

## CIRCLE SECRETARIES (cont)

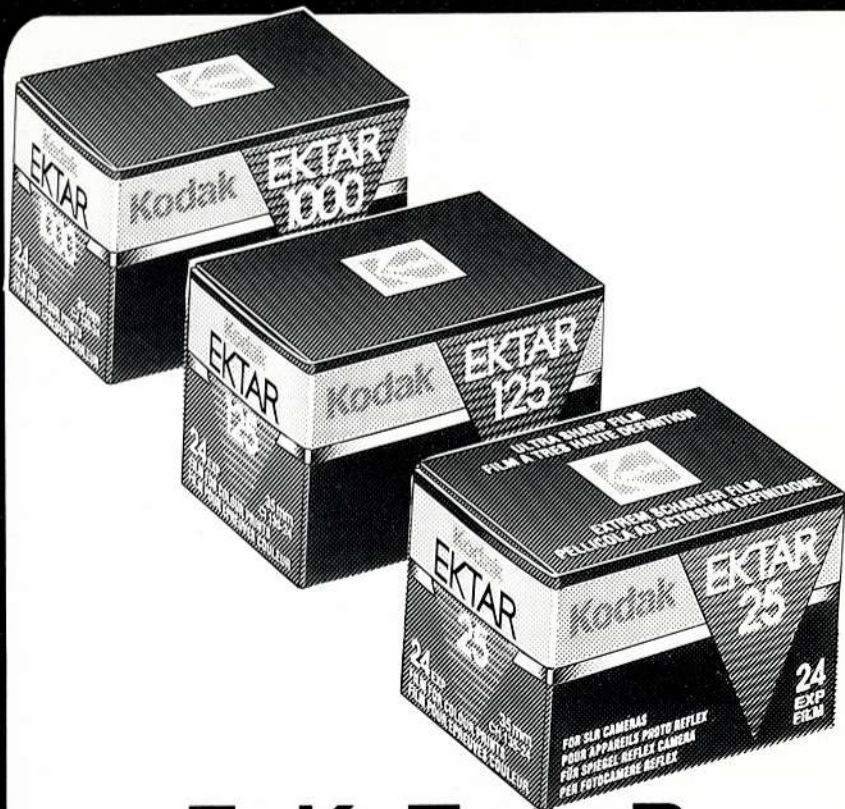
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| *** C.NHCC2 | A.B. Volante, 4 Lake Louise Park, Latton, Swindon, Wilts. SN6 6DX                                   | 0793-751-502 |

The Official Magazine of  
THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

# The Little Man

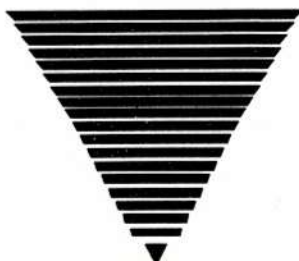
WINTER 1989-90





# EKTAR

## THE NEW PHOTOREALISM



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	L Holman 15 Littlecoates Road, Grimsby, S. Humberside DN34 4LY	0472-353453
Ordinary Members Representatives	E Haycock (Hon. Member) 5 Bosley Close Christchurch, Dorset BH23 2HQ	0202-476593
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Our AGM in September, as with all AGMs, indicated the end of one year and heralded the start of a new one as far as the Club is concerned.

I was happy to be able to report another satisfactory year's activity without undue problems and with membership reaching 425 although, of course, this is never static. During the course of the year we saw the consolidation of the renewed NHCC2 and subtle improvements to the 'Little Man' within the limits of our budget, which has benefitted from the earnest endeavours of the Editor, Bill Armstrong, in securing additional advertising. If anyone can let Bill know of any likely source that may be interested in taking space in our magazine he will follow it up with expediency. It is Council's objective to keep the magazine as self-supporting as possible, so please help in finding advertisers.

Attendance at the morning lecture, AGM and Dinner was up on last year, details of which are reported elsewhere in the magazine. One highlight of the day was the attendance, for the first time ever, of a member of the Anglo-Australian Circle from the AUSTRALIAN end. Good on yer Ozzie!

