

The Fusee Pocket Flash Lamp.

THE
ONLY
POCKET
FLASH
LAMP.



Fig. 571.

NO
SPIRITS
OR
LIQUIDS
NEEDED.
—
JUST A
FUSEE.

This lamp will go in the vest pocket, and will hold sufficient magnesium to produce twelve flashes. It is used with a "flaming wax vesta," which can be obtained of any good tobacconist. Pressure on the ball forces the powder through the flame, and a flash of dazzling brilliancy is the result. The fusee is used in preference to any other flame, because it contains chlorate of potash, which produces a very intense heat, consuming every particle of magnesium, and, as it burns for about eight seconds, permits of prolonged exposures where necessary, the duration of the flame or flash being regulated by the manner of pressing the ball.

The light produced by a double flash is intense enough to allow of photographing objects within a radius of twelve yards at least which are difficult to illuminate.

The freedom from danger in the use of this little lamp renders home portraiture, child studies, etc., a pleasure. The lamp can be used in daylight as well as at night, a light in the room being really an advantage, avoiding the unnatural appearance in the eyes so often seen in the early efforts at home portraiture. The best effect is obtained by flashing the lamp above, but not directly over, the sitter, so that the light reflects downwards, or produces the flash behind a ground glass or similar medium, the diffusion of light thus obtained being very effective in softening the picture, as well as dispensing with the inconvenience to the sitter from the sudden flash of such intense light.

PRICES.

The lighting fusee, complete with ball and tube	5/6
Extra fitting for continuous flame, with large ball release	3/6
Double lamp, with connection and extra large release	10/6
Double lamp, with double balls and regulator for continuous flame ..	13/6
Double lamp with union and three feet of extra tube to each lamp, for illuminating interiors or large groups, fitted with arrange- ment for a continuous flame, consisting of double balls and stop tap regulator	15/6
Double lamp, with plain release, for instantaneous flashes only	13/6
Metal stand, with foot and slide for reflector, japanned, 2/6 ; nickelled	3/9
Light diffusion screens, for use with flash lamps each	3/-
Eye protectors of dark glass, to prevent the light affecting the eyes per pair	1/6
Pure Magnesium, in fine powder, in 1 oz. bottles	1/3

The Little Man



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

SUMMER 1987

CIRCLE SECRETARIES

C02 C.Naylor, 72 Burman Rd. Wath-on-Dearne, Rotherham, S63 7NA	0709-872734
C03 F.Seale, 94 Hawthorn Grove, Combe Down, Bath, Avon. BA2 5QG	0225-835017
C04 H.Choretz, 1 Woodhouse Road, Hove, E.Sussex. EN3 5NA	
C06 F.Challinor, 171 Lansdowne Road, Crewe, Cheshire. CW1 1LR	0270-589087
C07 A.Greenslade, Eiger, Chestnut Walk, Little Baddow, Chelmsford, CM3 4SP	0245-412775
C08 F.James, Frogmarsh Cottage, Eldersfield, Glos. GL19 4TW.	0452-84419
C09 A.Trewsek, 95 Sutton Road, Barking, Essex.	
C10 L.Holman, 14 Littlecoates Rd. Grimsby, South Humberside. DN34 4LY	0472-53453
C11 J.Dolan, 17 Havers Lane, Bishop's Stortford, Herts. CM23 3PA	0279-506943
C12 Mrs J.Rooker, 4 Otley Close, Eastfield Green, Cramlington. NE23 9YP	0670-713833
C14 R.Jones, 21 Madeira Road, Palmers Green, London. N13 5SR.	01-886-7071
C16 C.Thompson, 38 Foxdale Ave., Thorpe Willoughby, Nr Selby, N.Yorks	0757-705394
C17 H.Thompson, 2 Ellesmere Rise, Grimsby, S.Humberside. DN34 5PE	0472-79497
C18 B.Sanderson, 11 Greenlands Close, Newport Pagnall, Milton Keynes. MK16 8JJ	0908-610443
C19 P.Antrobus, 40 Brookhurst Court, Beverley Rd, Leamington Spa. CV32 6PB	0926-34228
C20 H.Buck, 2 Linkside, Seascale, Cumbria, CA20 1QQ	094-02-630
C21 B.Hirschfield, 75 Wheatcroft Grove, Rainham, Gillingham, Kent ME8 9JE	0634-388192
C22 Mrs I.Bainbridge, 158 Liverpool Rd South, Maghull, Merseyside.L31 7AJ	051-526-2162
C23 Miss J.Crosbie, 1 Glebe Place, Hawick, Roxburghshire. TD9 9JG	
C24 J.Marsden, 34 Aldercombe Road, Bristol, Avon. BS9 2QL	0272-684498
C26 P.Antrobus, 40 Brookhurst Court, Beverley Rd, Leamington Spa. CV32 6PB	0926-34228
C27 R.Beaumont, 16 Ninian St. Treherbert, Y Rhondda, Mid-Glamorgan, CF42 5RD	0443-771815
C28 J.Bullen, 13 Luard Court, Warblington, Havant, Hants. PO9 2TN	0705-476978
C29 B.Hirschfield, 75 Wheatcroft Grove, Rainham, Gillingham, Kent. ME8 9JE	0634-388192
C30 V.Davies, Blue Cedar, Love Lane, Petersfield, Hants. GU31 4BW	0730-63436
C31 C.Johnson, Wheatstone Cottage, Moatbrook Lane, Codsall Wood, Nr. Wolverhampton, W.Midlands. WV8 1QD	090-74-7235
C32 Dr. P.Johnson LMPA., Flat 1, 54, Station Road, Acocks Green, Birmingham, W. Midlands. B27 6DN	021-707-5113
C33 J.Williamson, 1 Priory Crescent, Kents Bank, Grange-over-Sands, Cumbria. L11 7BL	04484-2675
C34 Dr. P.Wainwright, 5, Spring Pool, Winstanley, Wigan, Lancs. WN3 6DE	0942-82554
C35 A.Greenslade, 'Eiger', Chestnut Walk, Little Baddow, Chelmsford, Essex. CM3 4SP.	0245-412775
C36 R.Couchman, 179 Wilson Ave., Rochester, Kent. ME1 2SL.	0634-45769
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President's Viewpoint

I am sure that all of us are aware of the benefits derived from our membership of U.P.P. Photographically we should enlarge our knowledge, experience and aesthetic appreciation with the arrival of every box. Socially we are enmeshed in a web of companionship and good will that is characteristic of groups that share a common interest within an organization that depends on the full participation of every individual to enable the club to fulfill its objectives.

Despite this awareness, how many of us stop to consider just how deep the 'service to others' is practised by some, and how much benefit the 'giver' receives as well as the receiver.

This was brought home to me very forcibly in recent weeks, when I received a letter from one of long-serving Circle Secretaries. It revealed not merely the strength of the individual in overcoming some of life's handicaps, but also the admirable spirit of goodwill that must surely be contagious to everyone with whom he comes into contact. It would be no bad thing if every one of us tried to emulate this wonderful example of companionship. I close with an extract from the letter in question.

