapping. I enjoyed every moment of that Scottish posting.

Black and White did not appeal to me until I became a member of the Saltash Camera Club, since when I have enjoyed print making, especially land and seascapes. My ARPS. was obtained in the Pictorial Section with slides. Then followed some modest dabbling into A/V. But an extremely long and steep path made the transporting of sequences to Clubs a real chore, I soon gave up that form of photography. The most exciting thing that has happened to me personally was the purchase of a second-hand macro lens, in 1981. I had little idea of what I was going to do with it, and not until I peered at a piece of seaweed on the beach did I find out! I was HOOKED! Many hundred hours of wet feet later I became a FRPS. with slides of Life on the Sea-shore.

The Treasurers Account

BRIAN HIRSCHFIELD ARPS

As you will probably be aware the basic records for U.P.P. are now kept on my Computer - this includes your address, telephone number, Circle(s) and such details. This has resulted in a time saving for myself, the Membership Secretary and the General Secretary. For example, the typing of labels to post the "Little Man" to you used to be typed out by Christine - all 420 odd. The computer now prints these in just over six minutes. The only charge to the U.P.P. is for the labels or paper used; details are not revealed to anyone outside of U.P.P. and there is always a printed copy of the records in case anything happens to me and someone needs to take over.

I mention all this because of the Data Protection Act - unless the members agree to the computerisation of their records and their internal use we would be obliged to register under the Act and pay the requisite fee. This agreement was given unopposed at the A.G.M. and unless I receive any objections I shall deem the agreement to be universal. The service is for your benefit and it comes free of charge. I hope to be able to extend the service by providing "County" lists, to aid rallies and Outings organisation. Please help me to update the records fully by quoting your full details, including County, Postcode and Telephone number on any correspondence to Christine, Noel and myself.

At first glance the increase in Subscriptions from £6 to £8 for membership and the first Circle appears to be excessive - a point made to me by a few members by letter. A personal explanation was made by letter to each and the gist of my reply was given in my A.G.M. report. The reason for the 33% increase can be summed up as follows.

7% of the increase was to cover our part of the cost of living, with stationery and similar costs rising beyond the RPI.

3% to cover implied increased costs for the use of facilities at the Central Polytechnic as in the case of the foyer to display the prints and increased hire costs.

23% to allow Council, if required, to purchase stocks of ties, badges or similar items - we have been unable to afford to purchase badges for over 2 years and our ties were purchased with funds earmarked for stationery, in the hope that enough sales would be made before the funds were needed. This "buffer" should be self-financing and apart from inflationary "topping-up" should not require additional funds. It is not there to be spent, but to be available if required.

As to the remainder of the Account, all is satisfactory - subscriptions are coming in faster than in the past, with almost 50% paid by the A.G.M. date; but, if you haven't yet paid you are definitely overdue!

Late News

Although the Gold Label prints from Circles 9 and 12 were not received in time for the judging of the UPP Annual Competition, arrangements were made for them to be assessed by one of our Vice-Presidents, Ian Platt FRPS., APSA., E.FIAP., before the Annual General Meeting. He made the following recommendations:

| | | | |
|------------|-----------|--------------|-------|
| Circle 9. | B.W.Baker | Age | Cert. |
| Circle 12. | H.Choretz | The Cyclists | Cert. |
| | G.Long | Character | H.C. |

DRY ROT

PASSED

By John Murdoch

If a little learning is a dangerous thing, a little bit of knowledge may be less than desirable. Few, if any, of my readers will fail to be moved by the information that there is a total prohibition on the posting of carrier pigeons to East Germany, used beehives to West Germany while France regards the sending of Funeral Urns by post as something to be guarded against at all costs. It may well be that most people have managed to live full and even useful lives without this knowledge only to find that its acquisition now gives to nagging feelings that somehow their civil liberties have been imperilled and may even now be planning protest marches which is the modern endemic reaction to things not properly understood. While it seems pointless to send a carrier pigeon to East Germany or anywhere else for that matter as presumably it would immediately fly back again on being unwrapped, there are no such foreseeable drawbacks in posting funeral urns to the Fifth Republic. Again the packing of pigeons in a manner suitable to withstand the ravages of the postal system which last year managed to lose half of a circle folio and around 30 priceless prints presents some difficulties. One suggestion was to pack it in a used beehive but this was thought to be rather inappropriate. A funeral urn would have been better. Please however do not suggest other methods; I have enough problems as it is.

The really worrying thing is that our government is similarly afflicted with aversions of this kind and of which we are either completely unaware or become so only when it becomes obvious that things which should be readily available have totally vanished from the everyday scene. There must, for instance, be a substantial market for low-tech cameras the like of which have not been seen for some years except perhaps those from Russia. Why else has the flood of obsolete and obsolescent cameras turned out by the British camera industry before its demise not been replaced by something equally as effective? Write to your M.P. about it before the thinking man's camera becomes extinct.

The modern world is constantly producing uncertainties of this kind and with them a certain amount of well-founded apprehension. Take, for instance, the declared constituents of a supermarket Black Forest gâteau; said to be:

Whipped cream containing stabiliser E 401, sugar, wheat flour, egg, chocolate flavour vermicelli (with emulsifier E 322, glazing agents E 414 & shellac), morello cherries, (with colour E127), fat-reduced cocoa powder, chocolate flavour cake covering (with emulsifier E 322), kirsch, vegetable oil, dextrose, emulsifiers E 470, E 471, E 475, E 477, modified starch, sorbitol, colours E 122, E 124, E 150, chocolate brown HT, flavouring,, citric acid, margarine, acidity regulator E 331.

Actually despite all this it tastes not too bad, whatever effect it may be having on the consumer's digestive system. Whether it is any better for its complexity and chemical composition is to say the least, doubtful. It does however call to mind some of the weird 'fine-grain developers' of the 1940 - 1950 era such as the short lived Champlin 15 which had almost as many ingredients with rare and exotic names like the Black Forest gâteau above but which probably performed no better than D 23 with only three. At least somebody had the motivation to experiment and if this sounds like a touch of nostalgia, it probably is. Sease 111, Meritol-caustic, MCM 100 where are you now? Those of course were the days when the 'A.P.' was a photographic journal.