We were all sorry that after so many years of outstanding service to the Club as joint Exhibition Secretary, Mervyn Williams felt the need to relinquish some of his duties. Happily, he has agreed to continue his services as 'store-keeper', taking care of stationery, boxes, etc. He will continue to be a member of Council as the additional Ordinary Members' Representative. John Butler of C.10 has kindly volunteered to take over the Exhibition Sec's task and worked with Mervyn in preparing this year's Exhibition so that the take-over should cause no problems next year. Thank you, John.

What of the coming year? Council will, of course, continue its endeavours as always to maintain the continued smooth running of the Club and to be ever vigilant to the wishes of the members. However, may I appeal to everyone, members and Circle Secs alike, to co-operate with Council by fulfilling their respective responsibilities to ensure the efficiency of the organisation. I appreciate that 'rules' sometimes seem tedious, but they really do serve a purpose, especially for a Club such as ours with 400+ members spread throughout the UK who are unable to pass on information by word of mouth as with 'local' clubs. It is all too easy to think that the Club is just your Circle but it isn't - your Circle is just one small segment of the total membership which needs to run cohesively if we are to avoid catastrophies. One Circle carried a member for three years without any subs. being paid because the Secretary had failed to advise either the Membership Secy. or Treasurer that he has accepted a new member! Not even Brian's sophisticated computer programme can cope with such lack of information!

Finally, may I once again refer to the subject of membership. Our Publicity Secy. does his best to get 'space' in magazines, but we are at the mercy of the Editor. Without any doubt, the best means of recruitment is by personal introduction either from the local Club members or individual acquaintances. How about taking the next box you receive along to your Club and show it around? May I take this opportunity of wishing you all a Merry Xmas and a gratifying New Year.

Yours fraternally

STANLEY BERG

## EDITORIAL

Another LITTLE MAN on his way, delayed a bit by flu, Xmas shopping Hogmanay and other winter pastimes. Also a time for resolutions or at least it used to be. Any way it has come my ears that next years AGM is on September 22nd. There's something for your new diary, First of all many thanks to those who answered the call and sent items of interest, Circle News and lengthier epistles. My apologies to those who have yet to appear in print. As you will see, about half the magazine is taken up -and rightly so- with matters pertaining to the AGM, As I live about 400 miles from London I didn't make this years AGM and am most grateful to Francis Ouvry for the racy write up and to Ralph Couchman for similar on the morning lecture.

While I do have some articles on hand from both the regulars and others, do keep sending more, preferably keeping them to about two to three pages. There is a lot more space available in the Summer issue. While it would be fine to make the magazine even bigger, each extra 4 pages costs about £50. And at 32 pages we are touch and go for a higher postage rate, which means another £40-50. So the present length and style is largely dependant on the advertisers. All sorts of large concerns from building societies to brewers could be delighted to take space in L.M.--if you just know the right person to approach. Why not have a go?

The magazine cover picture for this issue is THE BEST LARGE PRINT by Geoff.Stephenson F.R.P.S.

For the first time we have a competent in-depth commentary on our own exhibition which I hope you will find interesting, especially if you were not at the AGM.

In recent issues we have had a series of articles on "distinctions". Who knows but it may have stimulated a few of us into action. Any other subjects worth a look?!? The autofocus explosion, ultra fast films? Just drop me a line.. I'll see if I can rustle up an expert. Those of you who are RPS members will have noticed in the latest Photo graphic Journal an FRPS panel by Jim Walker. If my membership list is correct Jim is a member of Circle 29. Congratulations,

## MAILBAG

"Thoughts on Judging" in the last Little Man is very pertinent on a number of points. However I don't agree with the ideas expressed in "mark reasonably". Assuming that we are discussing folio work where marks are out of 10 (why are top marks always out of 10 and not 8 or 12) Also there are many cases where half marks are awarded so that makes the top mark 20.

Anyway, what I found interesting in the article was the statement "don't upset people with very low marks". If that is a valid point then why not low marks? To me its like saying don't use the bottom gears in a multi-gear racing car because its liable to upset the gear box or engine.. Surely poor prints deserve poor marks otherwise it can only encourage poor work in the future.

However there is a circle in UPP where one marks only the top three prints which is a foolproof way of not spoiling a member's reputation by making public low marks.. Finally I have always maintained that REMarks are more important than numbered marks and that perfection can only be reached when the photographer is actually self-critical and does'nt compromise to reach Nirvana.