"I am glad to say I am keeping fairly well considering my age (now 86), but still suffer from a spot of angina, which any stress brings on. My wife is a semi-invalid, so I do all the shopping, cooking, household chores, such as the washing of the smalls and the ironing. It is surprising what one can do when put to it! I bought a four wheel shopping trolley, and get around the shops using that as a support; I then bung all the shopping in the boot of the car, and drive home. I am still fit enough to drive the car, though my insurers require a Certificate of Fitness to Drive from my Doctor every year.

I am not doing much photography now owing to lack of opportunity, but I have mastered the Cibachrome process and am making Colour Prints from slides; from 10" x 8" up to 16" x 12". I have also taught four members of the Local Club how to do it, letting them use my enlarger, paper and chemicals. Just charging them for the materials. I have given a new interest in life to an 83 year old club member who like me cannot get out much, but has dozens of slides which he can work on to make colour prints. But, best of all ironies, I have taught the manageress of Boots photographic department here how to make them!

Life is all go, what with household chores, Circle work and now Colour Prints; so I am, as Sir John Reith once said, "Fully stretched". One has to act as though one were immortal, even though one knows one is not. Getting into one's eighties concentrates the mind wonderfully. There is no to-morrow, only to-day, so, one must reply to all

letters at once, pay one's bills promptly. However one has the advantage, that every bit of loveliness in nature, whether it be dawn or sunset, the flowers in the garden or the smell of newly mown grass, all become intensely poignant, and sweet, so that when one goes to bed, one has the feeling that every day has been a lovely one. What more can one want? I must apologise for being so garrulous, an old Man's weakness.

I do miss coming to the A.G.M. but I do send good wishes to all, through you."

As President I feel this letter well illustrates the benefit of companionship gained from our hobby in general and U.P.P. in particular.

With best wishes to you all.

Sincerely yours,

Stanley Berg

THE INFERNAL CROSSWORD.



Most of you must have found the Crossword a bit of a "stinker". Only three solutions were received and two of these had one word incorrect. 'Prolith' instead of 'Trilith' for 15 down. The clue reads, "Sounds like monumental instruction to use contrast film."

However one correct solution was received from Mavis Ferguson ARPS., Circle 36. A U.P.P. Badge will be sent to her as a souvenir, with our congratulations.

DRY ROT

PASSED

By John Murdoch

A CONCISE GUIDE TO WEDDING PHOTOGRAPHY

THE OPINIONS EXPRESSED IN THIS ARTICLE ARE NOT NECESSARILY THOSE OF THE AUTHOR.

At some point in his transition from snapshotter to Serious Amateur Photographer, the unsuspecting and budding ARPS will inevitably be approached to take photographs of a wedding. It is immaterial by whom the invitation is made as the consequences of acceptance are equally disastrous in all cases. It is the object of this short article to warn against these dangers and perhaps to delay to some degree the premature ageing process to which all SAPs are prone.

Any sensible person would, on such an approach being made would immediately plead a series of increasingly improbable but potent reasons for refusing, such as for instance an imminent attack of the Black Death. Unfortunately SAPs are not particularly noted for their sensibility as evidenced not only by their very addiction to the art but also by their widespread purchases of photographic literature in the unrealised and unrealisable hope of learning something useful from it. Impelled instead by a mixture of vanity and greed and supported by that supreme confidence based on inexperience, they are more than likely to accept and only when it is too late, to regret the folly of their rashness. Only then will it become clear that the approach has not been made out of admiration for the skill of the execution but for the much more realistic reasons that either the happy couple or their sponsors are already skint and/or that a professional photographer for some reason was not available at the agreed starting time.

The novice wedding photographer might be forgiven for thinking that his/her first approach to such a disaster-fraught situation would be to buy a book on the subject. In this way he could to a certain extent prepare for what he hopes to be a pleasant and profitable few hours with perhaps a meal thrown in (which they sometimes are) and which, in reality will be anything

but. The snag here is that while there are many excellent books on the subject, all of them deal with THEORETICAL weddings which are as far removed from an actual ceremony as a Dynasty is from everyday life. Still, there are people who believe that Ewing Oil and its terrible byproducts actually exist.

To set out ALL the problems of the average wedding ceremony would be beyond the scope of this short contribution but the following points may be borne in mind with some advantage both before and after that magic moment when the organ starts to play the Wedding March and all the congregation are mentally singing the words to it which have never been written but which everyone knows:-

1. The only two persons who have any clear idea of what is happening, has happened or is about to happen are the bride's mother and the bride herself. In case of difficulty it is completely useless to ask any male member of the congregation for information. This may for safety's sake be considered to include the clergy who in some cases are just as likely to read the Committal Service or the Mass for the Dead. Indeed it is a fair assessment of the situation that the whole thing could be much better organised without any male other than the obligatory bridegroom being present. The photographer would be well advised to bear in mind that the PRIME object of the occasion is a display of fashion and to choose his subjects accordingly. Anything else, although essential, is subservient.
2. Although in many respects a wedding is a formal occasion, it is for the most part quite chaotic. For instance, the release and taking to the air of a flock of a couple of hundred racing pigeons is an orderly and disciplined operation compared with that of three bridesmaids getting out of a taxi.
3. Happy is the bride on which the sun shines may be true enough but it does present problems of excessive contrast. It is axiomatic that symbolism as well as the photographic process would be better served if today's bride were to wear a rather dark shade of grey rather than the customary white.
4. It should be borne in mind that clergymen who have happily watched the Royal Wedding on TV and therefore well aware of the technicalities involved

are prone to go berserk on seeing anything resembling a camera in church. Try using a Canon EOS which may get over this difficulty.

5. The arrangement of groups is particularly difficult as not only should the grouping appear balanced but if possible, those of less robust health should be identified and positioned nearer the centre of the group. In three months time, there will be a request for a 10" x 8" enlargement of the head of Uncle Bill who in the interim has passed away. It is therefore desirable if not essential that in these circumstances the deficiencies of edge definition should be taken into account.
6. According to Mark Twain, no-one has ever seen a THIN priest. Make use of this interesting and not wholly inaccurate observation during the photographing of the signing of the register. Not only will the incumbent be flattered by being included with the signatories but by strategic placing he will cover adequately the gap in the vestry plaster which is invariably located behind them.
7. Wedding cakes which have been made by some enthusiastic relative of the participants have a tendency to be unstable. The skilled photographer will place a slip field of volunteers around the cake in case it begins to look more like the Leaning Tower of Pisa or to behave like the temple when Samson was doing his act. It may be a wise precaution for the photographer to wear steel-capped safety shoes as the potential energy in a disintegrating cake is quite enormous.
8. At the reception, use as much tact as possible in the circumstances to dissuade the so-called happy couple being photographed with the bride holding her sister's three month old baby.
9. The SAP should at all times endeavour to be an oasis of calm in a microcosm of chaos even when he/she realises that the end of the film was not hooked on to the take-up drum in the first place.
10. It is advantageous to get the couple to simulate the cutting of the cake before the smoking fraternity vitiates the atmosphere. To do so not only saves time but also obviates the necessity of explaining to an unreceptive audience the inverse square law as applied to flash photography and smoke

haze. One more addition to the charade will not be unacceptable. Cakes incidentally are usually so positioned that it is virtually impossible to eliminate from the background the sign which says 'GENTS'.

