

The Little Man



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**THE UNITED PHOTOGRAPHIC
POSTFOLIOS**
OF GREAT BRITAIN

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President's Viewpoint

Another A.G.M. has come and gone and I hope it will not be considered self-congratulatory to suggest that once again it proved to be a highly successful and enjoyable day for all those who attended.

I personally look upon the A.G.M. as a two part event. Firstly, it is the conclusion of a year's work by everyone - Council, Circle Secretaries and every individual member. Secondly, it is the commencement of another year. The past year is pretty much a 'fait accompli', with trophies and awards to be presented and the financial situation detailed by our Treasurer's report. The year ahead is influenced by the results of the previous year and our members are not reticent at the A.G.M. in making any dissatisfaction known, which is of course how it should be.

It is, therefore, most gratifying when one received literally no complaints but words of gratitude both in correspondence and personally at the A.G.M. for which all of us on the Council are deeply grateful. Have no fear that this will lead to complacency on our part. It will always be my prime objective to keep moving forward in relation to what we can offer to members, both regarding the the circulation of boxes which is, after all, our prime function and facilities at the A.G.M. In the latter, however, I must point out that there are limitations in what can be managed for an event which is confined to just a few hours and on premises where there are distinct guide-lines for its use. Please remember also that with a membership spread throughout the entire U.K. any work involved invariably falls on the shoulders of a very few individuals, with required equipment being supplied charitably and voluntarily by the exhibition secretaries and/or members. Hiring equipment is very costly these days and raises problems of collection and return so, whilst we urge you to make suggestions that you feel will benefit the Club as a whole, please bear in mind the practicalities!

This year we introduced a new item at the A.G.M. to replace the usual visit to a studio in the morning which appears to have lost its popularity. A lecture was given by our highly talented Vice President, Ian Platt, which was well received by those who attended. However, numbers were comparatively small and hardly justified the cost of hiring the small lecture theatre. As it was a new venture, we shall pursue the event again next year in the hope that it may gain greater support; after which Council will give the matter further consideration.

Thank you all for your support and encouraging remarks and may I wish you, "Good shooting" in the coming year.

Sincerely yours,

Stanley Berg

Annual Competition

Judges Norman Osborne FRPS.
John McGibbon ARPS.
Derek Rodway FRPS. (Natural History entries)

AWARDS

LEIGHTON HERDSON TROPHY AND BEST TRANSPARENCY:

Cliff Steer FRPS., E.FIAP. Circle 36 "Autumn Walk."

Roland Jonas Landscape Trophy:

Bertie Chapman Circle 27 "Early Morning"

Glen Vase Natural History:

Peter Chadd Circle NHCC 1 "Land Crab"

Plaque for Best Small Print:

Eric Littlewood Circle 29 "Giselle"

Plaque for Best Large Print:

Les McLean Circle 11 "Fiona"

Best Print Panel:

Circle 10

Best Transparency Panel:

Circle 36

CERTIFICATES AND COMMENDATIONS

Circle.			
2/25	B.Sanderson ARPS G.Hooper FRPS	Candid Bryn-y-Gwynt	Cert. H.C.
3	P.Ager J.A.Davies	Joanne Sandra	Cert. H.C.
4.	D.Lowe John Cannan	Fruit and Wine Sea Food	Cert. H.C.
6.	W.F.Browne LRPS F.Horne	The Girl in the Shawl Concentration	Cert. H.C.
7.	T.Richardson M.Chatfield A.Airness	Sea Spray Carol in the Corn Wallflower	Cert. H.C. H.C.
8.	G.Stephenson ARPS G.Stevenson	Sunset Dunstanburgh Castle	Cert. H.C.
9.	P.A.Murphy	Owzat	Cert.
10.	K.Breare FRPS J.Butler ARPS K.Breare FRPS P.Humphreys	Cloudscape High Altar, Sherbourne The Coppice Eureka	Cert. H.C. H.C. H.C.
11.	Les McLean ARPS Hugh Milson FRPS John Osborn	Fiona Barn at Reed Artisan	Cert. H.C. H.C.
12.	David Pygal LRPS Maureen Holden	Old Barn Marco and Gino	Cert. H.C.

14.	Martin Rawle Chris Newman	Fisherman's Cottage Eilean Dolan Castle	Cert. H.C.
16.	David Hewitson Danny Brannigan C.Thompson	Long-Jumper Oops Midst Spume and Spray	Cert. H.C. H.C.
17.	E.Littlewood C.Sapcote M.Burns Sue Thompson E.Littlewood	Giselle Man on Sand Dunes The Game Storm over Buttermere Romany	Cert. H.C. H.C. H.C. H.C.
18.	Brian Asquith ARPS	The Forest	Cert.
19.	Stuart Noble Adrian Smithson LRPS	Junior Ladies The Schoolboy	Cert. H.C.
20.	A.Bryant ARPS Stanley Berg	Trans-Pennine Pullman Where Once was Laughter	Cert. H.C.
21.	J.A.Long A.E.Pring R.H.Jamieson	Jazzy Waiting for the Press Cloisters	Cert. H.C. H.C.
22.	R.G.McCreddin A.R.Smith	Shopping in the Snow Inversnaid Falls	Cert. H.C.
23.	Derek Larkin E.FIAP Derek Larkin E.FIAP Derek Larkin E.FIAP	Venetian Girl Between Steps Parked	Cert. H.C. H.C.
26.	Jo Hartnell Jo Hartnell June Hawkins Jim Crewdson Ray Adams	Roppy Panorama Raindrops on Oakleaves The Passing Storm High Flier Terminus	Cert. H.C. H.C. H.C. H.C.
27.	Bertie Chapman Bertie Chapman Bertie Chapman	Early Morning Himalayan View The Red Turban	Cert. H.C. H.C.
28.	R.J.Smith R.J.Smith	Cottage by the Loch Waiting for a Bite	Cert. H.C.
29.	B.A.Hirschfield ARPS B.A.Hirschfield ARPS B.A.Hirschfield ARPS	Breakwater Westminster Skyline Shadows in Town	Cert. H.C. H.C.
30.	H.Smith	Shore Light	Cert.
31.	Alison Baker Ron Harvey	Sun and Shade Spots Before the Eyes	Cert. H.C.
32.	Neil Humphries Neil Humphries Neil Humphries Neil Humphries Neil Humphries	Fern Dandelions Large Tortoiseshell Cowboy Spring Colour	Cert. H.C. H.C. H.C. H.C.
33.	Gilbert Walker Alan Forbes Alan Holmes	Look Out Portrait of an Elderly Breton Sunrise	Cert. H.C. H.C.
34.	Joe Edwards Les Upton Bill Dickens Paul Wainwright	Spring Scene Man and Bouys Common Blue Pack Ice	Cert. H.C. H.C. H.C.