Harry Choretz

## A.G.M. MORNING LECTURE

The day of the AGM commenced with a first-class lecture given by Brian Steptoe, FRPS, Circle 26, entitled "Who says it's got to be sharp?" A demonstration of creative photography at its very best when Brian explained and showed us his delightful colour prints.

Brian uses his camera and enlarger as a painter uses his brush or palette knife as an instrument to convey an impression formed in the artist's mind. Not for him the sharp record-shot of an Auto-focus Compact, but fanciful impressions which brought the feeling of Summer loveliness to a drab September day in London.

A home-made viewing easel, holding half a dozen 16" x 20" mounted colour prints, enabled Brian to lead us through the many stages before reaching the final stage.

While I am sure there were some present who would prefer to produce straightforward photographs, no-one could fail to be thrilled by the masterpieces Brian exhibited for our pleasure.

## 1989 A.G.M. - THE AUSTRALIAN CONNECTION

Never mind the loss of the Ashes - 1989 is the year an Australian member of the Anglo-Australian Circle came across the water (or under the earth) to the A.G.M.

There were several apologies from absentees, and an apology to the golf fans (missing the Ryder Cup match) and a particular welcome to our cork-hatted Pommy-lover. The roll-call produced a photo-finish between Circles 11, 21 and 27, all on 9 members present.

"A very satisfactory year" reported Stan Berg in his Presidential address. Club membership had reached 425, although fall back to 420 (or 417 according to the Treasurer) and there had been moderate success from magazine publicity (R.P.S. Journal, etc). Other publicity had produced a nil result - despite 400 leaflets printed and taken. Personal recommendation remains the best method of recruitment, and Stan is looking to raise membership of all Circles to at least 15: in particular more members are needed for NHCC 2. There was a plea to all members to help their Circle Secretaries who are the back-bone of the Club.

The Little Man is now nearly self-supporting through the advertising gained. Bill Armstrong, of the blue pencil and locked sporrán, is always pleased to receive articles, news, etc. including pictures, especially for the Summer issue, and for that issue as early in the year as possible so that a balance can be obtained.

News of Members: Sympathy was expressed to Les Holman (Circle 11), absent owing to family tragedy.

More happily, Circle 34 celebrated its 300th Folio with Phil Wainwright at the helm throughout.

Circle 29 has produced its 9th own little magazine from the Hirschfield camp. Glen Robson (immediate Past-President) is in poor health, but showing the same indomitable spirit.

Hans Hoyer is back in Germany and in reasonably good health.

Thanks finally were expressed to all the Council, and especially to Mervyn Williams who is leaving the Council.

John Murdoch reported more succinctly that he was pleased with the apathy shown by the under-whelming response to the nomination forms (return up by 50% to 3) from which he concluded that everyone is happy with the present members of the Council, and it saved the expense of a postal ballot (smiles from the Treasurer). One resignation with particular regret was that of Alan Bigmore, a member of

Circle 18 for 30 years without missing a single entry.

The financial accounts did not reflect Brian Hirschfield's 18% reflectance grey suit - the brighter, fact-filled report was not cheap (from the Treasurer?!) but it was more informative. In particular, it showed a true surplus for the year of £125 having budgetted for a small deficit - thanks to the advertising in the Little Man. Costs are rising so that an increase in subscriptions for 1990/91 can't be ruled out: in the meantime current subs have been held at the same level for the 4th year. 66 out of 417 subs were outstanding - please pay promptly to save having to draw on reserves. Brian's report was unanimously and enthusiastically adopted.

With the resignation of Mervyn Williams, the Council elections brought John Butler into the Competition Secretary's print-easel with the rest of Council unchanged. Merv thanked the Council for their support over his many years of office. There was a suggestion that the separate post of Slide Exhibition Secretary should be formalised, and a resolution will be prepared for next AGM.

A.O.B. - Bill Armstrong had received a letter suggesting that the Little Man magazine cover was old-fashioned - the author has been asked to produce her ideas for a more graphic design for Council to consider, though those at the meeting seemed happy enough with the present format. Council will also take forward the suggestion to contact the 20+ County Nature Conservancy Trusts, among whose members potential recruits for NHCC 2 could be twitching in their hides.