There are of course many variations of latent and actual calamities and each similar ceremony adds its own quota to the pagentry. Here by way of illustration are situations which may be taken as test questions, a successful answer to which may be a guide not necessarily to the photographer's ability from the pictorial point of view but to his adaptability which is an ingredient essential to the occasion:-

1. You are photographing a wedding in colour on a bitterly cold November morning. An approaching bridesmaid wearing a pink dress and apparently very little else and carrying a bunch of yellow roses (well, they do these things) suddenly starts to go blue with cold. You are required to estimate her colour temperature (°K) and think of two methods which you could take to restore a satisfactory colour balance.
2. Given the high degree of contrast inherent in the traditional wedding assuming that the sun is shining, would you prefer arrange it so that the bride is a) under- b) over- exposed?
3. The bridegroom having in a sense spiritually prepared himself arrives leaning on the best man for support. How would you correct the verticals without causing the church to tilt?
4. You have, in a rash moment, promised the bride and bridegroom to take a picture during the ceremony. The vicar who in common with many of his kind is better at delineating what you may NOT do than what you may have refused permission. How do you reconcile the conflict? (The answer to this one is that if you can't take a crafty shot while the congregation is struggling to render 'Love divine, all loves excelling' you shouldn't be there in the first place).

After this, you probably won't be.

CAMERAS OF YESTERYEAR

By Ian Platt FRPS., EFIAP., APSA.

It all started about three years ago. I was walking past a photographic dealers that specialised in secondhand equipment, and, although not looking for anything in particular, my eyes scanned the window display as I passed. Suddenly a nostalgic memory came flooding back as I skidded to a halt in front of this beautiful camera. It took me straight back to the 1950's - long before I became seriously interested in photography as a hobby, when my first decent camera was a Zeiss Contina, used for several years to take holiday and family records only to go the way of many cameras when traded in for something more exotic when the bug finally bit. There it was on the shelf surrounded by SLR's, but looking in good nick; price £18. On impulse I went into the shop and bought it.

A few weeks later, having had considerable fun putting a film through my Contina, I was passing the same window and saw a Werra. My father owned one of these for some years in the early 60's before he became converted to an SLR, and I had always been intrigued by its unique method of winding on the film - you grasped the lens and rotated a ring round the outside, not the quickest I have used as it was extremely difficult to accomplish without moving the camera well away from the eyes. It was very well made in East Germany and had a fine Tessar lens - there it was looking irresistible price £12; I bought it. Later came a Retinette from another shop for the only reason that it carried a twelve month guarantee and cost a fiver. They all worked well, and I had fun taking pictures with them.

By now I was becoming intrigued at all the variations in design that manufacturers used in their models of the 50's and 60's (a period unrivalled for variety) and on impulse one day went into yet another retailer and enquired after secondhand small 35mm cameras. I was taken upstairs to a veritable Alladins' Cave of a room with shelves crammed full of old cameras that had been part-exchanged for modern equipment. I was told they wanted a bit of a clearout so anything I fancied was mine for £10 a time. My collection grew by leaps and bounds during the next six months largely due to this one shopkeeper. Among other items I found a fine Retina 11c folder with the f/2 Xenon, a rigid Retina 1f with an ingenious flip-up reflector for flashbulb use, a couple of Voigtlander Vito models, two more Retinettes of varying sophistication, a folding Agfa Solinette and a later Agfa Optima (this was the first fully automatic exposure camera c. 1959) A Baldamatic, Yashica Lynx, then by a stroke of amazing good fortune I came across a Canon V rangefinder with a marvellous retractable "trigger" in the base for ultra-fast (manual) wind on. My collecting had by now resulted in my joining the Collectors Club of G.B., and I was aware of some of the values of older cameras to the collector through the club magazine and other literature, and it was with considerable trepidation that I took the Canon downstairs to the dealer and asked him how much he wanted for it. "Oh the usual ten pounds", was the reply. I hastened away with it clutched in my hot hands before he realised that it was worth three figures, not two.!

Until then I had been collecting cameras at random. Providing they were 35 mm and made in the 50's or 60's I was interested. But now a greater sense of purpose arrived with the decision to make use of them in a lecture on the history of the camera. Some old family heirloom plate cameras and early folders were taken out of the attic and dusted off, and I started acquiring cameras of different formats and different epochs. A 1937 Rollicord was first (the Automat with the first crank-lever wind) then a 1950 Rollicord, a 1960 Yashica 44 (127 film), a 1938 Ikoflex, 1937 Voigtlander Brillant and a 1950 Weltaflex (E. German) - all twin-lens reflexes. A 1936 Reflex Korelle; the first 6 x 6 cm, 120 roll-film SLR. Other rollfilm cameras 120/620/127 film sizes, from simple box cameras to more sophisticated models with Tessa lenses came along to join the rest. Pre-war 35 mm cameras like the tiny Zeiss Tenax takes 24 x 24 mm square images, a 1938 Agfa Karat - only 12 full frame exposures, but cassette to cassette with no rewind. A 1939 American Argus C3 shaped like a brick; a neat folding Retina of 1935 and a similar looking Vito c.1939. Most recently a superb Zeiss Contax dated around 1938 with an uncoated f/1.5 Sonnar lens (which was the fastest lens made for the miniature camera when it was introduced in 1936, and ironically is faster than my present standard lens on my ultra-modern TTL all-swinging Pentax). Postwar cameras included a 1950 Robot with clockwork motor for rapid wind-on, two elegant Voigtlanders - a Prominent with the f/1.5 Nokton lens (the fastest then fitted to a leaf-shutter camera) and the delightful early Vitessa with a bomb-door like opening to reveal the lens. Two Russian cameras; a Zorki (copy of Leica) and Kiev (copy of Contax) plus a quintet of English-made models - ah, those were the days when we used to actually make cameras - the unique Corfield Periflex with its retractable periscope for TTL focussing, a svelte ivory coloured Ilford Advocat with Dallmeyer lens, two sturdy 120 roll-film folders; a G.B. Kershaw and an Agifold, plus the Purma with its gravity controlled shutter.

Then came the SLR's. An Exakta Varex, unfortunately not a pre-war one (Exakta were the manufacturers of the first 35 mm SLR in 1936) two different models of Exa; a Retina Reflex, Zeiss Contaflex and Icarex; Braun Paxette Reflex; Agfa Ambiflex. Three Practicas, from waist-level finder model up to their first TTL exposure model, a Practina - the first SLR built (in the 50's) to take an add-on motor wind, two early Pentaxes, a Pen F half-frame, and so on. When friends and acquaintances heard of the aims of the collection I was delighted at their generosity and was given or loaned several most interesting items.