When that season of goodwill is over and things are returning to normal, there will be many who will be turning their thoughts to the great and usually never quite satisfactorily solved problem as to, 'Where to Go for Holidays'. Over the whole of the country, there will be thousands of hours spent in poring over the current effusion of brochures, the former excesses of which have been rather curtailed by the Trade Descriptions Act but which are rich in the hyperboles of estate agent's English. Photographically, a great deal can be learnt from the illustrations which although perhaps no great shakes compositionally, do show what careful selection of view-point and the judicious use of wide-angle lenses can achieve in making some things look a bit more attractive than they might appear to the eye. Certainly a 24 mm wide-angle lens can give Olympic status to even a small swimming pool

One of the minor delights of holidays abroad (there are not all that many major ones) is the collection of near-English announcements like the one in my hotel last year which hoped, 'That I was enduring my holiday'. It had good cause to be apprehensive. It used to be Japanese camera manuals which were the most picturesque in this respect but now apart from inevitable American spelling they are depressingly readable. Fortunately the deficiency is readily compensated for in the English press itself. When the editor of one of the more prestigious photographic magazines announces that he is waiting with 'baited' breath, one is tempted to ask what the catch is. Folio notebooks are another source of pleasure in this respect as one is often left wondering whether a lovingly-prepared masterpiece is 'appealing' or 'appalling' in the eyes of its critics.

What is appalling however are the prices charged for the batteries which have become an essential part of our existence. The price of a pack of 4 Mn 1500 (HP 7) Duracell batteries currently varies from £1.40 to £2.18 depending where you buy them. Wholesale the price is around 83p. Someone is making a killing in the light of available evidence.

Finally, in answer to one of my correspondents who writes; "Some time ago I took up cine photography. To date, I have made a number of films which while technically good are lacking in something. To me they are themeless, witless, pointless and occasionally topless. Have you any suggestions?" Well, they sound just the sort of thing the Television programmers are on the lookout for. Why not try them?

In a tree by the river-----

I am sure all members will be grateful to Andy Callow who brought this delightful Cameo, written by 'Liz' Glenn, to the attention of the Editor. 'Liz', Founder Member and Secretary of Circle NHCC 2 died in June 1968. This was written in March 1967.

My nest boxes are causing me endless amusement. I moved the "tit" one from the house to the plum tree to discourage the sparrows from being so interested in it - but they still loved it (although they couldn't get into it). So I built (glued together out of plywood) another box with a hole big enough for a jackdaw, and fixed that on the house. The sparrows flocked to it and a pair took it over and started carrying grass and twigs to it next morning - but not the pair that loved the "tit" box! So I'm back to square one! However a lone blue tit also showed great interest in it and advertised himself and it for about a week. He has now acquired a mate and they flit to and fro round it but hardly ever go in it yet. I hope the hole isn't too small for them. One did go in it once and had a bit of a job getting out again it seemed. The sparrows still hang round it, but the tits don't take much notice unless one actually perches at the hole - when it gets dive bombed! The cock sparrow came to it one morning with a beak full of grass and tried hard to get in. Eventually he pushed the grass in the hole and flew away. I hope the tits (if they use it) appreciate the gift!

I think I have a very abnormal tit in the neighbourhood - but it is chased away very quickly if it comes near the box. It has a very long deformed beak - about 1" long. I've seen it five times but failed to get a photo yet. I first saw it in the winter on some fat, but it's been back several times since. At first I thought it was a nuthatch, but it is definitely a blue tit, and is treated as such by the other blue tits. I'm surprised it has survived to maturity even.

Eric Haycock

U.P.P. was brought to my knowledge about 1943 when a Mr. Epril was Secretary of Circle 21 (4" x 3" prints) and I was privileged to join his Circle. In June 1945 G.A. Tooteell (Toots) took over the Secretary's job. In 1947/8 I was a founder member of Circle 27. (3½ sq. and 2" x 2" colour slides) with E.A. James (Jimmy) acting as secretary. In 1950 I founded Circle 28 for 35 mm. Full Size (24 x 36 mm) Colour Transparencies. I remained Secretary of this Circle until April 1985 when I was succeeded by John Bullen, who has proved to be a worthy successor.

In the early days of U.P.P. we had a General Secretary, one Jack Hole, who had a Bakery and Confectionary Business and he arranged for the Annual Meeting to be held in South London at St. Saviours Church Hall; Jack used to arrive in his large van packed full of confectionary. After the meeting Jack used to put on an excellent tea for all the members present.

From St Saviours we graduated to the Imperial Hotel, Bloomsbury, when they were rebuilding we crossed the road to the Royal Hotel. After a few years they got into the rebuilding stage and we were forced to move to the Ivanhoe Hotel near the British Museum. After this we tried the City University for a few years and finally to our current venue the Polytechnic of Central London. My personal favourites were the Imperial and Royal Hotels.

In 1955 I was voted on to the Council and first travelled from Southport, Lancashire, later from Bushy Heath, Bricket Wood and finally Christchurch, Dorset, to attend meetings. I have seen many Council Members come and go and I would like to say they have all given a great deal of their time and experience to keep U.P.P. functioning so well and let us not forget that U.P.P. is the largest ACTIVE Photographic Society in the world.

It was a very difficult job to produce 4" x 3" exhibition prints for Circle 21, in practice it was much easier to produce large prints, say 16"x 12"; you try dodging, shading etc. on a 4" x 3".

An amusing episode - though a tragedy at the time - occurred in my early colour film processing days, in 1944. I obtained some Dufaycolor High Contrast Film, high contrast because it was manufactured for R.A.F. air shots. This film was a ruled line matrix of dyes on a greasy film on a nitrate film base. I had the exciting experience of processing one of these films with 20 glorious colour shots on it. But I only saw these for a few seconds as when I held the film up to the light after the last wash the wet emulsion slowly slid down the film base and fell off into the wash bowl! Colour processing was exciting in those days. The speed of Dufay was about 5 to 6 Weston and Kodachrome was 8 Weston. I shot my first Kodachrome in 1944.

At this time I was in Circles 21, 27, and 28 of U.P.P. I was also a member of the Leica Postal Portfolios, active in two print circles and one transparency. I am a confirmed Leica user and collector and an ex-Chairman of the Leica Historical Society U.K., and a member of the Leica Historical Society of America. I am always pleased to chat with anyone on the subject of Leicas.

Circle 28 has a very good membership and we see some very interesting slides, we have not yet won any trophies but we have not given up hope. We probably have more lady members (four) than any other Circle, and they are not there just to make the tea. But one lady member can prepare excellent baked spuds, as we have found out on our Petersfield Rallies.

One of the secrets of a good Circle is for every member to feel they are part of it. If the Circle Sec. includes a few words to each member in the Note Book then every member will feel included, which makes a Postal Club more interesting than the average local Camera Club. Let us spread the word about U.P.P. and see if we can make the Club even bigger. Council will be quite happy to start new circles if increased membership warrants it.

Editor's Note. Since the above was written Circle 28 was judged The Best Transparency Circle in the 1985 Exhibition. In addition, to show some appreciation for his long service Eric was made a Honorary Life Member of U.P.P. by a unanimous decision at the Annual General Meeting.