The earlier than published start of the morning lecture had caused some confusion for one member, and the back-up system for late arrivals (he was in fact 10 minutes early) had failed. Everyone welcomed though the notice outside the building announcing the AGM - however it is now 5 years old and offers to produce a new one will be greatly welcomed.

\*\*\*\*\*

An excellent dinner once again followed, after a slight hiccup with the sherry beforehand, and the Antipodean toast was warmly received with no mention of burnt stumps. Barry Evans, wincing from his twisted arm, stood in for the absent Les Holman, to give the vote of thanks to the Judges, and especially noted that Mating Frogs had been highly recommended! After thanking the Judges, the President and the Council, he particularly called for a round of applause for Mervyn Williams who, it was discovered, had slipped away from the room; he was tracked down working on the dismantling of the exhibition, and was persuaded to return for an encore. Peter Brandon, on behalf of himself and Frank Weemys, spoke of their difficult task in choosing winners from so many top quality winners. He greatly admired the Society, the photographs we produce, and the way we operate.

## "A to F through 17mm" or "There's Beryl"

Peter Greenwood FRPS

Beryl is not an elephant - nor is she a pelican, nor a Wimbledon tennis champion! She is, however, Peter Greenwiid's wife and favourite model, and while he has produced other photographs she does appear in many of his pictures. Perhaps it is because she starred, along with a tree, in the first print he entered in a Camera Club (Tonbridge) competition, which was...the first print he entered in a competition. She also featured, along with another tree, in his latest photograph, which was...considerably better!

Peter started his photography with a Praktica (didn't we all?), now has a Canon AE1 and used a Yashicamat on one occasion. His film is Tri-X with standard development in D76 and his paper is usually fibre-based glossy...and that's all the technical detail you need. More important is his eye for a picture, and his dream of RPS distinctions began with "Beautiful Dreamer" which was accepted at Southampton International (no, it wasn't Beryl, it was a hippopotamus!). The Associateship soon followed, and the effort required is thoroughly recommended as a way of improving your photography.

Going from the 'A' to the 'F' first of all involved producing harder prints (Ilford grade 4) to give more impact. Then a successful picture of a grass roller on a 28mm lens started him on the wide-angle road - all the way to 17mm, and he showed some interesting comparisons between the standard lens and the 17mm. Great emphasis is placed on the foreground only inches away from the lens; small pebbles become large boulders, and everything is in focus from the photographer's feet to infinity. A series of pictures for his Club (Tonbridge) of a Sevenoaks oak tree kindled an interest in trees (second only to Beryl) and resulted in a carefully balanced panel of 18 Fellowship prints of an East Coast tree with a 17mm lens.

Along the way, Peter had learned the essential lesson - don't take too much notice of the judge.

Scene: Any Camera Club (Tonbridge)

Time: Club competition evening

Enter, stage left, on the thirds: Judge, mouth open, foot in it -

Judge: (looking at 300mm close-up of a bird: "Would have been better on a 300mm lens!"

Judge: (looking at photo of some sheep in a graveyard): "Good position of the cows!"

Judge: (looking at a tree-scape): "Would be better with a couple of sheep."

Judge 2: Next competition (looking at same picture with 2 sheep added via a second negative): "Pity there wasn't just one sheep!"

In introducing Peter, Ralph Couchman has promised that we would be entertained. In giving the vote of thanks, Stan Berg confirmed that great entertainment we had certainly had - with very dark, morbid pictures for one with such a sense of humour! His running banter with the eminent judges in the audience and with



the UPP members of his Club (Who?), his individual approach to his photography and his philosophy that photography is fun - don't take it too seriously, all justified Stan's description. "Photography's answer to Tommy Cooper." And thanks, too, to Beryl!