35.	K.Kempsell A.Thomas E.Ball	Winter Fantastic Grey Squirrel Portrait in Benares	Cert. H.C. H.C.
36.	Cliff Steer FRPS.,E.FIAP Cliff Steer FRPS.,E.FIAP Martin Addison Ian Platt FRPS.APSA.EFIAP Ian Platt FRPS.APSA.EFIAP Ian Platt FRPS.APSA.EFIAP Ralph Couchman ARPS. AFIAP Les Hollingworth APSA, EFIAP Ramesh Patel LRPS	Autumn Walk Spectre Punk Pattern Force Six Winter Field Sand Sculpture The Prodigal's Return Keeping the Wheels Turning Working in the Twilight	Cert. H.C. H.C. H.C. H.C. H.C. H.C. H.C. H.C.
NHL.	Peter Chad David Martin Dr. John Findlay	Land Crab Dungfly with Mate Mating Ringlets	Cert. H.C. H.C.
A/A.	Bert Elliott ARPS	4 Toadstools	Cert.

Francis Ouvry LRPS reports on the A G M

It was a beautiful day for photography - and I must confess I was one of those tempted away from Ian Platt's excellent lecture by the lure of shutter-beckoning sunshine. The Barbican seems to have been the popular spot this year. Another attraction for some was Gene Nocon's darkroom, but even so Ian did deserve better support.

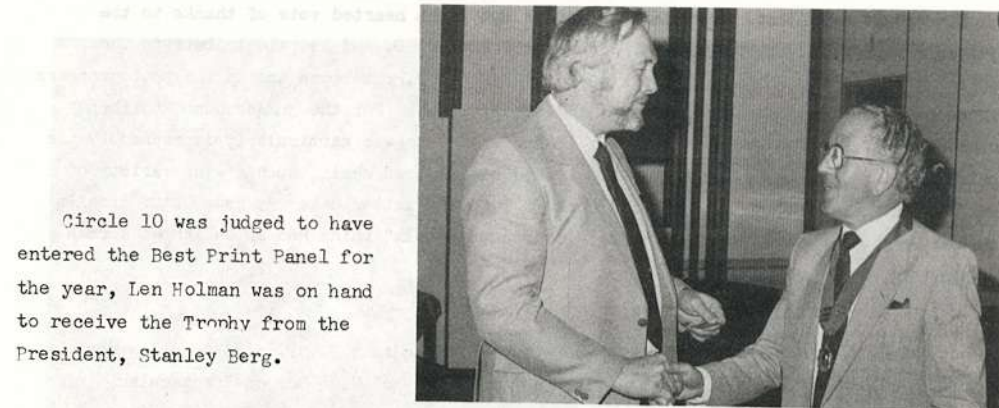
However we all eventually arrived at the Central London Poly to enjoy first of all what John McGiggon ARPS, one of this year's judges, accurately described as, "A splendid Exhibition", before getting down to the serious business of the A.G.M. Roll call honours this year went to Circle 11 with a total of 12 present, closely followed by Circle 28 with 11. There was even one prospective member from Wales being fed from a specially adapted 135mm lens.

President Stanley Berg was delighted to report an increase in paid up (with the emphasis on paid) membership to 408 - despite "natural wastage" which included the loss of several very long-serving members; George Tootell recently resigned from Circles 21 and 28, which was particularly mentioned. Some free (music to the Treasurer's ear) publicity in the R.P.S. Journal helped - 32 enquiries have to date resulted in 26 new members. Further publicity is to come from "The Little Man" articles being reproduced in the Journal - again free (more music) and the need for publicity to bring in more members was Stanley's main theme - word of mouth is best, and particularly more Natural History workers are needed so that the second N.H. Circle can be revived. And talking of publicity, Bob Scott will be spending some time away from the U.K. and a new Publicity Secretary is required.

Christine Jones, Hon. General Secretary, was not even particularly interested in photography - just the wife of an avid member - when she took the job on, now she is winning Gold Lables and Circle Certificates. Christine herself reported a happier year in 1985/86 - by way of illustration she read an extract from a letter from Tom Haigh



PETER CHADD is awarded the Glen Vase and Trophy for the Best Natural History picture. Peter is a member of NHCC 1.



Circle 10 was judged to have entered the Best Print Panel for the year, Len Holman was on hand to receive the Trophy from the President, Stanley Berg.



Ralph Couchman Secretary of Circle 36 receives the Trophy awarded to the Circle for being selected as "Best Slide Circle" for 1986.

Photographs: Roy Jones ARPS.

which spoke for many in outlining the benefits of U.P.P. membership.

Treasurer Brian Hirschfield also had good news - no increase in subscriptions this year, with possibly none next year either. He warned, however, that the prices of stationery, a major item of expenditure, are increasing beyond the inflation rate. There were no questions and a vote of thanks was passed enthusiastically.

A.O.B. raised the question of the print quality in the last edition of "The Little Man" for which Ralph Couchman apologised on behalf of the printers who have now been sacked. On a happier note, Stanley Berg was left almost speechless when Brian Hirschfield presented to him for U.P.P. a superb Presidential Chain of Office, engraved with the names of all U.P.P.'s Presidents.

After a very uncontroversial meeting, we were early for tea!

The Slides, followed the tea break, and once again the presentation featured words and music compiled by Bob Scott; which made a set of first class slides into a show. He was particularly congratulated this time on getting his tongue round the N.H. latin names.

Dinner was excellent. A suitably serious but light hearted vote of thanks to the judges was proposed by Len Holman, Secretary of Circle 10, and he paid tribute to the present Council who deserve the full support of all U.P.P. members and to the photographers whose work constituted the print and slide exhibitions. For the judges John McGibbon echoed the comment about the Exhibition ("superb"). He was particularly impressed by the print quality especially the small prints, and had enjoyed seeing such a wide variety of subject matter including experimental work. Into the latter category came Cliff Steer's superb Leighton Herdson Trophy winning slide "Autumn Walk" which had so delighted Norman Osborne as the guru of that style.

"A Screen too Wide"

Bob Scott introduced the evening lecture by promising that U.P.P. aims to widen our horizons - and they don't come much wider than Tony Shapps' Wide Screen Spectacular. The aim of the wide screen is to give you a wide angle view while retaining the 1:1 image view of a standard lens, and it's all done with mirrors - well, an anamorphic lens, in fact, which compresses the image in one direction only when placed in front of a standard camera lens and then decompresses it again on the projector lens. The result is a cinema-scope effect with a 50% increase in screen width, and it's certainly impressive on first sight, though probably because we've seen it in the cinema so much the impact tends to pale. There are a group of devotees of the system, and I imagine it can be used far more creatively than on banal holiday pictures. Indeed the second sequence shown included some very impressive Scottish scenery, especially the winter shots, and steam enthusiasts always enjoy pictures of steam trains especially when the sound effects are genuinely of the engine depicted. This sequence was produced and copied by a fellow wide screen enthusiast and certainly the quality had not suffered on the copying, though I was lost

by the reasoning for not cleaning the very dusty slides.