H₂O = Water + x

Ray Beaumont Circles 21 27

Having been a keen and active photographer, both at local club level and as a UPP member for quite a number of years, it has always been a surprise to see how many fellow workers process their films and prints 'as per instructions'. Perhaps, in spite of being relatively young at thirty six, I should describe myself as a photographer, "Of the old school"; but in my lifelong quest for the grainless print - which includes the fullest range of tones - I have never been able to process at anything like the recommended times of the film and chemical manufacturers. Now that I have moved home (and darkroom) from the rainswept western foothills of the Pennines to the even wetter head of the Rhondda Fawr, I find that my processing times have seemingly moved an equal distance from those given in the instruction sheets.

You will have noted that I am a creature of wet habitats. In fact, for a number of years I have been seriously considering the pros and cons of growing webbed feet. However, as far as photographic processing is concerned both my old and new homes are situated in recognised soft water areas and so (in theory) there should be no problem. So much for theory!

A few years ago, when I was living in Oldham, I decided to undertake a series of full and exhaustive tests on my use of black and white materials. My main aims were:

- To determine the correct ISO rating for my films, taking into account the actual performance of my cameras.
- To standardise on a film development time which would result in the fullest possible range of tones when the negative was printed on a Grade 2 paper.

The two films used throughout these tests were FP4 (for all general outdoor photography) and HP5 (for portraiture under tungsten lighting). My chosen developer was Ilford ID 11 diluted 1:3 for one shot use. I employed the well known, but often steered clear of, "Zone System" to calibrate my effective film speeds and their subsequent developing times.

Suffice it here to say that I eventually arrived at a set of figures quite near to, but definitely different from those recommended by Ilford Ltd. Whereas the manufacturer recommends that FP4 be rated at ISO 125, I found that my best results occurred using ISO 80. Likewise, rating HP5 at ISO 320 gave noticeably better shadow detail than at the recommended ISO 400. This slight rating down of both films seemed to call for a reduction in developing times, and so it proved. Using ID 11 at a dilution of 1:3 Ilford suggest developing FP4 for 15 minutes; I settled for 14 mins. With an identical solution, a suggested development of 22 minutes is given for HP5, but mine required shortening to 17½ minutes.

Once these tests were completed, my ISO figures and development times fixed, I settled back to enjoy my photography and concentrate on winning a few more of those elusive Gold Labels. After all, with no clogged up shadows and no burnt out highlights my print quality was guaranteed.

Well, wouldn't you know it. Still still no Gold Labels! OK, so maybe the composition of my landscapes wasn't quite balanced, and maybe the main light on my latest attempt at a 'Page 3' should have been moved a couple of feet to the right, but at least everyone was saying, "Love your P.Q." on the crit sheets; and so it went on.

That is until I moved home. My first film to be exposed here in the Rhondda was duly processed for the usual time and placed delicately, and expectantly into the enlarger. "Ee by gum - isn't it!" (Lancashire-Welsh). "Eckythump, where's all this contrast come from, them?" "Eh up Sharon (me missus), there's trouble in't darkroom!"

Making a set of prints on Grade 2 Ilfobrom from that first roll of negatives I found that, although the shadow areas were quite normal, the tones above mid-grey were far too light and the 'should be highlights' were non-existent - just paper base white. "Oh dear", I thought to myself. "Back to the drawing board."

Another complete set of tests later I can now say that I'm happy with my P.Q. again, I did not have to alter my film speed ratings as the shadow areas are fine, but I did have to curtail both development times again. FP4 is now developed for 9 minutes (Ilford say 15), and I now give HP5 14 minutes (Ilford say 22).

The cause ? Apparently the water in Oldham is supplied by the usual main, pumped from a local resevoir. Here in the Rhondda, because our house is situated on the side of a mountain the pressure from the direct main would be very low, so it is first pumped even higher to a large storage tank above us (hope it never burst) and is then gravity fed to the houses in our immediate area. I have been led to believe that on its journey via the storage tank, which is quite old, the water's Ph value changes and becomes more alkaline. This, of course, gives a greater developer activity when it is used in making up the working strength solutions.

Before becoming interested in the "finer" points of photographic processing I always believed water to be just water - the good old H₂O I had learnt about in my school days. Alas, life on leaving school is not so simple.

The moral of this tale, however, is simple. If you are ever contemplating processing your prize winning, world beating negatives away from home, or if you move to a new location - be careful, be warned, and be ready for unexpected developments.

Crossword Result

Apparently most members found the Crossword set by John Murdoch too difficult. About six members sent in solutions, only one was correct, So no draw for a Club Tie was necessary. The winner was Glyn John, Circles 14 & 36.

| | | | | | | | | | | | | | | | | | | | | |
|----|---|---|----|---|----|----|---|----|----|---|----|----|---|---|----|---|---|----|---|---|
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| | A | | O | | N | | 7 | E | | | | I | | I | | | | | E | |
| 9 | L | I | T | U | P | | | 9 | T | H | E | R | M | A | L | | | | | |
| | I | | U | | R | | | | H | | | N | | E | | | | | O | |
| 10 | D | E | N | S | I | T | Y | | | | | 14 | A | R | I | A | | | | |
| | E | | D | | N | | | 13 | L | O | G | | | | | | | | D | |
| | | | 14 | C | A | S | T | | | | | 15 | R | I | 16 | S | E | | | |
| 17 | C | | | | | 18 | S | A | 19 | W | | | | | | | | 20 | F | |
| 21 | I | K | 22 | O | N | | | | 23 | R | E | D | U | C | E | R | | | | |
| | R | | | | 24 | M | | | | A | | | | U | | T | | | A | |
| 25 | C | O | M | P | A | C | T | | | | | 26 | A | X | I | O | M | | | |
| | L | | | | | | | | | | | | | | | | | | | E |
| 27 | E | X | C | E | L | | | | | | 28 | P | E | R | N | O | D | | | |

CROSSWORD

COMPILED BY JOHN MURDOCH

| | | | | | | | | | | | | |
|----|--|----|----|---|--|----|---|----|----|----|----|----|
| 1 | | 2 | | 3 | | 4 | 5 | | 6 | | 7 | |
| | | | | | | 8 | | | | | | |
| 9 | | | | | | | | 10 | | | | |
| | | | | | | | | | | | | |
| 11 | | | | | | | | 12 | | | | |
| | | | | | | 13 | | | | | | |
| | | 14 | 15 | | | | | | 16 | | | |
| 17 | | | | | | | | 18 | | | | 19 |
| 20 | | | | | | | | | | 21 | 22 | |
| | | | | | | | | | 23 | | | |
| 24 | | | | | | | | 25 | | | | |
| | | | | | | | | | | | | |
| 26 | | | | | | | | | | 27 | | |