Every serviceable camera in my collection, which now numbers about 70, has been used to take negatives and/or slides. It has provoked some funny looks from time to time, especially when emerging from beneath a black focussing cloth to set f/64 on an old plate camera, to be greeted by an open mouthed group of tourist with their pop-art compacts, (cameras, not make-up cases). And some lovely conversations with people who remember owning something similar in past years. "I havn't seen a TLR in use for donkeys years", said one gent. to me eying my pre-war Ikoflex that I was using to photograph Fox-Talbot's 'Window'. One learns to cope with slow shutters by bracketing exposures, or by guesstimating likely errors on faster speeds by timing the 1 second exposure.

By the time this appears in print I will have given the first lecture to a Camera Club, showing the entire collection of cameras plus some 50 prints and over 100 slides taken during the last 3 years, and accompanied by a narrative explaining how camera design changed over the years since 1839 when Daguerre first marketed his model to the public (cost then nearly £20; say equivalent to about £600 today !) right up to 1967; the date when the first fully auto-exposure SLR appeared. From this latter date camera design became less interesting in my view, as everything has tended to converge towards similarity.

I have had a marvellous time taking pictures - not just any old snapshots - but generally of subjects that interested me sufficiently to take pictures with my modern equipment also. I like to think that the cameras 'enjoyed' being put to use again after periods of inactivity of anything of up to about 80 years. I will continue to take one older camera loaded with monochrome and one with slide film with me everywhere I go taking pictures in order to improve and update the imagery of the talk. My search for a few exclusive items continues as my collection is far from complete. Does anyone reading this have, for example, an unused 16 mm monochrome film for a Minolta 16 or any unused photographic plates (any size) they could let me have? Or do you know of a working Wrayflex, Fothflex, MMP Microflex, Minolta Autocord, Nikon Rangefinder, Canon Pellix, or any pre-war 35 mm camera that could do with a good home? They would be put to good use if you do.

Photography is my hobby, and as such is my 'fun' activity. I have certainly had tremendous fun following this particular avenue, and hope to continue to enjoy the pleasure of the company old friends for many years, as well as showing the results to others.

—ooOoo—

SOME THOUGHTS ON THE USE OF THE MANUAL OVER-RIDE EXPOSURE DEVICE

ON AUTOMATIC CAMERAS

By N.A.Callow

I assume that the photographer is deliberately choosing to use a automatic-exposure camera or mode for reasons of convenience, or speed, or because the lighting situation is varying continuously, e.g. a day when patches of sunlight and shadow are moving across a landscape, I assume also that the photographer has set the film-speed setting on his camera so that the density of the resulting transparency with an average (18% reflectance) subject is to his satisfaction. For instance, with a Pentax Spotmatic ME and ME Super camera, I rate Kodachrome 64 @ 125 ASA (i.e. 1 stop underexposure) but with Pentax LX I rate it at 100 ASA (i.e. 2/3 stop underexposure).

Manual override exposure devices can be used for those occasions when the photographer considers that the exposure metering system would be misled by high contrast within the view presented to it, or by an excessively bright or dark subject. Ideally it would be useful to know how the metering system calculates its readings: for instance, is it centre-weighted and if so by how much? Or does it select random points within the frame to calculate some sort of average? Even without this information we can make some intelligent guesses as to

how much we should adjust the override.

Let us consider the case where underexposure would result from a very light-toned subject reflecting a lot of light, i.e. much more than the 18% reflectance that exposure systems are balanced for. We have to consider firstly how much of the format is light toned and how the reflection from the light-toned areas, if any, differs from the light toned parts. Also of importance is the purpose of the photographer; if there are people in it and it is important that they are rendered properly, then a greater amount of adjustment towards overexposure should be made. If, on the other hand, the requirement is for a dramatic landscape then less or even no adjustment towards overexposure need be made. The proportion of sky included in the format will also affect the exposure, for this could be darker than the landscape on sunny days and thus bias the exposure towards what would be the "correct" value. As a rough guide, I would suggest that the override should be adjusted about 2/3 stop towards overexposure for most snow scenes and perhaps one stop where rendering of people is important. Where, however, the photographer is looking for dramatic effects, a smaller, say 1/3 stop or even no adjustment at all would be in order. If in doubt, compare what actual exposure the meter is giving (with the adjustments you have made) with what you would expect the exposure to be with a normal subject in the prevailing circumstances (e.g. 1/250 @ f5.6 - f8 on Kodachrome 64 in sunlight).

It is with snow scenes that the inclusion of the sun itself can be used in a dramatic way. This of course will normally cause dramatic underexposure of the rest of the scene and the effect will vary according to the focal length of the lens used (longer focal-lengths will give a bigger sun image and thus greater underexposure of the rest of the scene). It is probably prudent to select a range of overexposure values, but not too great, say 1/3 or 2/3 stop, or the dramatic effect will be lost.

In cases where the over exposure would result from a very dark-toned subject the converse considerations will apply and an adjustment towards underexposure should be considered after taking into account other factors in the picture area.

For normal landscapes without large areas of light- or dark- toned surfaces and which include a small proportion of sky at the top, about 1/3 stop adjustment towards overexposure is suggested to offset the underexposing effect of the brighter sky. If the sky forms more than a small part of the format then a greater amount of adjustment towards overexposure should be considered depending on how bright the sky is relative to the land; often the sky is whiter towards the horizon and will have a stronger effect on exposure than a blue sky which is nearer the average 18% reflectance.

A landscape which is under a partially clouded sky so that attractive light -and-shadow patterns are created will need an exposure which corresponds accurately with a "key" colour in the picture; this will normally be green grass (or other natural surface) in sunlight, and the override adjustment should allow for the "overexposing" effect (i.e. less reflected light from subject, longer exposure) of the shadow areas, an adjustment of 1/3 to 2/3 stop underexposure depending on the proportion of shadow area relative to the sunny areas in the picture

is suggested (but remembering that a centre-weighted metering system viewing a scene where the sunny part is in the centre may not need any adjustment at all). Also, if a small amount of "underexposing" sky is included this may cancel out the effect of the "overexposing" shadow areas and an adjustment may not be needed. If in doubt, bracket exposures by $\pm \frac{1}{2}$ stop, or, again, compare the indicated exposure (after adjustment) with what you know is about right in the conditions.

Occasionally you will encounter a view of extreme contrast e.g. snow mountain peaks in sunshine appearing above valleys in dark shadow. This contrast will probably be outside of the latitude of the film and will not make a very satisfactory picture anyway. However, any exposure with transparencys should err towards underexposure and an adjustment of $\frac{1}{2}$ to 2 stops in that direction is suggested, depending on the area in the frame occupied by the bright areas and the degree of drama required in the final picture.

Moving away from landscapes, there are many situations, where the illumination will vary considerably from one part of the picture to another. Usually there will be a "key" tone/ colour which is the main feature of the picture (e.g. flesh tones of a model's face, sun shining on a church lectern) and it will be the photographer's task to determine what this "key" colour is and also to estimate not only how much light is falling on this "key" colour but also how much this light differs in intensity from the integrated reading provided by all elements in the picture. A dark background will give a lower reading and thus overexposure to a model's face, the inclusion of a bright stained glass window in the background might increase the reading and cause underexposure in a church interior.