The third and final sequence was all Tony's work, taking in a quick tour of London. Amateurs frequently envy professionals, they are not restricted to spare moments away from normal work. Such envy is not realistic - amateurs can photograph as, if and when they please with no one to satisfy but themselves; professionals have to obtain a picture by a certain time regardless of how unkind the weather is - occasionally it shows.

So is it worth £98 for the cheapest lens kit? Not including the cost of extending the living room wall! Well we saw enough to appreciate the potential, and no doubt the U.P.P. members' Gold Label slides are a difficult act to follow.

Next year? - Well we have enjoyed a succession of superb lectures, so let us take note of Les Holman's words, "To hell with the water rates, splash out, and come to the Annual General Meeting."

CIRCLE 17



Firstly I must say "Well done" to those members of our Circle who gained awards in the 1986 Annual Competition.

Our membership has been a bit up and down this year with members having to "Take a break" for various reasons, but most of them, we hope, will be back with us in the near future.

This year we held a "Mini Rally" and most of us with wives and friends, met up at Abbydale near Sheffield and had a really good day out. It was especially nice to be able to put names to faces and hopefully we will all meet again in 1987.

DRY ROT

PASSED

By John Murdoch

O'er the mountain's airy brow,
Clara threw the twins she nursed,
Murmuring: 'I wonder now,
Which will hit the bottom first?'

We do not know anything about Clara nor whether or not her curiosity was satisfied. She may indeed been a contemporary of that confusingly named Italian, Gallileo Gallilei who for a period was also a compulsive thrower of things, not from mountains, admittedly, but from the Tower of Pisa (a Grade 1 listed building ?) where he no doubt imperilled the crania of his fellow citizens by dropping assorted objects from the top.

Up to a point there is little to choose between the two experimenters, both being inspired by a quest for knowledge of something which hitherto had not received much attention. However, leaving aside the nature of the objects involved, it becomes clear that the fundamental difference lies not in the nature of the trials but in the manner of the observation of the results. Once Clara had parted from the twins, she had no means of concluding the experiment in a satisfactory manner and therefore it could be said to be inconclusive. By the same reasoning, it is presumed that Galli had one or more of his cronies standing by at the bottom (at a safe distance, of course) with some means of recording what they saw.

Clara herself has long passed by, if not on, the penalties for infanticide being what they were, but strangely exists in another form and in other places. Her modern counterpart is now for the most part male, women presumably having better things to do these days as well as the fact that modern science has discovered other and less picturesque ways of keeping the population within bounds.

The latter-day counterpart of Clara will be however instantly recognisable. His thirst for knowledge is matched only by his inability to profit by it. Eagerly he scans the particular literature of his hobby to find out what innovations are on the menu for the current week. In our particular field, it has to be a new lens, a new paper, a new camera or anything as long as it is likely to be on the market either now or in the near future.

Our hero dashes out clutching whatever means he seeks to discharge or incur his debts and acquires his new toy. It is a matter of vital necessity, not to say pride, for him to be able to be the first in his social circle to get his hands on whatever the object may be. To be second is not only unthinkable but it would destroy the carefully contrived image of the front runner. Having possessed the spoils, he then proceeds to 'test' them

using similar though not the same tactics as Clara eventually issuing a 'report' on his findings blissfully unaware of the snags and pitfalls so obvious to the more cautious. Not for him the meticulous weighing of umpteen samples of atmosphere by Lord Raleigh which led to the discovery of Argon. Performance is assessed on casual and arbitrary tests carried out on a wet Saturday afternoon when all four channels are more than usually abysmal. The snag is that some people tend to accept this with the same avidity as they do the claim for washing powders on the commercials.

It is these delusions of adequacy which are the plague of the human race as well as politicians. To assume such superiority results for example in such things as the demise of British Rail's Advanced Passenger Train whereas if B.R. had concentrated more on their Retarded Passenger Trains of which they had a lot more experience, they might have got there a little more quickly.

An odd effect of this line of thought occurs at periodic intervals in the circle notebooks when the question surfaces again as to whether voting on prints is a good or bad thing. Does anyone, for instance take pictures primarily for their own pleasure or hopefully to please or impress a wider audience or even perhaps a judge? Is it better to achieve mediocrity competitively or amiably? It seems to be yet another of our hobby's unanswerable questions but at least it is more profitable to debate it than to watch "Dallas". Come to think of it, what isn't?

Afficionados of innovation may be interested in the existence of persistent rumours concerning the launch of yet another S.L.R., this time the Canikus OL which, if information proves to be correct has not one viewfinder but two. This rather unusual feature has been forced on the designers by the fact that so much essential information including the proclamation, "We have seen the lions at Longleat" has been included in the original finder that it was impossible to see the subject matter, thus making the second finder necessary. No further word however has been received about a possible rival to the Zenith called the Nadir, said to incorporate a new optic designed by Scottish and Newcastle, a string-operated close-focussing device and an exposure system working on the length of time it takes a piece of sensitised paper to darken. The aim was to put the British camera industry back into the market which it vacated after running out of pre-war German designs to copy.

Readers of this column, if any, who may for some reason get the impression that we have a tendency to exaggerate, may be interested to know that that erstwhile photographic journal claiming to be the world's best selling weekly has just reviewed a zoom lens which although having a nominal aperture of around $f/4$, still does not give acceptable definition at the long end of the range even when stopped down to $f/22$, despite which the performance is stated as average.

There are many inponderables in this life - why do we never hear of ONE Trossach, for example, but were it not for items like the above, given the 'near 'perfection' of modern equipment, it would be difficult if not impossible to explain where all the lousy pictures come from.

THE BROMOIL PROCESS

MY WAY WITH BROMOILS BY HELEN JAMES ARPS.

CHEMICALS

D 163

Use 1 to 9 of water for Bromoil	
Metol	2.2 grms
Hydroquinone	17 ,,
Sodium Sulphite (cryst.)	150 ,,
Sodium Carbonate (cryst.)	175 ,,
Pot. Bromide	2.8 ,,
Water	1 litre

Amidol Developer for Bromoil

Sodium Sulphite	$\frac{1}{2}$ oz.
Pot. Bromide	10 minims (drops). 1 cc. = 17 minims
Amidol	1.5 grams
Water	20 oz.