CLUES

Across

- Somewhat muddled degree of colour assesment
-which you strain to correct with this ?
- The point of the system
- Portion of fish is the end but not necessarily the tail
- Lose a stone from the magnet for a vein
- Moves when a backward holy man embraces a bolero expert
- Iron tipped payment for 1 down for example
- Dental examination ?
- Take badly on chrome film
- First of its kind is often vital
- What 1 down may have been over
- Cold greeting
- Type of film for close-ups ?
- Show (red) wine on the beam
- Hidden kind of talent
- Energy produced by rope tangled round the beginning of winter

Down

- Subjects barely worth photographing
- Ran and chopped up type of tree
- Kind of squib, not going off
- Extreme kind of revolutionary but out of sight
- Brown, short man making contact with a Circle ?
- Struggle to make use of protective clothing
- Half encountered in camera but useless at mealtimes
- Flung haphazardly around tree for brief enlightenment
- Concerning the picture - make it again
- Natural marker used by Fox Talbot
- Fit in and or fitting
- Soft stratum - for the record ?
- Pointer becomes less broad with point at tip
- Short journey - to Olympus ?

Once again we will award a small prize, a Club Tie to the first correct solution to be drawn from a hat from the all correct solutions received

CII asks - Local Clubs, Moribund and Doomed?

Eric Hall opens the Discussion.

In musing recently about the characteristics of Club Photography; I have come to some rather depressing conclusions. At its best I think it has a very high degree of technical competence but this competence is nearly always used in the service of a sort of stridence and photographic brutality. I believe it is the competitive element which is responsible for this. By the nature of club competitions the clubman needs to get members to pay selective attention to his prints rather than to the rest - so firstly he prints big - 20" x 16" rather than 5" x 4" (he'd go to 30" x 20" if the rules allowed!) - he adopts a sort of "linear rococo" style of mounting with elaborate layers of framing to capture and retain attention. He "beefs up" the print with enhanced contrast and with strong juxtaposition of a limited number of primary forms. In fact the closest analogy is that of a heavy-weight boxing contest. It is no co-incidence that the authoress of "The Gentle Eye" is a professional photographer!

It is an even greater pity that the club world is a closed shop. In their capicity as competition judges and selectors those who are prominent in this world ensure the perpetuation of the very characteristics which have been instrumental in their own rise to prominence - and, I suspect the supression of any rival school of contenders.

I am sure this must sound very jaundiced and 'dog in the manger' but it is not intended to be (there is an element of 'tongue in cheek'). Some years ago I helped to organise the Welsh Salon. Same characteristics as the more impressive 'Open' but, of course not nearly as good - in fact rather poor. Bryn Campbell came to open it. I had the chance of a long and extremely interesting talk with him about photography. It was he that first started me thinking along these lines.

Hugh Milson FRPS took up the cudgels on behalf of Club Photography.

Serious stuff this, Eric. I think your views of Club Photography are jaundiced even though there is quite a lot of truth in what you say. Club photography has a tremendous amount of inertia, but it is not the immovable object that you suggest. Don't kid yourself about the freedom of professional photography by judging a handful of trend-setting professionals. Ask Paul Damen about the freedom he finds in amateur photography. I think you will find that varieties of professional photography are equally contained by a set of rules - but maybe, the rules change more frequently.

Club photography has not always been bound by the rules that you describe. In the late sixties it was a full range of tones, format exactly to the paper size, no grain and slap your print on to cream card with cow gum. (An unfair summary - but equivalent to your summary of present day work.) A leading photographer at the time dared to produce a 'letter-box' landscape. They were known as "Nuttscapes" (after Richard Nutt). I was producing "letter-box" landscapes at the same time - because I did not know the rules! But Richard deliberately broke the rules and had the reputation and got the credit.

Certain members of Circle 11 were trendsetters in bringing about the type of photography you mention. We were not the originators but certainly in the forefront of the trend. Probably the originator of elaborate mounting was Les Blackwell. He made such an impression at Ware Photographic Society that we competed and equalled or surpassed his efforts. His own club were poor copiers and eventually petty jealousies set in. When he moved to Westbourne they took up his ideas with alacrity; Les found himself with like minds.

Bob Morris (ex C 11) reminded me over Christmas that when we first entered the R.A. Exhibition in 1973 (and won the Switch Shield) ours were the only prints with any consideration given to mounting. The rest were flush mounted. We upset many people and Clubs at that time because we were winning almost everything with well presented prints.

I believe I was the person responsible for introducing "high contrast simplicity" as such as anybody. But you are right to a large extent - the images had to be good for the prints to be successful. They were successful and inevitably other photographers followed the style.

I do not agree about the size of the print. There maybe types who insist on the maxim that, "A good big'un beats a good small'un" but they have not been exposed to Ware P.S. If there are entrenched views in your part of the world I had better show them my FRPS Panel - monochrome 10" x 8", framed.

My point is that club photography is there to be changed for those who want to change it - but it has to be done with pictures not words - it has to be done because the photographer(s) have conviction in what they are doing rather than wanting just to change the face of club photography.

I do not agree that successful photographers are the ones that are holding photography in check. Generally they are always looking out for and encouraging new ideas. True, I have heard a number of prominent judges who have not really the confidence in their ability to recognise and assess the true validity of new and creative work. This minority are the people who do hold back club photography. Now it is up to the club elders to encourage their newcomers to go their own way and not follow blindly what the judges say. There is often too much respect given to judges' comments by club members.

Also I disagree about the high degree of technical competence. There are many clubs where a good B. & W. print has not been seen for years, and the handling of our basic tool - light, is little understood. But of course there are the enlightened clubs and your enlightened people - it is your choice to make - at least, we have that choice in the well populated areas.

Not all is well in the Club World, but most of it is down to small minded people; those who have one eye on the Rule Book and resent the success of others, photographers or clubs.