The path to correct exposure is not always an easy one with a scene which contains contrast. As with other methods of exposure (manual or spot) a "key" colour or tone has to be decided upon and this requires thought by the photographer. This can be simple to decide in some cases: the portraitist will select the fleshtones of his subject for accurate exposure, the landscape photographer might select grass in sunlight as his "key" colour but for many other situations the decision is less clear; a street scene for example, with buildings in sunlight and in shadow and a blue sky as a background. Here the photographer has to think out what it is that attracts him to the scene, whether it is the particular lighting or perhaps a particular colour of a building and base his decision on that. If still in doubt about exposure, the photographer can still consider two ploys: 1. compare the indicated exposure with what is normal for the film in the given circumstances (e.g. 1/250 @ f5.6 for Kodachrome 64 in normal sunlight), or 2. bracket exposures.

A CRITIQUE OF CRITICISM

By Bill Jackson Circle 35

Two authors - Stanley Berg and Roy Jones - touched on this topic in the last edition, and it is never likely to be short of people who want to put their two-pennyworth in. I am one such, falling somewhere between the new club member who says, "Aaargh ! I don't like that !" and the highly cerebral Susan Sontag with her book, "On Photography". I suspect I am not untypical of the membership Of U.P.P. I have proposed a good few vote of thanks to judges, done a little judging myself (and have been invited back), and, like everyone else I comment on and mark other photographers' pictures as they go round in the folios. As a result of this experience I have formed clear ideas of my own as to what criticism is for, and how to take it. May I share them with you ?

An alternative opinion. This is the big one. In the final analysis it is our own opinions of our own work which count, and if they are held strongly enough we do not care what anyone else thinks. The trouble is (perhaps I should say my trouble is) that opinions are so easily coloured by the circumstances in which the picture was taken, by the subconscious recollections of the sounds and smells and emotions of the time. A judge or critic is not so affected. An outside view is immensely helpful if it helps us to discern things which we would not otherwise have noticed about our own pictures.

The critic is never "right". He is only giving his own opinion - another may, and often does, think differently. I believe the process goes something like this; Critic casts eye on picture. Thinks - "That's nice" or "I don't think much of that", or even, "I wonder what that is about ?", "That's not bad, but it does not quite work", etc.

Starts writing/talking, and proceeds to rationalise the first impression. Occasionally he may perceive something he missed at first, and changes his mind.

Time is too short. Club competitions, and to a lesser extent folios, give insufficient time for much more than the most superficial opinions. Impact, therefore is at a premium. The more subtle type of picture is at a disadvantage. On my sitting-room chimney-breast there hangs a framed print of a photograph which never did any good in competitions. It has been there now for more than two years. I like it better now than I did at first, and still find new things to like about it - tufts of grass echoing the lines of tree branches, the light on the bushes in the background, a delicate highlight in the water, things that a club judge never has time to find.

Do not be upset. Some critics are daft, but I have never come across one who was malicious. An honest opinion is worth listening to, however much you may disagree with it.

Is it the Judge who is mad, or have I got it wrong ? It is at least possible that the critic is talking nonsense because the photographer has failed to get across the sense of his intention.

The picture is what counts. I do not go along with those who give a photograph extra credit because it is a difficult subject. If it is a lousy picture it is still a lousy picture. Inconsistently, if someone makes a mess of a dead easy subject, e.g. a poor background to a still life, then I think he deserves a pasting.

What is the picture saying ? It does not have to embody a profound message to be successful, but it has to say something, even if only, "Look at this lovely scene". To me "I was here" is not enough.

Why Bother ? What better way is there to learn than to see and appraise photographs ?

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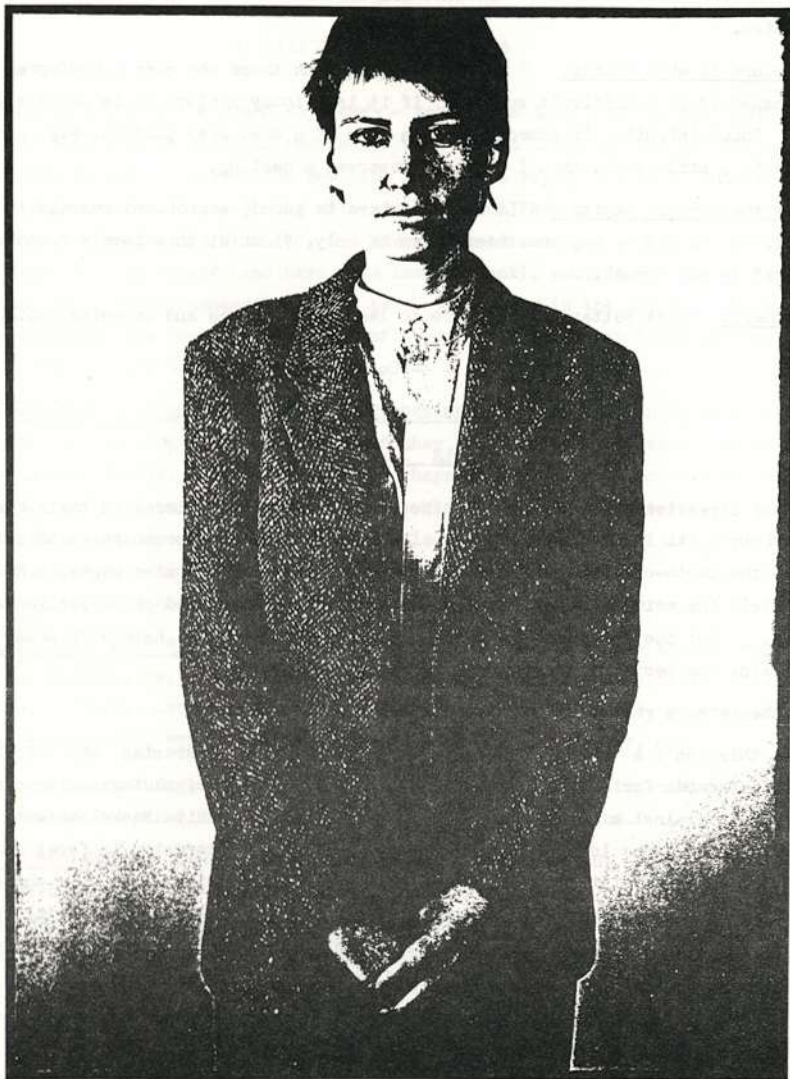
THE PICTURE AND THE CRITICSCIRCLE 11

As Editor I received from Circle 11 a Photo Copy of a print entered in their folio for use as I thought fit in the Little Man. Actually there were seven pages of criticism which with the photo-copy of the print and the title page made up nine pages. Naturally I had to wield the editor's blue pencil, but I am publishing a good cross section of the criticisms. But the criticism by 'Eric', probably the longest I have ever seen, is possibly also the best; so I am publishing it in full.

First the Authors remarks.