Mix in order given. It only works for roughly 2 to 3 hours ! No dilution.

Bleach for Bromoil

Copper Sulphate	1 oz.
Pot. Bromide	1 oz.
Pot. Bichromate	25 grains (1.624 grams)
Sulphuric Acid (concentrated)	2 minims (drops)
Water	16 oz.

Add the acid to the water first. NEVER the water to the acid.

Use 1 part to 3 of water at 65 to 70 degrees F. (18 to 21 degrees C).

It keeps a long time in a brown bottle.

EQUIPMENT REQUIRED

To start with you will need 2 or 3 shaving brushes of different quality; soft to bristly, the older the better !

A tile or palette - bathroom or artist's.

A palette knife - I prefer long slim ones.

A piece of chamois leather or window cloth of similar texture.

Cotton wool.

Some lithographic inks - these can be bought at some stationers in small tubes or your local printer may oblige if you take along a few small screw top jars. To start, you need black, blue and red.

A small bottle of Artists Turps., also some cheap variety for cleaning up.

A small bottle of linseed oil - artists' quality.

Sheet of glass - plate if possible.

METHOD OF WORKING

Take a suitable - jacy and full of detail.

Print on Kentmere Art Normal to produce a print which will develop up in 3 to 4 mins in the following developer(s) just a hint dull, (Test strips 1)

1. Develop in either D163 at 1 to 9 or Amidol at half strength - have $\frac{1}{2}$ inch safe edge all round that can be trimmed off the finished work.
2. Rinse for 3 minutes under the tap or in three 2 minute changes.
3. Bleach for 8 minutes.
4. Rinse as above.
5. Fix in half strength plain hypo + a pinch of Potassium Metabisulphate for 5 minutes only.
6. Wash for one hour in running water.

At this stage you can stark inking. I prefer to make a batch of prints and ink at a later date.

Dry the print by mopping both sides well and hang.

At a later stage, take the print and dry bone hard until it curls - use a hair-dryer, electric fire etc.

Prepare your palette by squeezing out a little ink and spreading very thinly at one corner - very thinly.

Put the curled print to soak for 3 minutes in water at room temperature.

With the hardest brush, start dabbing the spread ink on to another corner of the palette, this prepares the brush, and you must only work from this second patch of ink direct on to your print - your three minute soak should now be up.

Pass the print over the "chammy" to remove surplus water from the back, lay on the glass and carefully remove all water from the print and the glass - droplets cause white spots on the print. You should now be seeing a very faint green cast picture and if you look obliquely the "lights" raised on your print. Start inking by a gentle dab - dab with your charged brush and in a few minutes, if all has gone well, the gelatine will absorb the ink in the darks and reject it in lights according to their values in the print. Continue to dab-dab until a time comes when the print dries and refuses to accept more ink.

Swab with wet cotton wool and try again.

The whites should now show up well. If not put the print in the soaking dish and swab with cotton wool under water or use a very soft brush.

Dry on leather as before and place on the glass. Using the same brush but without adding any more ink, dab-dab again - this will remove the ink from the lights and strengthen the darks.

You should now be building up your picture and can see where points need strengthening. Continue to ink as long as you can but there comes a time when it refuses to stay or go on.

Call it a day - clean up the edges etc. and dry off.

Restart by drying bone dry and soaking for 3 minutes as before. At this stage, I add one drop of turps to the ink and use a softer brush. usually this goes on very rapidly so

be gentle and build up the picture as you want it - this is where the fun starts ! I have a tiny soft stencil brush which is a help to touch up dark areas needing strengthening or to reduce unwanted light areas. I can also add clouds to a blank sky by tearing a bit of clean white newspaper with tiny scallops - place on the sky area and brush over the edge to build up clouds - not forgetting the below bits ! If a print doesn't "clean up" brightly a good soak next day will often work wonders after a mop - with a clean brush.

If the lithographic ink is very soft and runny. I melt a little bees wax in a spoon and add to the ink to make it stiffer.

Best of luck to the patient ones who try.

PRESENTATION OF BADGE OF OFFICE



As briefly mentioned by Francis Ouvry in his AGM. Report Brian Hirschfield stunned the members by leaving the top table and joining the members in the body of the hall.

He expressed a desire to repay an old kindness. Many years ago Brian was a member of two or three Circles; circumstances arose and Brian felt he could no longer afford to be a member and produce sufficient work to carry on - at least temporary. Much to his surprise his resignation was refused and an anonymous member sent Brian £25 to enable him to continue.

Brian never forgot this kindness and later endeavoured to discover the member, so that he could repay

what he felt was a debt. He failed. Brian said he would now like to repay the debt as best as he could. So he had purchased a Badge of Office appended to a ribbon for the President to wear at meetings. The names of all Past Presidents were added to the ribbon.

The President, Stanley Berg, was delighted and proudly wore the regalia for the rest of the meeting, and profusely thanked Brian on behalf of all the members.

Our illustration shows Stanley proudly wearing the Badge of Office and by a coincidence is standing adjacent to his Print that was awarded a Certificate of Merit, we are not sure whether the young lady in the other picture is casting an admiring glance at the Badge or the President.

CONSIDER THE JUDGE By Stanley Berg

I think it would be no exaggeration to state that 'Judge Bashing' is one of the most popular games played at photographic clubs - especially on competition evenings. Except for the one fortunate member who managed to take first place, almost everyone else will feel a sense of injustice either by virtue of the comments passed on their entry or the number of points awarded or by comparison with the other entries.

I would agree that in many cases such a sense of frustration is perfectly justified, especially when it comes to the awarding of marks as opposed to 'places'. This is an area where many judges find it difficult to quantify the difference between one picture and another. There doesn't seem to be any difficulty in ascertaining the best pictures - but marking the whole range is another matter

However, I feel that judges by and large carry out a difficult task extremely well, voluntarily giving of their time and expert ise without reward, other than the sense of satisfaction that comes with 'helping another'! Perhaps it is time to consider the other side of the coin. What can clubs and individuals do to 'help the judge'!

It is not easy to give an off-the-cuff appraisal and make constructive suggestions on composition, aesthetic quality, technique and presentation even without limit of time. to do so within the span of a club evening which, with domestic announcements, tea- break and final result announcements, rarely allows the judge more than 90 minutes, if that, even when the meeting starts promptly.

If the prime purpose of the monthly competition is to get the opinion and advice of an experienced worker - as all judges should be - to help raise the general standard of work in the club, then it is encumbant upon the committee to ensure that only a suitable number of entries are presented for judging. If the club is genuinely seeking advice then it is far more advantageous to have a smaller entry than a larger one even if it entails curtailing the number of entries per person which would only make the individual more selective when choosing which entries to present in the first place. If, however, the main purpose of the competition is merely a ploy for pot-hunting then do not bother with criticisms at all and merely ask the judge to award marks.