Details of U.P.P. Circles

Compiled by Arthur Cunnew

SMALL PRINTS

| | Circle Nos. |
|--|-------------|
| Up to 12 sq. ins on 7" x 5" Mounts | 29 |
| Up to 7" x 5" General Interest | 7 21 |
| Up to 7" x 5" General Interest - Monochrome only | 9 17 |
| Up to 7" x 5" General Interest - Non voting | 30 |

LARGE PRINTS

| | |
|---|------------------|
| Up to 10" x 8" Sports and/or Action | 16 |
| Up to 10" x 8" General Interest | 3 11 |
| Up to 12" x 10" General Interest | 2/25 |
| Up to 15" x 12" General Interest | 6 8 12 14 |
| | 18 20 22 |
| Up to 15" x 12" General Interest - Monochrome only | 10 |
| Up to 15" x 12" General Interest - Colour only - Bi-monthly | 4 |
| Up to 15" x 12" General Interest - Colour only | 19 26 |
| up to 15" x 12" General Interest - Unmounted - Quarterly | Anglo/Australian |

COLOUR SLIDES

| | |
|--|-------------|
| 35 mm. General Interest | 23 28 31 32 |
| | 33 34 35 36 |
| 35 mm. Contemporary - Non-voting - Quarterly | 24 |
| 35 mm. Natural History only | NHCC 2 |
| Up to 2" x 2" General Interest | 27 |
| Up to 3" x 3" Natural History only | NHCC1 |

Going Round in Circles

CIRCLE 2/25. It is now over 10 years since the merger of Circles 2 and 25. Some original members of both Circles are still with us. Regretfully one of the originals, has resigned this year, Cyril Allday, who says he is now in his late eighties and can no longer roam his home ground of the Lake District to find new pictures. He has left the Circle but not our thoughts.

One of the highlights has been the news that Margaret Hodge has gained her Fellowship to the Royal Photographic Society. Our congratulations and praise to her.

We have welcomed five new members this year and we trust they will enjoy a long stay with us. Graham Neal, Don Brophy, Maurice Booth and a husband and wife team Mike & Meg Bondartschuk.

The Gold Labels are well spread out again this year with seven members sharing the twelve. The Circle is running along smoothly with boxes keeping to regular schedule containing a good selection of prints, any of which could well have been a winner.

CIRCLE 3. Probably the oldest Circle in UPP has suffered very much during the past 12 to 18 months, due to the loss (through resignation) of a number of its best workers. We refer to Colin Gibson of Bristol, Glyn Davies, Aberdare; and Ralph Bennett ARPS., of Nottingham (but he has now returned for a short while to temporarily take over the Secretaryship pending handing over to a former Secretary - Frank Seale, MSc., of Bath). Difficulties with the Secretaryship, and the loss of members has almost resulted in the demise of this Circle - when only a few months away from reaching 600 rounds.

However, the unexpected news of our winning the 'Best Large Print Circle' award recently, should encourage us to continue and hopefully encourage others to join us.

CIRCLE 4. The first Colour Print Circle in UPP is approaching its fifteenth year with seventeen members of which nearly half have distinctions in the R.P.S. There are two Fellows, five Associates and two Licentiates.

Our latest member is Dr. Sacha Playfair ARPS., Editor of the Leica Postal News, his criticisms and Notebook entries are a joy to read, apart from his stimulating prints.

A rally was held during the first week in May at Chesterfield. The organizers were Mr and Mrs John Cannam and Mr and Mrs Derek Jones. It was fairly well attended and names became faces, which makes it much easier and natural to correspond!

John Cannam ARPS., has been rewarded by the Photographic Alliance for meritorious service to photography.

CIRCLE 6. All roads led to Buxton on that cold but bright morning, when ten members and wives made for the "Old Hall Hotel". After getting to know some of the new members everyone set out to their own little part of Buxton. That is, all except one, he arrived very early but was not seen until we sat down to dinner in the evening. Some interesting conversation was engaged in later in the lounge. Two members who had never met before, found that they had lived practically on each others doorstep back in Liverpool.

On Sunday morning some of the group were up before the sun (almost) and set out in search of masterpieces. After breakfast we gathered in the lounge, everyone looking forward to visiting Chatsworth House. Outside it was discovered that Stewart Holden had two flat tyres. As there had been a noisy Disco in the Hotel the previous night everyone's first thought was "Vandals". So it was everyone's foot to the pump, all took their turn - a magnificent sight. But when we arrived at Chatsworth the tyres were flat again! It was then revealed that Stewart had had an altercation with another car on the way to Buxton, hit the grass verge and some soil had broken the seal on both tyres. Another setback occurred at Chatsworth when three of us were told not to take £3,000 worth of equipment into the house, but to leave them in an open passageway outside. You can guess what our reply was! We all went our separate ways and from all accounts everyone enjoyed their visit, there have been plenty of pictures taken during the afternoon in recent boxes.

About 5 p.m. members started to think of wending their way home. All except Stewart who we left waiting for the A.A. to help out. Fortunately he was staying in Buxton until

The Quest for Sharpness

They say that - as a rule of thumb - the average person can hand-hold a lens at an exposure numerically equal to the reciprocal of the focal length in millimeters - about 1/30 sec for a 35 mm wide angle, and 1/500 for your 400 mm. Have you tried crooking your left arm and using it as a cradle for the barrel of your 400 mm? A tripod seems a doubtful asset unless it is quite unusually rigid - the long lens has a high moment of inertia, which tends to prolong vibration, and even a small angular vibration will produce noticeable shake.

To return to the problem of photographing moving insects - I find I am much happier with a 50 or 55 mm lens than with a 90 or 100 mm. The wider angle makes it easier to fit the insect and keep it in the field of view, and there is less of a problem with camera shake. I've tried both. Perhaps which you prefer depends on which you start with.

I half agree with you about the advantages of a 50 or 55 mm macro lens, but only half. There are occasions when I wish for the greater working distance of a longer lens, but having tried both I like the greater "handiness" of the 50 mm and to me this outweighs the disadvantages. Generally, if a butterfly or dragonfly will let you get within range, with 100 mm it is not much more difficult to get within range with a 50 mm. The shorter lens means that you have much less bulk and weight on the front of the camera, less problems with camera shake and ghost images, and can use smaller and lighter flash units.

There were a few occasions while we were away when I should have glad of the greater working distance of your 100 mm Macro - and others when I was glad of the lightness and handiness of my own 50 mm.

Natural light. There should be no need for a large proportion of failures with natural light photography if one uses a tripod and/or appropriate film, and confines one's efforts to adequate lighting conditions. I'm often surprised how few failures one gets with $\frac{1}{2}$ sec or $\frac{1}{4}$ sec exposures of flowers even when there is a fair bit of wind and you have to wait for calm moments

No advantage in reversing long focus lenses and a definite disadvantage in reversing a telephoto lens for macro work. The lenses that benefit from reversing for macro work are the short focal lengths, particularly wide angle lenses.