Because this isn't a typical 'folio' picture you might be interested why I took it. I'm off to Kathmandu for a few weeks with the intention mainly of photographing ordinary Nepalese Faces, against a plain background. I am taking a white backcloth with me so that I totally avoid the local-type backgrounds. I'm only interested in faces and feel that anything else will intrude. As a sort of pre-trip trial I set up a white screen in my office, to photograph what I see as 'Office Faces'. Sombre, a little inscrutable, pale . . . This is one of them. I did not allow her a single second to pose. I simply asked her to come into my office, stood her in front of the white sheet and pressed the shutter. You might think it is terribly ordinary but it is exactly what I was aiming for. If I can do the same in Nepal I'll have a successful trip.

Crit 1. Thank you for your explanation. Obviously you know what you are about and I hope your trip to Nepal is successful. But allow me to say in my old fashioned way (having done photography for more than 50 years) that this is the absolute negation of every aspect of portrait photography as I understand it and as I have practised it. How on earth shall I give it a mark ? Shall be very interested in seeing how others re-act.



I'm glad I followed my usual practice and looked at the print first before reading the 'Rhetoric of intent'. The print is much more interesting than the rhetoric which, to my mind, is naive in the extreme. If you are going in for this sort of verbal gloss on your pictures I recommend a selective study of poetry or sub-atomic physics, for curiously enough they both agree about the potent effect of the observer on the observed. T.S.Eliot writes about "Preparing a face to meet the faces that you meet" and in Physics the Uncertainty Principle points out that you can never observe sub-atomic particles 'as they really are' because the act of observing them changes them. This is just the case in photography, the idea that you can capture faces as they really are by the use of a sheet of paper seems a nonsense to me. A photograph is an artifact (Who was it that said "We see things as WE are, not as THEY are" ?) it is always a selection, a distortion, a contrivance. I've just realised - a photograph is an artifact and the photographer is the artificer. If you decide to abnegate your role as the artificer the role doesn't disappear - it is just mediated by other agencies. You can't eliminate environmental variables, all you can do is to manipulate them. By trying to eliminate 'anything else which will intrude' you have contrived a massive alternative intrusion of a bizarre type - and this shows in the picture.

As for the picture, I like it, it has an air of open compliance coupled with innocent neutrality. The W/A lens and low viewpoint has given an unfortunate prominence to the hands and I don't like the cut-off head. I suspect that this is the result of failure to anticipate the size of the subject in the frame beforehand, but it could just be a trivial technique designed to imply some deep significance (Are tops of heads 'intrusions' ?)

I fear I've been very critical and in case I've been over-critical can I undermine my own position by adding that in the last analysis, after all the huffing and puffing in the 'Location & Remarks' its the picture on the mount which counts. I don't really care how you rationalise the process by which you produced it - not even if you tripped over the cable release and it took itself - the fact remains it is an interesting and thought-provoking image - but don't take this as a justification for your blurb !

Eric

At first I found the shot unattractive but it improves with subsequent viewing. I'm still not sure if I agree with your approach but it certainly makes an interesting and different portrait. One small thing I do find niggling is the cut off of head.

An interesting and thought provoking approach, executed with your sense of individual style. It has the straight, unflattered approach which is more popular in the 'States' than here.

Yes, Tony I like this bit of reality. I think the picture says more about her than than any set up and posed picture could. It is her everyday face and she is wearing her everyday clothes... I feel I know what she is like.

There was I, ready to put pen to paper and go into all sorts of explanations of what you were trying to do - what messages and subtle interpretations and give a complete and comprehensive analysis of the model's character and then I read your notes and realised that this was just a snapshot taken with a Hasselblad. I shall never again take seriously any of those pompous analyses of great photographers' pictures - I now know that they were (or are) again just Hasselblad snapshots. I will still look forward to seeing your Nepalese snapshots.

I can see the stark reality of this type of portrait but feel it lacks a number across the bottom. My idea of a portrait is perhaps to flatter the subject or to show someone in a fantasy environment. This to me is just a record shot. The photography and printing of course are excellent.

Modern, direct approach to portraiture, that seems to make the subject uncomfortable. I must admit that it is not an approach I like.

Portraits do not have to be glamorous, nor of young ladies, nor of ethnic types. They do have to tell us something the sitter. This direct straightforward recording of the person is dependent on good lighting, strong subject and accurate camera technique. If it is done well, the photographic process becomes transparent and we are faced close up as it were with the sitter not the photograph. On those terms, only minor criticisms can be levelled at this print. The cut off top of head is irritating and the very light tone of the neck is distracting. The sitter is revealed through all this as an emotionally strong unglamorous lady who has mixed feelings about photography and the photographer.

South Africa today

by Bill Malcolm.Circle 20.

In October last year I paid a nostalgic return to South Africa - I still want to call it the Union of South Africa, but sadly no Union exists any longer and it is now a Republic.

I worked in Northern Rhodesia and South Africa from 1948 to 1959 in the Construction industry and enjoyed the experience immensely.

Photographically, Southern Africa presents an enormous variety of challenge. Subjects abound and the light is superb most of the time.

During my early years in South Africa I was using an old Rolleicord twin lens reflex camera acquired during the last war quite cheaply. It took superb pictures and I was sad in many ways when I part exchanged it for my first single lens reflex camera, a Ricoh. This too was a lovely little camera and was used for many years, performing nobly in monochrome and colour, mainly Kodachrome 25 or 64 transparencies. It is interesting now to examine some of the first transparencies which, due to intense heat and careless storage, have faded but are still recognisable.

Returning to Britain in 1960 my interest in photography persisted and I suppose the majority of my interest lay in monochrome. It still does but I must confess that with the progress of colour it is now equally rewarding and interesting to spend the time in the darkroom wrestling with filtration. Cibachrome of course has enabled many of my early transparencies to be printed, and, although probably the most costly of the colour processes, it is in my opinion the easiest and very rewarding. I suppose the biggest criticism of the Ciba process is the contrast it provides, which of course is a matter of personal preference.

To return to last October ! I flew to Johannesburg and also visited the Low Veldt area of the Eastern Transvaal. At this time of year in South Africa it is Spring and the variety of Flora is quite striking. In particular the Jacaranda, a most beautiful purple foliaged tree, whilst just in bud in Johannesburg and Pretoria, was in full bloom in Nelspruit and White River. It was a wonderful sight in the early morning to see avenues of misty purple moving gently in the morning breeze.

My next port of call was Natal and I paid a very nostalgic visit to the Drakensberg Mountains. We used to spend Xmas there every year and it really uplifted the spirit to walk and climb among the spectacular country adjoining what was then Basutoland. The Sugarbush Protea, the national emblem of South Africa, grows wild on the slopes of the hills in this area and adds to the spectacle of rolling mountains and craggy peaks.

Capetown was next on the programme. What a Pandora's box of scenic beauty exists in Cape Province. Within an hour or two of Capetown city one can find an enormous contrast of pictorial excellence. From rolling mountains running parallel to the coastline to the Wine country of Paarl and the undulating and ever changing wild scenery of the coastal beaches. Kirstenbosch Botanical Gardens in Capetown are not to be missed. The mass of variety of flora and the colour spectacle has to be seen to be believed.