As far as the individual is concerned, he too can play his/ her part in attaining an enjoyable and instructive evening, irrespective of class of work, by seriously considering what to present to the judge for his assessment. Remember, every member can learn from the comments made on every other entry apart from his own. I do not think it is unreasonable to assume that club members are taking their hobby seriously - hence joining a club - and yet all too often we are presented with entries that barely attain the holiday snapshot standard or at best a very ordinary family type of portrait. I am not suggesting for one moment that there is no place for this type of work. Where would we be without those

invaluable records of our family and friends? But those pictures are more for personal and sentimental benefit and only with the aid of exceptional skill are they likely to become competition material. Judges are, believe it or not, human too. Don't embarrass them by seeking advice on what is obviously a very personal and sentimental subject matter never really intended for public viewing.

Going Round in Circles

CIRCLE 3. In the Summer 1986 issue of this journal it was reported that our membership was still, "On the low side" - but things have improved since then. The latest recruits to the Circle are Alan James of Bristol; Liz Stirling Lee, LRPS., of Overbury, nr. Tewkesbury; Hugh F. Shaw, LRPS., of Motherwell (in Scotland); and Peter Stickler, of Swansea.

Any more recruits of this stature will put the Circle well on the way to achieving even greater honours!

Secretary, Frank Seal, is our longest serving member, and has seldom, if ever failed to put in a print! Glyn John did not join until the 160th folio - but he recently entered his 400th print - when the Circle was celebrating its 600th! It is good to see the prints coming through once more in good number and in good quality.

We did not win the top award this year - but you've got to give the others a chance haven't you? But, we look forward to even greater things to come.

CIRCLE 7 After a small hiccup in circulation at the beginning of the year the Circle is once again running smoothly, and with fifteen members we are at maximum for convenience. Even with five boxes circulating the inevitable postal delay makes it touch and go at times whether a new issue can be made on time. The majority of prints are still black and white although almost every folio includes one or two colour entries. A few trade processed prints have been submitted and this has caused some discussion although it has not become a major issue.

We have been passing each box to an old member, Bill Crick, who, although unable to do any photography for some time, has enjoyed seeing the prints and adding an occasional comment. Bill has been in Circle 7 since 1948 and regularly attended the A.G.M. where he usually had some contribution to make. Unfortunately he has decided that he must decline further boxes as, at the age of 86, his sight has virtually gone. He asks me to say how much he has enjoyed UPP. over the years and to send his regards to old friends.

CIRCLE 10. This year has been a very sad one for the Circle. First we had the forced resignation of Hans Hoyer through ill health. Then after a very brave effort to attend the rally at Ludlow, Hans' wife, Anna, died after a short illness. It was a shock to all of us in the Circle who had come to know her as a very good friend. Hans has been looked after by his daughter in law Elizabeth, who has left her family in Germany to do so. We are still keeping in touch with Hans and will continue to do so.

We had two other resignations this year, but have got two new members to replace them, Howard Fisher and Rob. Palmer both from Nottingham. They are most welcome to the Circle. We are still down to 14 and could do with at least one more.

Our annual rally held at Ludlow in May was one of the most enjoyable we have had. Although down in numbers we had a great time. Seven members with their wives made the journey, also Noel Frith and his wife joined us for dinner and the festivities on the Saturday evening. Although rather cold we managed to leave the excellent Angel Hotel for short forages abroad to look for pictures. Presentations were made of the Portrait Shield to Peter Humphreys (again!) and "Photographer of the Year" award going to Ken Breare. This is a new award and was kindly donated by Ralph Bennett - a very attractive little trophy - and we are indebted to Ralph for his kind gesture.

This year's A.G.M. must go down as one of the best. Certainly the standard of the photography this year was very high indeed. Pity that the exhibition could not have been seen by people outside UPP., they would be certain to get us more members. This maybe a thought for the future. In view of this very high standard we in Circle 10 offer extra special congratulations to all the award winners. We were certainly proud to get the "Best Print Panel" trophy. Special congratulations must go to Circle 36 who got no less than nine Certificates. Must be an all time record.

The presentation of the Chain of Office by Brian Hirschfield to Stanley Berg was a memory to savour for ever. It made even more sense of the theme of friendliness within the UPP. by the chap who spoke after the dinner, (Who was he?) Who can question the warmth of UPP. when you witness gestures like Brian's.

At the time of writing these notes Frank and Hazel Coppins will be arriving in Peking for a three week stay in China. We look forward to some Chinese type pictures from him on his return.

CIRCLE 11. Circle 11 enjoyed the 1986 A.G.M. We were pleased to have won the roll-call, but not so pleased to have missed the "Best Circle" Award. Better luck next year perhaps. On the first day of the new UPP year, i.e. the day after the AGM, we had a rally at the Secretary's house. We had one or two arguments (sorry, I meant discussions of course) left unfinished from the social part of the AGM, and so we met up and were joined by some members of the nearby Ware & District Photographic Society who came along to give their views as well. It was much too sunny for photography so the world was duly set to rights over a glass or two of wine. It was indeed a pleasant weekend and we look forward to next year.

Another Circle gathering took place at Tony Dakin's house in Kent. Tony was kind enough to give us the run of his Tudor Manor House and extensive annexes, gardens and lake - no one fell in but the swans were tense in expectation. This took place in the first weekend in December, usually a time for indoor pursuits, but Tony laid on some very fine mist and weak sunshine and many frames were shot in and around Swaylands and Penhurst. There were

fourteen members and guests, joined for the buffet lunch on Sunday by some friends of Circle 11 from the Kent Clubs. Tony and Mary with Brenda Whiston did a superb job in cooking and pouring, and Penny demonstrated several times how to work the new dishwasher machine. In all, it was a splendid weekend that once again made us all aware what a strong bond of friendship has grown up as a result of our postal acquaintance through our regular UPP boxes.

Circle 11 members have recently achieved a number of awards and successes. A.F.I.A.P. status has been attained by three members, Colin Westgate FRPS and Les McLean. In addition Paul Damen has been awarded his B.A. degree prior to moving from Ware to Paston in Norfolk. He is going it alone as a small business, photographic of course, and we hope it will not be too long before he becomes BIG business. Some Circle members have also had work accepted in International Exhibitions but many rejections from other exhibitions seem to keep them from getting too big for both boots and box. Well, some of them at least.

The Circle welcomes new members Helen Herbert ARPS and Don Brophy, and welcome back John Waterman ARPS and Brian Gibbs who have had a few years off for good behaviour but are now back on the rota.