My "pinhole" consists of a metal disc with a hole 1 mm in diam. in the centre; this fits behind the detachable front element of the 5 cm Tessar on mt Contaflex. It is thus quite close to the normal diaphragm on the camera and gives me an aperture of f/50. It reduces the light in the viewfinder so much that the rangefinder and groundglass are blacked out but the fresnel lens remains surprisingly bright and can be used for framing the subject. So for focussing I use field frames on an adjustable bar fitted to the tripod bush of the camera. I have a standard set of Zeiss Proxar lenses which range from 100 to 10 cm focal length, these enable me to get within 4 inches of the subject. After that I have an assortment of lenses from binoculars and old cameras with focal lengths of 6, 5, 3.5 and 2.5 cms. The 5 cm gives me a 1:1 reproduction and the 2.5 cm a x2 magnification. The Contaflex stops down to f/22 but this is not small enough so I always use the f/50 with the 10 cm and smaller supplements.

I have been pursuing my "fiddlings" with Praktika and extension tubes and lenses. The extension tubes I have modified somewhat: when used on the Spotmatic with the Tessa, I got neither maximum aperture (the pin in the tubes pushed the aperture to f4.5 or so) nor the minimum aperture (only to f11 or so). By filing away some of the pins and adding to others I now have a more satisfactory mechanical arrangement, but cannot get the Spotmatic to go "all the way" with the Tessar; hence I am using the Praktika which has a more satisfactory pin pushing mechanism.

Monday, after a garage resealed his tyres he left Buxton just a little later than planned.

Membership has remained steady throughout the year at 16, room for just one more. The Gold Labels were shared by seven members this year, Bill Boyce taking the pole position with three, Bill also won the League Championship Trophy. Lou Baker won the Circle Certificate, together with the Victor Morton. Now we all have to wait patiently to see who wins the P.O.T.Y. Trophy.

CIRCLE 8. With the exception of one folio delayed for a few weeks by the Post Office, boxes are circulating regularly. The summer saw members visiting one another and the Hon. Sec. spent many a happy day talking photography.

In an effort to stir up the midlands section of the Circle a small exhibition was arranged as part of the 'Malvern Festival Fringe'. We called ourselves "8 UPP," although we were grateful for the assistance of a member of Circle 12 whom we could say is a Honorary Member by marriage. I am sure members enjoyed the effort and we are at present trying to arrange another exhibition for the coming year at another venue.

The notebook continues to pursue the 'Holy Grail' of the ultimate in quality but as some 'Guru' said in another field, "The path to perfection has two rules: Begin and Continue".

CIRCLE 10. Since the last notes our membership has changed yet again. We have lost Bob Mountain and Peter Greenwood both through pressure of work. They will be missed as both were more than just fellow members but also very good friends. Peter who is a past winner of the "Leighton Herdson Trophy" has had two prints accepted by the London Salon this year, one gaining a Gold Medal. He has also been appointed onto the Pictorial Panel of the R.P.S. We shall miss his expertise in the Circle. Two other members also had prints accepted by the Salon, Ken Breare and John Butler, John, of course, is this year's Leighton Herdson winner. The membership Secretary soon found us two replacements in John Wilson from Chester and Joan Waterman from Bittle. While John is new to folio work, Joan is an old hand. We now have a good variation of photography in the Circle which can only be for the good of all.

Our annual rally at Norwich last May was, apart from the weather, a most enjoyable weekend. Meeting old friends and arranging summer visits to each other. Good to see Hans and Anna Hoya who had travelled all the way from South Wales and Percy Deal with his wife Vera who had made the long journey from Folkestone. Both couples are Senior Citizens yet never fail to attend the rallies even with the long distances that have to be travelled, dedicated members indeed and the backbone of any Circle. The weather at Norwich was no better than it has been all summer but there was no way that we would let it spoil our enjoyment. After an excellent dinner Saturday evening we adjourned to our own room to talk and deal with Circle matters. Peter Humphreys, this year's "Portrait Shield" winner was presented with his trophy, then we were treated to a viewing of John Butler's APPS successful panel. Next year we hope to see Steve Ambler's LRPS panel. Congratulations to Steve on gaining his distinction this year, the latest in a long line of Circle members.

CIRCLE 12. Circle 12 continues with a membership of 14. Competition is keen and standards high. Quite a few of our members are enjoying competitions outside the Circle. Maureen and Alan Holden a husband and wife team have joined up with a fellow photographer and held a three person exhibition in their local library. It appears to have been a big success. So much so that Maureen was encouraged enough to submit prints to both the Southport and Leicester open exhibitions. She had acceptances in both.

Geoff Long is doing extremely well in the S.L.R. Magazine Competitions and the Bristol Salon. G. James has had Colour Prints accepted for the Welsh Salon. The Welsh Photographic Federation chose one of his prints to be forwarded to the P.A.C.B for their competition.

Two members have had to enter Hospital recently. George Dann and Len Hawkins, rumour has it that both were having their trigger fingers attended to but I am not sure that is correct. George is fully fit again and Len is well on the road to recovery.

The Circle continues to have a fair amount of lively criticism and the notebook entries are interesting, to say the least; subject matter is widely varied. Long may it continue.

CIRCLE 14. The year has seen the addition of several new members: Peter Trenchard, Chris Newman, Dave Smith, Charles Marriot and Malcolm Coundley. They are contributing good work and are interested in assisting progress of photography within our group.

Out existing stalwarts, Edward Eves, Chris Taylor, Trevor Bentley, Rob Lloyd, Alan Blow and Terry Johnson can be relied upon for good folio and notebook entries whilst Hans Hoyer and Martin Rawle respectively enter their special brands of pictorial and natural history work. Any technical problems are quickly resolved by our Boffin, Tad Palmer. Noel Frith manages to find time for photography whilst dealing with Council matters. John Huttleston produces a fine variety of work, the mainstay is monochrome photography with a mixture of colour and we hope to produce a fine display in the '86 Gold Label Panel.

CIRCLE 21. 21 welcomed two new members since the last Circle notes. Michael Vaughn-Chatfield and Sharon Beaumont - we also welcomed back Ray Beaumont following his move to Wales. Equally we were sorry to see the departure of Phil Robbins (who hopes to return later) through a change in his job and Harold Brewer due to his no longer having facilities for printing.

Thus the membership total has remained relatively stable but so has the wide variety of prints of excellent quality and a thick notebook full of interest. Of particular note is the superb contribution to the notebook each month by "J.J." who inspires us to the heights of pictorialism each month with a great deal of common sense - and roundly berates us when we fail miserably! But it is unfair to single out anyone in a Circle in which every member participates to the full - it is a pleasure to be the Secretary.

CIRCLE 22. It has been a difficult year for the Circle. Members were involved in their own personal problems and this has led to resignations. Poor circulation of boxes which often did not have a full entry added to our troubles.

The Circle is continuing, thanks to:

- a. Recruitment through the Little Man.
- b. Member recruitment.
- c. Help through Recruitment Secretary and other Circles.