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LONDON 11 Princes Parade Finsbury Road NW2	01 764 8786		

## ANNUAL COMPETITION 1989

Judges: Frank Weemys, ARPS  
Dr. Peter Brandham

### AWARDS

Leighton Herdson Print Trophy & Plaque: Tony Gocke	'Survival'	Circle 21
Leighton Herdson Slide Trophy & Plaque: Eric Ball ARPS	'Literary Habits'	Circle 35
Roland Jonas (Landscape) Trophy & Plaque: G Stephenson FRPS	'Paddy's Mount'	Circle 8
Glen Vase (Natural History) & Plaque: Iris Bowen ARPS	'3-Spined Stickleback'	NHCC 2
Plaque for best large print: G Stephenson FRPS	'Paddy's Mount'	Circle 8
Best print Circle:		Circle 4
Best slide Circle:		Circle 35

### CERTIFICATES and COMMENDATIONS

Small print circles:-

7	Tom Richardson ARPS Tom Richardson ARPS Tom Richardson ARPS	'Sunlit Tree' 'Wasdale' 'Isolation'	CERT HC HC
17	E R Welford LRPS P Wall P Wall	'Claire' 'Winter's Calm' 'What was that?'	CERT HC HC
9	J R Stanforth	'Thames-side scene'	CERT
21	Tony Gocke Brian Hirschfield ARPS Brian Hirschfield ARPS	'Survival' 'Evening, Loch Linnhe' 'Boxley Woods'	CERT HC HC
29	Colin Westgate FRPS A.FIAP Jim Walker ARPS Jim Walker ARPS Arnold Babbage Brian Hirschfield ARPS	'Dunes, Death Valley' 'The Waterfall' 'After the Storm' 'Stroll by the Sea' 'HST's'	CERT HC HC HC HC
30	Mrs Eugene Moss	'Patterns'	CERT

## Large print circles:

2/25	M Booth ARPS B Sanderson ARPS Alf. Hampson	'Charles' 'Aspects of Youth' 'Rough Ride'	CERT HC HC
3	David Dixon Liz Stirling Lee ARPS	'Sand & Shadow' 'Frost Spangled'	CERT HC
4	B V Woods FRPS B V Woods FRPS B V Woods FRPS	'Winter Moorings' 'Winter Morning' 'Autumn'	CERT HC HC
6	Miss D J Warren	'Have you read any good books lately?'	CERT
8	G Stephenson FRPS G Stephenson FRPS G Stephenson FRPS A Hubbard ARPS A.FIAP	'Paddy's Mount' 'Bamburgh' 'Castlerigg' 'Bird of Prey'	CERT HC HC HC
10	D Dent ARPS D Dent ARPS F Coppins ARPS	'Evening grazing, Watendlath' 'Across Buttermere' 'Take off'	CERT HC HC
11	Bill Trigg Peter Clarke ARPS Peter Clarke ARPS Hugh Milsom FRPS A.FIAP	'Skyfire' 'Lonely Church' 'Decision' 'Buttermere'	CERT HC HC HC
12	Dr Alan Robson LRPS	'Harnessed Power'	CERT
14	Glan Howells Rob Lloyd Peter Trenchard	'Morning Light' 'Smokeless Fuel Plant' 'Outlook Bleak'	CERT HC HC
16	Mike Reed ARPS John Baxter David Hewitson David Hewitson	'Determination' 'True Grit' 'Hope my backside moves it' 'The chase is on'	CERT HC HC HC
18	Dave Tarn Sam Hampshire	'Tobermory Falls' 'Cloudy Bright'	CERT HC
19	Ron Boud Ron Boud	'A Facet of Tower Bridge' 'Green Bottle, Red Wine'	CERT HC
20	A Potter Les Harris Les Harris	'Peeping through' 'The Count' 'Buttermere'	CERT HC HC
22	Ann Davies LRPS Freda Grainger	'The Icicle' 'St John's Symbol, Beverley'	CERT HC
26	Harry Choretz John Berry	'Promenade' 'Steering Gear'	CERT HC
A/A	Alan Hartop AAPS	'Glory Gone'	CERT