We are celebrating ourselves and our photography by having some new Circle 11 Cups. Brian Whiston found a source and donated one to replace our ancient and well worn Thomas Smith shield for the "Best Print of the Year"; some-how the circle has accumulated a small profit from stamps, enabling the purchase of similar cups to replace our little C11 Trophy (awarded to the member who achieves the highest average score taken over all the competitions in the Circle year) and the "Progress Award" (for the member who better his or her average score by the largest margin). One day we hope to be able to have them properly engraved.

The meaning of photography, the merit of titles and supporting explanatory notes continue to enliven the notebook, as well as the agony of, "No inspiration yet" verses the ecstasy of, "Prints that satisfy".

CIRCLE 14 The last year has been a time of change, several members have moved home and the circle has both lost and gained a member or two. There is, however, no doubt that the standard of photography is as high as ever before with a very wide spectrum of subject matter. Chris Newman, John Huddleston, Noel Frith, Peter Trenchard, Rob Lloyd and Martin Rowle produce some very fine landscapes amid other work. Chris. Marriott, Alan Blow and Ted Palmers' portraits and studio entries are fine and adventuresome. Chris. Taylor, Edward Eves, Malcom Coundley, Terry Johnson and Trevor Bentley enter a variety of subjects ranging from abstract to candid. Despite great personal difficulty, Hans Hoyer has tenaciously remained in the circle and continued to enter fine photographs. His entries in the notebook are of immense value and his continued presence is appreciated by us all. Circle 14 is in fine fettle and spirit.

CIRCLE 21. Despite the "Official Figure" there were none of the twelve Circle members at the AGM, and we even managed to persuade Mervyn Williams to take five minutes out of his busy day for the Group Photograph - for which we are indebted to John Long. We even managed a Lunchtime get-together.

I suppose we should really say there were 9½ at the get-together, as young Gareth travelled with his parents to be introduced to the AGM at a very early age.

It was with great pleasure that the Secretary was able to present the George Tootell Cup to the 1985/86 winner, Arthur Pring. The cup itself has been out of circulation for some years but "Toot" kindly agreed to its coming back into the Circle. The Cup is a nice way of reminding us of Toot's 31 years as the Secretary of the Circle.

We gained Terry Smith, a welcome addition and the membership has again stabilised. Nothing else in the way of change during the past six months but the Circle continues to produce good work, good notes and friendliness.

CIRCLE 22. The Circle is rising from the depths and we are now at full strength, the membership is spread around the country from Kent and Essex to Clacknamshire, Cornwall to the Isle of Man and various locations in Wales and the North and West of England.

We are still a Black and White Large Print Circle and our aim must be to integrate old and new members into an active Photographic Circle with an emphasis on high standards of printing. We must try to get twelve prints onto the A.G.M. Panel again next year, with as many members' work as possible represented, perhaps even more than the six on the 1965/6 panel.

In 1986 we did not have our annual "Get-Together" this must be remedied in 1987, so we can get to know one another even better than through our Rogues' Gallery and Notebook, though finding a location accessible to all will be difficult.

CIRCLE 29. Not a lot to report from a smooth running Circle, but we did gain two members at the A.G.M. Les. McLean and Don Brophy joined us on the spot despite some comments that have been made, it was not the result of undue pressure from the Treasurer - that was in making them part with their money!

With the injection of four quality workers comments made last year about socks being pulled up to wear as caps has come about and there is much frantic dashing to and from the darkroom amongst the established members of the Circle. So be it - nothing like fresh blood to renew efforts and produce better work.

The Circle Magazine even went out early for once, the notebook is full and as interesting as ever, the boxes run on schedule and the prints are a delight to the eyes. What more could a Secretary ask for?

CIRCLE 30. Our membership still stands at 14, which is quite enough, considering that boxes often get hung up in the post. Unfortunately a valued and respected member has recently died, Dr. F. Sandy who has been with us for 33 years. In all that time he has never missed an entry.

A few younger members are joining which preserves a nice balance between the older generation of photographers and the up and coming picture makers with their automatic Cameras.

Colour prints are gradually taking over from monochrome, and these consist of a mix of T.P. and Cibachrome prints, most of which are of excellent quality.

We are still a non-voting Circle and prefer it that way, relying solely on friendly

analysis to maintain the interest.

CIRCLE 35. This year has seen a spate of resignations we were down to nine for one folio and we are grateful to the Circulation Secretary for finding us two new members. The Circle is certainly not an unfriendly one and there is plenty of enthusiasm. The notebook is always interesting to read, with plenty of photographic comment interspersed with gardening notes, holiday reports and entertaining anecdotes. The slides are not as adventurous as in some other circles but the comments and crits. are always helpful even if some members seem a little reluctant to make the first comment!



By Glyn John ARPS.

CIRCLE 36 In the Summer 1986 issue of "The Little Man" reference was made about overheating slides - well, on this occasion we have to refer to a number of very hot slides!

During the year the hottest has been "Spectre" by Cliff Steer. Although he, in fact, was awarded the "Leighton Herdson Trophy" for, "Autumn Walk", gaining the Circle Certificate, and a Certificate of Merit for "Spectre"

Others who gained Certificates of Merit were:

Martin Addison for "Punk Pattern"

Ralph Couchman for "The Prodigals Return"

Les Hollingworth for "Keeping the Wheels Turning"

Ramesh Patel for "Working in the Twilight" and

Ian Platt for "Force Six"; "Winter Field" and "Sand Sculpture"

Nine Certificates in all. Naturally this ensured Circle 36

winning the "Rest Slide Circle" Trophh for the third time in four years.

Further successes achieved by Circle members include the following acceptances in the Royal Photographic Society International Slide Exhibition 1986:

Individual Category:

Ralph Couchman - "Medway Shrimp Boats"

Robert Lloyd - "All Steamed-up" and "Morning in the Wood"

Cliff Steer - "Urban Fantasy", "Gondolirt" and "Autumn Walk"

Portfolio Category:

Glyn I. John - "Can" series; 'Cantata', Cantonese Quartet and 'Candidates'.

To add to our joy, we were happy to learn that Ralph Couchman is now an Associate of the R.P.S., and that Cliff Steer has been awarded his Fellowship. Heartiest congratulations to them, and to all other lucky recipients of good news in 1986.

But, having set such a standard this year - can we do even better in 1987?

PHOTOGRAPHIC MASOCHISM by Roy Jones A.R.P.S.

I know of no pursuit other than photography, in which the participants subject their works of art to critical analysis in such an undemocratic atmosphere as that which prevails on competition evenings in the local camera club. Judges of varying ability, vocabulary and personal interest are invited or pressganged into giving a review, using totally arbitrary standards of each entry without knowing the motive, circumstance, technical reason, or somersault exercised at the time of taking the picture.