The high note of the year was a "Get Together" on Merseyside of past and present "22ers", a very happy meeting.

As Secretary I was given a boost by John Biggam of Tillicoultry actually volunteering to be Deputy Secretary. Thanks John, from a relieved Hon. Sec.

CIRCLE 27. Life in the "General Interest Multi-format" Circle is full of ups and downs, at the present time we are down on membership numbers, but UPP in all other respects. Since the last Circle Notes Ray Beaumont has resigned and rejoined. Welcome back. Lorna Knight has decided to give up her Circle Membership after 20 years in the Circle and the age of 85 years young. Who can blame her?

Cliff Tolputt has also resigned due to a hip problem, which after a spell in hospital has left him less mobile than he was before. We can only hope time will see some improvement.

The remaining eleven members are keeping the boxes on the move, and a high standard of entries, with Stewart Holden winning the Mc.Turk Cup and Marlies Kiworra has retained the Bill Boyce Memorial Trophy.

New members invited - 35 mm to 2 $\frac{3}{4}$ sq. any subject or format, glass mounted, plastic sleeves or no protection at owner's risk.

CIRCLE 29. Not a lot of movement this past six months but we were able to welcome back Brian Pring, now settled in his new house. Hopefully, with due pressure (consistently applied!) both Geoff Hodgson and Steve Wright who had to leave because of family commitments will return.

The temporary absence of Gwyn Roberts through pressure of work and Harry Dawson because of his pending move have depleted the first round folder of recent months. John Hinman took the Circle Trophy, which, incidentally used to be the old PMPP. Circle 7 Cup, presented by Roland Jonas for the best 1/1 plate print made in a special round.

Our own Circle Magazine was delayed this year by the move of the Secretary but he has been firmly told that it will go out!

Low in numbers, high in quality, enthusiasm and enjoyment - it shows in each box.

CIRCLE 30. Not a lot to report from our Circle but, such as it is you are welcome. We are a non-voting circle, so we do not have the elations and disappointments of the other Circles.

Nevertheless, our record of entries throughout the year is still 100%, and one of our members, Dr. Sandy, will have made his 400th consecutive entry over a period of more than 33 years. All this without the incentive of Gold or Silver Labels. We have lost one member through ill health, but have gained a new one to remain at 14. A comfortable number to get a box circulated in about three months.

Prints are nicely balanced between colour and monochrome. As two members are temporality without a darkroom we are accepting trade processed prints. Some of these are of excellent quality, and so long as they are pictorial in content; that is, of compositional merit and atmosphere they are received very well.

Cibachrome colour printing has also found favour with two of our members, and some delightful work has been produced.

CIRCLE 31. Since the last report we have lost two members, one of whom we hope only temporarily, but we have welcomed a new member, Will Pridie, to our Circle. Will now converts our West Country trio into a quartet, a much more harmonious arrangement. Will has so far produced some most interesting, and indeed beautiful, slides of marine life. A branch of our hobby of which we have seen very little in the folio previously. Most of us have been surprised at the beauty to be found in the rock pools around our coasts. There are problems of both reflections and refractions in taking shots under water, but Will seems to have solved most of them.

One of the topics discussed in the notebook has been about the possibility of tape replacing film in our cameras. The T/V companies produce far more of the pictures we see on our screens on tape. So the date of a change over - if there is to be one - looms nearer all the time. The problem for slide makers has been that to project tape pictures one is limited to a T/V screen with all its disadvantages. But now it appears that a system of transferring tape shots onto film is imminent. So enabling us to use our normal projectors and screens. The saving in costs is enormous. The T/V companies claim that "X" minutes on film costs £600, while the same time on tape is £12. Further one can use the film again if need be.

But do not all rush out and flog your cameras this afternoon. The conventional cameras will be in demand for taking Gold Labels pictures for a few years yet!

CIRCLE 32. In any general description it would be fair to describe the sets of slides in the folios as sound rather than spectacular, reserving the latter term more for individual slides. However, to preserve a proper balance, it can be stated that, in a recent round, six slides scored over 70% and a seventh 69.6%, a record in a Circle not renowned for allocating marks lavishly.

Reference should be made to the recent contributions to the Little Man by one of the Circle's members - namely the series of articles on composition by John Brady, the Circle's most prolific writer in the notebooks, and the most detailed writer of slide appraisals.

The prevailing mood is one of sorrow at the recent death of Doris Handley, at the age of 75. Doris joined the Circle during the 1960s and quickly made her mark, particularly (though not only) with her landscapes. She did much walking in the British countryside and hills which were the foundation of her photography. She was no ordinary landscape photographer. She tended to be a round the year, all-weather camera user. Many of her slides were snowscapes, and the writer of these notes can remember in particular, slides taken in the hills looking down into the mist-filled valleys below. It is interesting to note that the equipment she normally carried consisted of two cameras (one for colour and one for monochrome) each with its own standard lens. The 135 mm lens, if taken, frequently remained unused all day.

Doris won the Leighton Herdson Trophy in 1977 with a landscape. It is estimated she won well over 40 Gold Labels in Circle 32. She received the Circle Certificate at the UPP Annual Exhibition on a number of occasions, and also many times were her slides highly commended.

Doris is, and will be, sadly missed both as a photographer and as a person. This will be even more the case where another Circle member lives in the same locality, and where the interest in common have extended beyond the context of UPP.

CIRCLE 34. Not long ago the Circle went through a depressing period. Several of our most talented veterans resigned as a result of ill-health or of outside pressures on their time and energy. Our total strength dropped dramatically at that time, but recently it has climbed back to thirteen. Delightfully two of the most recent recruits are ladies, making out total four ladies and nine gentlemen. We would still welcome a few more slide enthusiasts to our number.

Eddie Wren, a long standing and versatile member of the Circle, has recently been successful in gaining his LRPS and has also just become the custodian of the Circle Shield, which already bears his name for the years 1982 and 1983.

An innovation in our activities this year has been the competition for the "Allday-Swann" Landscape Trophy. Cyril Allday, the doyen of our group, was one of those who retired recently after delighting us for many years with his kindly but perceptive crits and his superb studies of Lakeland scenery. Jack Swann also lived in and loved Cumbria and was until his death another talented member of the group. It seems fitting to commemorate their membership with a trophy to be awarded annually to the best landscape slide submitted for that purpose. Cyril will shortly be judging the first crop of entries himself.

Thanks to the initiative of Ted Meeke and Cyril Hildreth and, as ever, the efforts on our behalf of our unflinching Circle Secretary, Paul Wainwright; a fair number of us will be meeting up for a convivial (certainly!) and sun-drenched (hopefully!) weekend at Loosehill Hall in Derbyshire in early November.