## Slide circles:

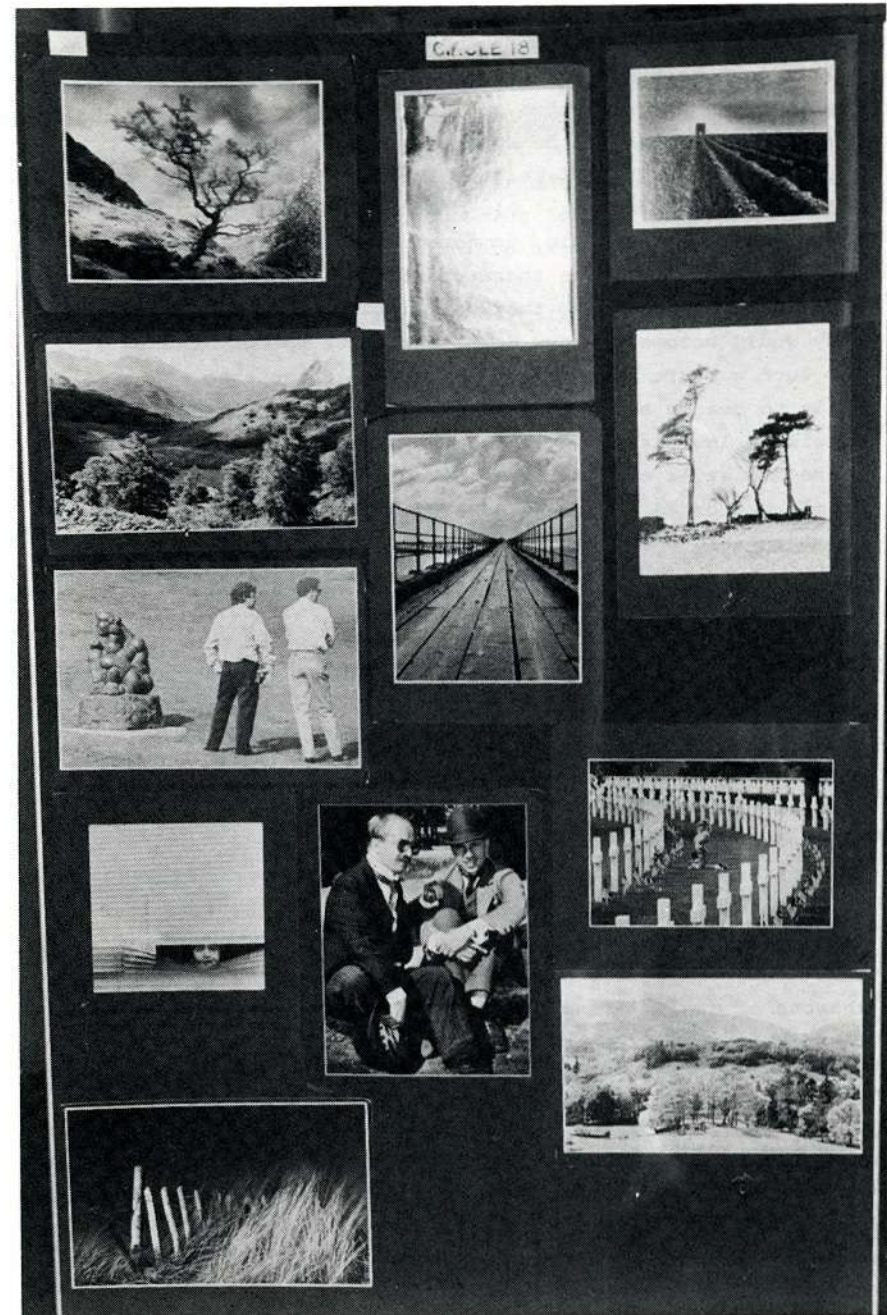
23	Lee Weatherley Bill Gillingham ARPS A.FIAP Derek Larkin E.FIAP	'Gower ponies' 'Orator, Hyde Park Corner' 'Mating Frogs'	CERT HC HC
27	Derek Reece Bertie Chapman Ken Brading	'Pensive' 'Mountain View' 'Riding Lights'	CERT HC HC
28	John A Wigley LRPS John A Wigley LRPS M C O'Donoghue Rodie Abrahams	'Mohair Mayhem' 'Staying Power' 'A String of Pearls' 'Military Pattern'	CERT HC HC HC
31	Brian Davies LRPS Ron Harvey Ken Cope	'Going Home' 'Industrial Line' 'Mysteries'	CERT HC HC
32	Brian Hall Neil Humphries Neil Humphries Glen Wilgrove	'Fledgling' 'Spring' 'Thai Girl' 'Blaze Away'	CERT HC HC HC
33	G T Howells D A Spier	'And the dog came too' 'Effort'	CERT HC
34	Les Upton Bill Dickens Hazel Bird Les Upton Bob Cooper ARPS	'Poppies & Cornflowers' 'Goblet' 'In the Shade' 'Tree Silhouette' 'Relaxation'	CERT HC HC HC HC
35	Eric Ball ARPS Eric Ball ARPS Ritchie Palgrave Ted Kempell ARPS Aubrey Greenslade Arfon Thomas	'Literary Habits' 'A Pattern for Sowing' 'Winter evening, N Wales' 'Frosty Morning' 'American Backdrop' 'Courting Couple'	CERT HC HC HC HC HC
36	George Bowley ARPS Ralph Couchman ARPS A.FIAP Ian Platt FRPS E.FIAP APSA APAGB Ian Platt FRPS E.FIAP APSA APAGB	'Moonlight Departure' 'The Car Park' 'Puffin & Catch' 'Centrepont, Counterpoint'	CERT HC HC HC
NH1	Peter Chadd ARPS Ken Linnard FRPS Ken Linnard FRPS Ken Linnard FRPS	'Cricket Eupholidoptera Chabrieri' 'Immature Night Heron' 'Long-tailed Tit' 'Great Spotted Woodpecker'	CERT HC HC HC
NH2	Idris Bowen ARPS Idris Bowen ARPS Tony Volante LRPS Tony Volante LRPS Ray Winslade ARPS	'3-spined Stickleback' 'Hoverfly feeding' 'Wood Mouse' 'Swallow at Nest' 'Harvest Mouse'	CERT HC HC HC HC