I feel that most judges do a fairly good job in offering constructive guidance. There is often, however, a concentration upon emphasising the faults in photographs, often at the expense of highlighting the merits. This can lead to depression of the audience, dismay on behalf of the victims and a feeling of blatant hypocrisy when the vote of thanks is given.

All those whom participate in judging and help to perpetuate this anomaly should be left concerned that they may have misunderstood a picture, allowed personal preferences to colour judgement, or worst of all, may have left someone feeling that their hobby is not worth all the trouble.

The competition structure seems to be fairly universal throughout camera clubs and there is little doubt that the human is a competitive being and a little competition can improve the breed. I think this is true as the standard of photography in, for example, those UPP circles which operate competitively, is very good and the comments most instructive and of particular benefit to new members. It appears that perhaps competitive photography, as daft as it may be, has some merit although a little compromise may be in order.

How often do we review camera club members pictures in a non-competitive atmosphere? Not often I'm afraid. On print and slide evenings, entries are handed in prior to the competition and are often taken home immediately after except perhaps for a brief few moments as entries are retrieved.

A photographic club is a wonderful situation for all interested in the hobby to interchange ideas, techniques, knowledge and most important to look at and enjoy photographs. It is a shame if a newcomer to the hobby who may have plucked up much courage, happens to choose a competition evening for his or her first visit only to hear someone with the best of intentions 'criticising' work which is infinitely better than he/she can produce, or at this stage even hopes to produce. The prospective member may politely leave and not return.

Under present club arrangements with limited time available on the evening, combined with the dubious need to maintain the competition board, there seems to be little alternative to the masochism albeit on a reduced scale.

Perhaps the most democratic arrangement I have encountered was that used by Charles Todhunter and the late Jack Rufus in their Creative Photography Classes at the London City Literary Institute during the 60's and 70's. Emphasis was on print work and members entries were clipped to a large peg board displaying about 25 at a time. The tutors would ask a member at random to choose a print and talk about it. Every comment good or bad had to be substantiated and it was surprising how quickly a member learned to form an opinion in readiness for the dreaded moment when the 'Kitchener' finger pointed. Following that individual grilling, the remaining members were invited to add their two pennyworth with a final summing up by the Tutor.

This undoubtedly gave each piece of work a fair review and enabled members to visually compare their work both pictorially and technically with the surrounding pictures.

Perhaps then the problem if one exists, lies in the fact that our work is seldom seen or reviewed except under a competitive atmosphere and then with a single opinion which on the evening, is regarded as definitive. Perhaps we should allow ourselves greater freedom to enjoy and comment upon each other's photography, by all means keep the competitions, but allow them to be complementary to our own reviews. Why not introduce an opportunity into the club programme for collective discussion on members work? If a photograph can be improved then why not hear a dozen views on the remedies. Such evenings at my club have seen work produced by members who seldom enter competitions. Also we have seen unusual pictures which "probably would have taken a pasting from a judge", regular open discussions on photography are stimulating and help to avoid the risk of stereotyping club photography to what is currently acceptable to judges!

The most important thing is to enjoy the hobby but if nobody likes your pictures then it might be time to take up fishing !!!!

BRIAN HIRSCHFIELD ARPS

Just one month after all the Subscriptions should have been paid we have 158 defaulters, or 38.7% of the membership ! This means that at the time when we are expecting to pay for our stationery and A.G.M. costs the Club is something in the region of £1,250 "short". May I ask everyone to put a note in their Diary that Subscriptions are due on the First of September each year !

At the moment we have 408 Members, consisting of 406 paying members and two Honorary Members; 67 of these members belong to two or more Circles, with one member belonging to five Circles. These figures are very similar to those for the immediate Post-War years and it would be very nice if we could increase the main membership. I say very nice, but it would also be of benefit to everyone as most of our costs are relatively "fixed" and any increase in membership results in a delaying of further increases in Subscriptions. If you know a member of your local club then get him interested in the idea of UPP; when he is interested, persuade him to join.

Generally our funds are in good health, and our 1985/86 Budget proved to be very close to our "Actuals". The Budget for 1986/87 indicates that our expenditure will fall within income and will leave a small surplus to add to our Accumulated Fund.

Due to the fact that sales of Ties and Badges are now self-financing, and that surplus monies are held on Deposit, it is just possible that we may be able to maintain the present rate of Subscriptions a further year, but I will comment on that in the next issue.

I have a good stock of badges for sale at £1.85 and ties in green, navy and maroon at £3.75 each or £7.00 for two - but the stock of maroon is running low.

BOWLING ALONG

A MISCELLANEA ON TRAVEL BY E.G. BOWLEY ARPS

The first little hiccup took place over our tickets. Instead of the expected 08.00 departure some flight "consolidation" (?) had moved it to 14.15, so the prepaid overnight accommodation near the airport was no longer necessary. We left home in Arctic conditions and then found our route blocked at one point by floods, arriving nevertheless, in good time at our extra-mural car park by a deviation.

Once within the concourse Margaret missed her handbag, left apparently on the "courtsey" bus which had transferred us, but the next incoming driver had a word on his private radio phone with H.Q. and the handbag duly arrived on a following one.

Never quite knowing what you are going to be given to eat, or when, we settled for a hamburger from the slowest fast-food queue in Europe. Whereupon through the super-incumbent din a final call for Faro with our Airline was faintly heard, so, leaving undrunk the uninviting Coke which had been resorted to in consequence of our quaint English licensing laws we made a dash for it. Needlessly, as it happened - the announcement related to an earlier flight.

A mere half-hour was lost through anti-freeze on a slippery runway prior to take-off then the dreary "flight-snack" upon which we were fated to subsist for the next eight hours "Did you pick up those letters we were going to post?" it now occurred to me to ask Margaret. "No - didn't you?" came the reply. Alas, they had been left in the car. More of this anon.

We touched down at 17.30. To the lay mind it is incomprehensible how suitcases simultaneously checked-in can get wildly separated at the baggage reclaim. Among the items that intermittently condescended to surface one of ours was very nearly the first and the other right at the end, so that we were the final customers at the elongated queue for the package-deal rental cars. Also included were vouchers for quite nice hotels to which to ad-lib; but word spread along the line that the only local one was now full. So much for the earlier assurance from the tour operator that there would be no problems on this score.

At long last we were conducted to our car by a bloke who "helpfully" pushed our luggage trolley and dislodged a litre of duty-free whisky that hit the tarmac with a really 'thickening sud' ! The language barrier barely impeded my powers of expostulation and he stalked off in a huff, so I was unable to ask for a run down on the car controls. In the dark, however, I worked them out - most of them !