Finally, the piece de resistance of my trip was to visit South West Africa and I was fortunate indeed to be able to arrange a three day safari to the Etosha Pan Game Reserve. A short flight from Capetown, Windhoek the capital town of South West Africa presents a change of climate from the temperate zephyrs of Capetown to the semi desert and heat of the Southern Kalahari. The indigenous population of South West Africa and Namibia are varied and most interesting. From the Bushman and Hottentot to the colourful Herero women in their flowing robes and distinctive head-dresses. A photographic cornucopia of people in one city. Needless to say they are shy of being photographed and indeed mercenary and money wise towards the number of eager cameras pointed in their direction.

Etosha National Park covers 22,270 Square Kilometres of countryside ranging from dense bush to large open plains where herds of animals range as free as in the days before civilisation came to Southern Africa, it is undoubtedly one of the greatest and most important game parks on the sub-continent. The heart of the park is the Etosha Pan - a gigantic shallow depression in the ground - dry, flat and silvery white for most of the year, a place of mirages and dust devils. Only in exceptionally rainy periods is the pan filled with water, usually no more than a metre deep, and to it come enormous numbers of waterfowl to feed and breed. However, perennial springs on its verges attract great concentrations of birds and game animals during the dry winter months. The waters of the springs are rich in various mineral salts relished by the wild animals.

Lions are common in the Park and easily seen, cheetah and leopard also occur but sightings are rarer. Elephants are often met with and at Okaukuejo camp one may observe them drinking at the floodlit waterhole. Springbok, giraffe and zebra are well represented everywhere and kudu - one of the most magnificent of all antelopes, with its proud head, splendid horns and liquid brown eyes - are plentiful in the area around Namutoni the Eastermost of the camps. I could go on ad. infinitum about the tremendous variety of fauna and needless to say I had a ball with my camera. A kind friend in my local photographic society loaned me a very long and heavy 500mm lens, without which I would not have achieved the shots taken. Our transport being aboard a bus was not conducive to steady shooting, and it was only after the bus had stopped that we were able to compose a

picture. As the windows in the bus slid sideways I was able to rest my long lens on a bean bag and get shots I am sure my fellow travellers did not. In the main they appeared to be using either standard lenses or very short zooms up to 200 mm. With my 500 mm capability I was able to capture the animals before they disappeared at top speed into the bush adjoining the road, usually at a distance of anything from 200 to 300 yards. We were of course unable to leave the bus so shooting from the windows was the only way.

Returning to Windhoek after three gloriously happy days of photographic saturation and expenditure of some 720 Kodachrome 64 transparencies, I felt that the trip had been really worth the time and trouble, despite the fact that the temperature can climb to 35°C. After a short flight back to Johannesburg I caught the Jumbo Jet back to London with many happy memories and a kaleidoscope of photographic nostalgia.

For the record my main camera was a Nikon F301 and my lenses, 50mm, 28mm, 80-200 Zoom, 500mm Vivitar. I also carried an Olympus XA11 used mainly for monochrome. Film stock was Kodachrome 64 and Ilford FP4.

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DETAILS OF U.P.P. CIRCLES

Small Prints

		<u>Circle Nos.</u>
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 Bi-monthly	4
Up to 15" x 12"	General Interest Colour	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
Up to 2 1/2" x 2 1/2"	General interest	27
Up to 3 1/2" x 3 1/2"	Natural History only	WHCC 1

Going Round in Circles

Circle 4. Sad to relate we have had our first resignation for three years. Sadder still it was one of our top performers, a lady FRPS. But all is not lost as Drs advise a break for twelve months. So with good luck and regained health, the Circle will welcome her back.

However two new members have made our total up to eighteen.

Finally, if any keen colour worker would like to see our work and digest our Note Book - a strong stomach needed! - please let the Secretary know.

Circle 6. The year started off quite promising, boxes were circulating as they should be, and everyone was happy. Unfortunately 1987 was a sad time for us, Allan Fearnley passed away in January. He had been ill for a long time, in and out of hospital, yet, he never missed putting a print in the box. It was a sad blow for us, his comments were always useful and helpful. A member in his early forties and full of promise. Our deepest sympathy goes to his Widow and Family.

We also learnt of the death of an ex-member, John Nickolson FRPS., who has been remembered with affection.

The Poty was won this year by John Bentley, with a lovely toned print of Chatsworth House. The League Championship Trophy was won by Alan Challinor. Congratulations go to both. We were delighted to learn I.G.M. (Glyn) Jones was awarded his ARPS.

The Gold Labels were shared this year between eight members, with Malcom Buckenham getting on the Gold Standard for the first time, at his present rate of progress he will soon be getting some more.

We had one small hiccup, a box posted in Stroud took three weeks to get to Crewe, we were just on the point of sending out a search party when it arrived, the next box on the same journey took the usual three days. How does the Post Office justify high postal rates for a service like that?

Our membership stayed at 15 through the year, immediately after we lost Allan, a great friend of his Andrew Rothery joined us, and now we all look forward to seeing his work.

Circle 10. It was with great pleasure that the Circle received the news that, our dear friend Hans Hoyer had been made an Honary Life Member of U.P.P. We are in debt to the Council for their very kind consideration to our request. It is surely just reward for all that Hans has given to the many members who have had the privilege of knowing him over the years. Although Hans is very limited in his activities these days he continues to keep in touch.

The Circle is now at full strength with a membership of 17, the highest number for many years. 1987 has seen three new members joining us, Dudley Woods ARPS. from

Kenilworth, plus Sue and Harold Thompson from Grimsby who also belong to Circle 17, in fact they are Joint Secretaries of this Circle. With a full house and a very high standard of work being entered our hopes are very high for the future.

Our rally this year is to be at Dunstable, the first week-end in May. Although a new location it promises much with many places to visit in the area.

Circle 11 Four members of Circle 11 had between them fifteen prints accepted for this year's Essex International Salon of Photography:

Arnold Hubbard's ICE CAPPED ROCK was placed first in the Monochrome landscape and seascape section; he also received a Highly Commended for his COPT HILL, and had LAST SUNLIGHT and HOME FARM accepted.

Paul Damen received a commended for WHITE SAILS, LAKE LUCERNE, and also had SUNSET, BIRLING GAP: LAVE FIELD, ICELAND: and WINTER MORNING accepted.

Hugh Milson received a Commended for BOAT HOUSES and had LIMESTONE PAVEMENT accepted.



From left to right;
Hugh Milson, Paul Damen,
Colin Westgate seen with
Arnold Hubbard's winning
print, Ice Capped Rock, at
the Essex International
Salon of Photography.

Circle 20 Having just lost three old and valued members of our circle Basil Woodhouse, Tony Redford and Don Whittingham, I am happy to report we are up to strength again with three new members, Anne Hill, G.Beaumont and D.Singleton. We look forward to meeting them in due course and to perusing their photographic efforts in future folios.