CIRCLE 36. In 1985 Circle 36 hoped to complete the 'Hat Trick' by winning the "Best Slide Circle" Award for the third successive year. However it was not to be, they were pipped on the post by Circle 28, who won the Trophy for the first time. All the members send their congratulations to them.

Cliff Steer continues to go from strength to strength. His slide, 'Spectre' alone, has now won 13 International Gold Medals, was Runner-up in the R.P.S./Konica International and now the winner of the Photographic Alliance of Great Britain Cup for 1985. Cliff is no doubt helped by the competition in the Circle as no less than 12 other members have had successes in the year's Internationals.

CIRCLE 24. News has just come through that Circle 24 has appointed another new Secretary, Jim Marsden. The fourth in three years.

Jim has a difficult task ahead, the Circle strength is down to 13. It is to be hoped that all the members will co-operate with Jim by promptly processing the folios - an essential discipline for the success of any Circle that has been sadly neglected by some members of Circle 24 in recent years.

Circle 60.

It has come to the notice of the Little Man that two members of U.P.P. have celebrated their Diamond Wedding:

Mr and Mrs Vic Davies Circle 30

Mr and Mrs Edward Eves Circle 14 and 36

The Little Man is sure all members of U.P.P. would wish to join him in offering them their congratulations and wishing them many more years of continued happiness.

Little Men by Glyn John



ISLE OF MAN CIRCLE



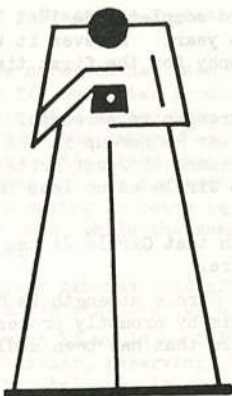
SCOTTISH CIRCLE



WELSH CIRCLE



STEREO CIRCLE



ARCHITECTURE CIRCLE



FIGURE CIRCLE



PORTRAIT CIRCLE



N. H. CIRCLE



R. D. S. CIRCLE

CIRCLE SECRETARIES

- | | | |
|------|---|--------------|
| 2/25 | C.Naylor LRPS., 72, Burman Rd., Wath-on-Deerne, Rotherham, Yorks | 0709 872734 |
| 3 | R.Bennett ARPS., 60, Kingswood Rd., Wollaton, Nottingham. NG8 1LD | 0602 284751 |
| 4 | H.Choretz, 1, Woodhouse Rd., Hove, EastSussex. BN3 5NA | |
| 6 | F.A.Challinor, 171 Lansdowne Rd., Crewe, Cheshire. CW1 1LR | 0270 589087 |
| 7 | A.H.Greenslade, 35 Patching Hall Lane, Chelmsford, Essex. CM1 4BT | 0245 354513 |
| 8 | F.W.James LRPS., Frogmarsh Cottage, Eldersfield, Glos., GL19 4TW | 0905 51044 |
| 9 | A.P.Treweek, 30, Farr Avenue, Barking, Essex. IG11 ONZ | |
| 10 | L.Holman, 24 Littlecoats Rd., Grimsby, South Humberside. DN34 4LY | 0472 53453 |
| 11 | J.Dolan, 17 Havers Lane, Bishops Stortford, Herts. CM23 3FA. | 0279 506943 |
| 12 | Mrs J.J.Rooker, 4 Otley Close, Eastfield Green, Cramlington, Northumberland | |
| 14 | R.E.A.Jones ARPS., 21 Madeira Rd., Palmers Green, London N13 | 01 886 7071 |
| 16 | C.W.Thompson, 30 Poxdale Ave., Thorpe Willoughby, Nr Selby, N.Yorks. | 0757 705394 |
| 17 | H.C. Thompson, 2 Ellesmere Rise, Grimsby, S.Humberside. DN34 5PE | |
| 18 | B.W.Sanderson ARPS., 11 Greenlands Close, Newport Pagnall, Milton Keynes, Bucks. | |
| 19 | P.M.Antrobus ARPS., 40, Brookhurst Court, Beverley Rd., Leamington Spa., Waricks. | 0926 34228 |
| 20 | H.Buck, 2 Linkside, Seascale, Cumbria. CA20 1QQ | 0940 28630 |
| 21 | B.A.Hirschfield ARPS., 75, Wheatcroft Grove, Rainham, Gillingham, Kent. ME8 9JE | 0634 388192 |
| 22 | Mrs I.Bainbridge, 158, Liverpool Road South, Maghull, Merseyside. L31 7AJ | 051 526 1707 |
| 23 | Miss J.Crosbie, 1 Glebe Place, Hawick, Roxburghshire, Borders, TD9 9JG | |
| 24 | J.Marsden ARPS., 34 Aldercombe Road, Bristol. BS9 2QL. | 0272 684496 |
| 26 | P.M.Antrobus ARPS., 40 Brookhurst Court, Beverley Rd., Leamington Spa, Waricks. | 0926 34228 |
| 27 | A.Williams, 54 High St., Whitterbury, Towcester, Northants. NN12 6PB | 0327 857420 |
| 28 | J.W.Bullen, 13 Luard Court, Warblington Court, Havant, Hants. PO9 2TN | 0705 476978 |
| 29 | B.A.Hirschfield ARPS., 75 Wheatcroft Grove, Rainham, Gillingham, Kent. ME8 9JE. | 0634 388192 |
| 30 | V.P.Davies ARPS., Blue Cedar, Love Lane, Petersfield, Hants. GU31 4BW. | 0730 3436 |
| 31 | G.C.Barnes, 2 Granville Rd., Timperley, Althincham, Cheshire, WA15 7BE | 061 980 3308 |
| 32 | P.V.Johnson MIPA., Flat 1, 54 Station Road, Acocks Green, Birmingham, West Midlands. | 021 707 3308 |
| 33 | J. Williamson, 1 Priory Crescent, Grange-over-Sands, Cumbria. LA11 7BL | 04484 2675 |
| 34 | Dr. P.Wainwright, 5 Spring Pool, Winstanley, Wigham, Lancs. WN3 6DE | 0942 82554 |
| 35 | A.H.Greenslade, 35 Patching Hall Lane, Chelmsford, Essex. CM1 4BT | 0245 354513 |
| 36 | R.O.Couchman A.FIAP., LRPS. 179, Wilson Ave, Rochester, Kent ME1 2SL | 0634 45769 |
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| N1 | Miss F.G.Burton, 11 Grange Loan, Edinburgh, Lothian. EH9 2NP | 031 667 9718 |
| N2 | E.E.Emmett. Beck House, Hornby Rd., Canton, Lancs. LA2 9QR | 0524 771013 |