Our Faro Airport tour operator's representatives kindly booked us in at Vilamoura some fifteen miles to the west so off we set with the wipers on the back window that having started I seemed unable to stop oscillating frantically all the way.

A straightforward run apparently, along the one main road, which however, shortly forked left unperceived to Loule several miles inland where we were able to communicate in Francias with a chap who put us back on course. In our by now bemused frame of mind Vilamoura struck us as a new mushroom synthetic seaside two-golf-course-cum-casino dump with numerous apartments but spread over a wide area with no obvious focal point. Few people were around and no meaningful English spoken. Round and round we went vainly seeking our hotel.

A possible solution was a large alternative hotel that stuck out a mile, but it was full, chock-a-block with cars too. There being no turning space near the entrance - and having failed to locate the reverse gear position, I got Margaret to push, but a kind bod who couldn't have hailed from other than the Manchester area, and familiar with that car gave a little reversing demonstration.

After a few more circuits and the fortuitous materialisation of a character who actually spoke fluent English and knew the hotel, we eventually made it, well tucked away and un-signposted. Despite the loss of the book of Hotel Vouchers apparently during the earlier contortions, we were grudgingly admitted, and, soon after midnight bisected and wolfed down the meat pie that Margaret had thoughtfully included.

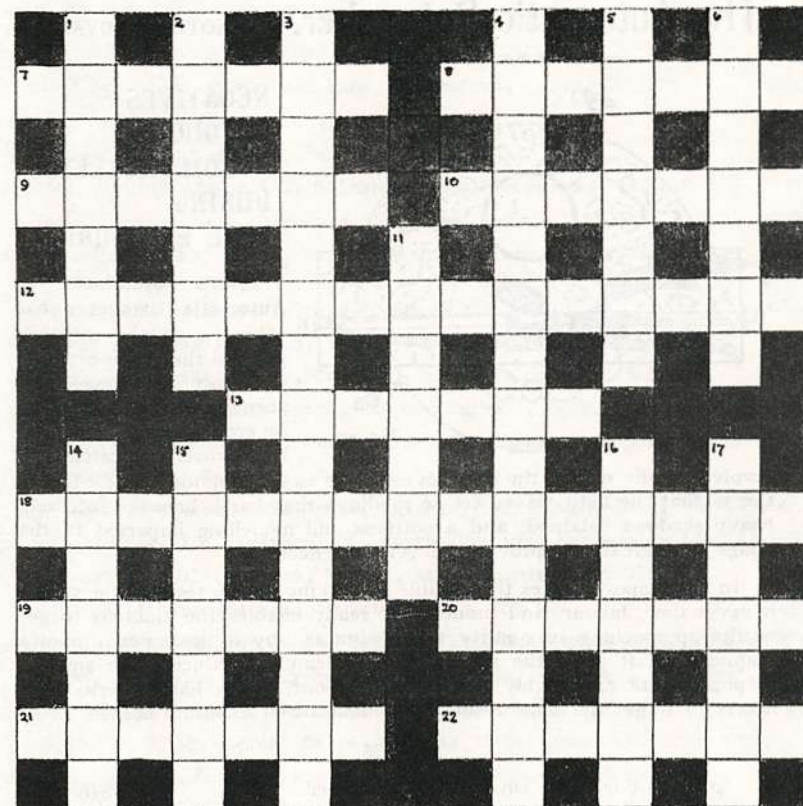
Next day at Faro the local representative patiently made out a duplicate set of vouchers. There remained the problem of the unposted letters which were to confirm summer bookings for two successive cottages in the more soothing locality of the Yorkshire Sales. Efforts to contact Directory Enquiries in London proved abortive, who better than a Circle Secretary, unflappable in a crisis and quick to see a point to turn to for help? He duly traced the adverts in the proceeding week's issue of the "Lady" and squared things for us.

All this was in 1985. In 1986 at Eilat on the Red Sea Margaret broke an arm and a leg and spent sixteen nights in the Israeli hospital. For our 1987 winter break we are considering Bournemouth.

Crossword

CLUES ACROSS.

7. Immediately right at the end of a shutter (7)
8. No-one remembers the blacksmith's place in front of the back street (7)
9. Kind of blow led to union (7)
10. Seen as prints and slides should be (7)
12. So what upset Rose? Preceding Iris? (15)
13. Bribe engineers in team (7)
18. Undesirable feature of process - or model? (15)
19. Initially standard, finally delayed switch off (7)
20. Disorder not starting to produce publication (7)
21. Part of troop in confusion (7)
22. A curate rather upset is bowed (7)

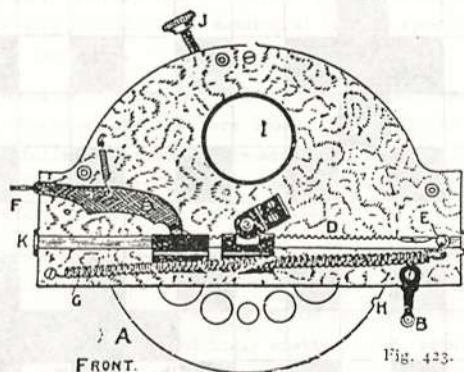


CLUES DOWN.

1. Sailor with internal disorder is a triplet (7)
2. Broke as the novice photographer did (7)
3. Enquire, having doubts about the model's attitude (4,3,8)
4. Carried out all the instructions (9,6)
5. Surround it with stone and cause trouble (7)
6. Trial of island race upset me in appropriate surroundings (7)
11. Hazel, for instance, having a broken date, nodded (7)
13. Bribe the engineers in the team. (7)
14. No, I save up for avoidance (7)
15. Sounds like monumental instruction to use contrast film (7)
16. One of those French lovers photographing for nothing (7)
17. United Nations' uncertain touch is hardly refined (7)

Once again we offer a small prize, a club tie (or a badge for a lady) to the first correct solution to be drawn from a hat from all the correct solutions received.

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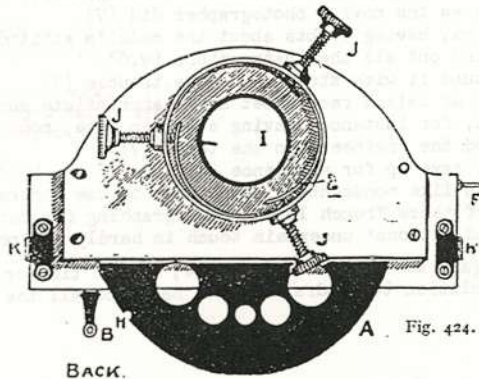
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October 9th, 1905.

Mr. F. Collett, photographer, 189, East Road, Tylorstown, Glamorgan, writes: "Received the No. 4 'Auto Retoucher' safe. I have tried it, with excellent results."



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