It does not look as though we will be able to have a Spring re-union this year, but as Stanley Berg is visiting Dolgoch with Circle 36 in April, we hope we might be able to make a September booking. As the A.G.M. is September 19th it will probably have to be the week-end following i.e. Sept 26th 1987.

As many of Stanley Berg's friends know, his wife Mamie has suffered a severe illness and consequent series of operations, during the Christmas '86 period. I am happy to be able to report that Mamie is now well on the way to full recovery and Stanley is taking her off to the sunshine of Crete for a well deserved holiday

Stanley has just acquired a Mamiya 645 camera as a replacement for his trusty (not rusty) C330, so we are expecting to see great results in future folios - possibly a portfolio on Crete ?.

A suggestion has been made in Circle 20 that we consider a 'set-subject' folio. The general opinion seems to favour the idea. Have any other Circles had experience of the success or otherwise of this ?

Circle 27 Our membership seems to have settled again with a current total of twelve. This number allows us a comfortable time to view and enjoy the boxes, but we are always happy to welcome any new-comers into the fold. Our latest recruits, Joan and Paul, are entering some fine slides into the collect folder and lots of interest to our Notebook and Crit sheets.

The general standard of our slides remain high and it is becoming increasingly difficult to complete the voting cards. This year our medium format entries have been very successful in the rush for Gold and outnumber the 35 mm winners. What went wrong ? We are hoping that this year's AGM will provide ALL our members with an opportunity to meet each other and everyone else who care to join us. See you there !

Circle 30. We reported the death of one of our most respected members in the last issue of the L.M., Dr. F. Sandy. His death was rather sudden and he had prepared a print for entry in the folio shortly before his passing, lavishing a good deal of care on the preparation. His wife expressed a wish that it be circulated posthumously. This we were happy to do, it proved to be an excellent opportunity for members to express their appreciation of his last print, and also of the man himself. His wife was greatly comforted and wrote and told us so in moving terms.

We are accepting the example of the R.P.S. and are allowing trade processed prints in the folios, as many members no longer have a dark-room. Consequently interest is maintained and we have a 100% entry each box. After it is the pictorial content of the print that counts. There is so much automation in the camera world to-day that prepared prints appear to be a small step. My local club has doubled its membership since accepting trade-processed prints. Are we ploughing a lonely furrow - or could this happen throughout U.P.P. ?

Circle 31. Box circulation and activities are now reasonably normal after our previous Secretary, Cliff Barnes', sudden sad demise last year.

There was a problem of irregular gaps between boxes over the last Christmas holiday period, caused by trying to keep them out of the main postal rush, which hopefully will be circumvented, with less disruption, next Christmas.

The circle admin. has been computerised, which considerably reduces the preparation time and facilities providing Voting Statistics, which members seem to find interesting, and also the provision of preprinted address labels as an additional service. Not to mention the improvement in the presentation of the N.B., and the vast improvement in the

legibility of the Sec's introductory notes !

Two of our members have travelled extensively in the Middle and Far East; Marie Tyler having been to Indonesia and Bryan Shipp in and around Egypt. Their brief notes on their experiences have been fascinating reading in our N.B., and we are looking forward to seeing the photographic outcome.

Two new members, Brian Davis and Tony Straw, are settling in well, with imaginative contributions, and we have been pleased to welcome back Ken Cope after a prolonged 'rest' due to family health problems, now happily overcome. Unfortunately, we have very recently been sorry to lose Fred Hayton, due to pressure of other commitments. Our membership is 13, and we could do with one or two more.

It is hoped we may be able to hold a rally next year, at a popular venue within reach of as many of our far flung membership as possible, probably in Yorkshire.

Circle 34. 1986 was a mixed year in the fortunes of Circle 34. By far the saddest event to record is the death in early November of Cyril Allday at the age of 89. Cyril had been a distinguished and active member of our group since 1968. In particular, his sensitive landscape studies of his beloved Lakeland had won him many a Gold Label. He had very wide photographic tastes and his fellow members had all learnt a great deal from his perspective but always kindly and constructive criticisms. It is good to know that his memory in our circle will be kept alive by the annual award of the Landscape Trophy on which his name is linked with that of another veteran, Jack Swann.

After a period of declining numbers, we seem to have embarked now on a period of more healthy growth. Quality has not been sacrificed to quantity, however, and several recent notebooks have contained comments on the gratifying high level of entries. New members in the last few months are Mike Hinchcliffe, Mike Pennington, and Neil Duggan, all of whom are already sending in both slides and crits that are winning the respect of the older hands. In 1968 the Circle celebrated it's Quarter Centenary and in late October we held one of the most successful circle reunions that we have to date. It was held in the Leamington/Warwick area where one of our members, Bob Cooper lives. Bob took a big part in organising it and entertained us splendidly on one evening in his own home, where the quality of his audio-visual programmes was further enhanced by the food and drink with which his wife regaled us.

Our Circle Secretary, Paul Wainwright, has just embarked on partial retirement from his medical practice. It was Paul himself who sent out the first Circle 34 folio twenty-five years ago; that must make him one of the longer serving and most devoted Circle Secretaries. He seems set to lead us into the next quarter-century.

Circle 32. In the period since the Secretary was last conjoled to put dot-matrix head to paper the circle has unfortunately lost two members through natural causes, reducing its number to fifteen.

A telephonic plea to the Membership Secretary has yet to bear fruit, and the Hon. Sec. is taking every opportunity to spread the Gospel According to U.P.P. to the Camera Clubs in his area.

The circle 'managment' has now been completely computerised and this has resulted in increased efficiency as well as increased spare time for the Secretary.

Our circle continues to produce an interesting mixture of work. Genuine works of photographic art mingle with obscure personal memories. Long may this be so.

Circle 36. The main event of the past six months was a Circle Rally at Dolgosh Falls Hotel, Abergynolwyn, Wales to celebrate the winning of the Best Colour Circle Medallion for the third time in four years; and to congratulate Cliff Steer FRPS, E.FIAP., on his winning the Leighton Herdson Trophy for the third time. Some 20 members and friends spent the week-end in enjoyable circumstances and we were honoured by the presence of Stanley Berg and his wife Mamie (happily recovered after her recent illness) in our company.

Most members returned to their daily labours on the Sunday, but several stayed on for a few more days to make more adventurous photographic trips into the surrounding countryside.

The Circle has received many messages of congratulation and we return our thanks here, a typical example - from Circle 20 - is quoted here:

Congratulations to Circle 36 for their excellent awards - nine certificates and the Leighton Herdson Trophy, and acceptances by the R.P.S. in their International Slide Exhibition during 1986.

The fact that Circle 36 is more than just another Circle in U.P.P. was illustrated during the Secretary's recent holiday in Scotland. One evening while sitting in the Hotel Lounge with a couple of fellow visitors - and sipping a coffee with a glass of brandy - a member from Newbury, touring in Scotland with her husband called in to share greetings and reminiscences with Gwen and myself. The next day another member and his wife motored over from their home in Perth to Oban where we met for a delightful afternoon 'Mini-Meet'.

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