## A VISIT TO THE UPP GALLERY

OR - A few thoughts that occurred after seeing the 1989 display of AGM prints and slides.

Those of us who make a point of visiting as many photographic exhibitions as time and opportunities allow are familiar with the feeling of eager anticipation and the quickening of the pulse as we enter the portals of the exhibition gallery. And so it was with me as I fought my way through the unwilling swing doors of the Central London Poly on a recent September Saturday. And there they were - long time no see friends from my own and other Circles. But that's another story. And there they were - gold label prints, the best that each Circle produced in the course of the previous 12 months. Right. Don't rush it. Be methodical, look at each panel carefully, don't skip, absorb the ambience. At this stage I must make the point that it would be invidious to single out this or that Circle, or, worse still a particular photographer. The appointed judges have done their work, who am I to pass further judgements. No, I am just doing my modest best to convey my overall reactions to what I've seen. That's what I meant by absorbing the ambience.

The first thing that strikes is high level of technical competence. It seems to be of an ever improving standard, compared with previous years. Not that there was anything very wrong in the past, just that it's a bit better now. That's GOOD. Nice tonal ranges, contrast OK ( helped by increasing use of multigrade papers ? ) and in most cases sharp where sharp should be. And for once, all colour prints on display seem to be correctly filtered. So that's OK. But what about the PICTURES ? To me there are basically two types of pictures. Those which just were there to be snapped at and those which required some input on the part of the photographer, some contribution on his or her part to make something exciting out the mundane. Not always easy, but how satisfying when it comes off ! Well, there's a lot of prints which show an effort being made to make them just that, but how few seem to succeed. And altogether too many fall into the first category.... It's about 50 -50. But of those that do succeed, there are some real crackers. No, I won't mention individual ones - wouldn't be fair - but a few I'd like on my study wall. The general, overall impression is of too many photographers being hidebound by the so-called





rules of composition. The preoccupation with the golden mean, S- or L-composition, etc. blinds many of us to the much more important aspects of vitality and spontaneity in our pictures. Bill Brandt maintained that composition is largely a matter of instinct and Edward Weston put it even better when he said that ...." to consult the rules of composition before making a picture is a little like consulting the law of gravitation before going for a walk ". In other words, our exhibition panels show, in the main, competence but not a great deal of inspiration. Exceptions there are but not nearly enough. And if there were many, they wouldn't be exceptions any more, they would become the new norm. Should we not try to aim for such a state of affairs ? The worst thing that can befall us is to become a self congratulatory group, resting on self appointed laurels. But, things are not really all that bad. There are still slides to be looked at. Darkness falls and I am transported to a new level of visual experience. What has been said about the prints is now turned upside down. We have examples of original thought, imagination applied where it will do most good and ordinary, pedestrian type pictures - yes, there are some - become easy to spot by contrast. I'd like the picture show to go on longer, but the end comes, lights go on and I am sorry there are no more slides to look at. And immediately questions begin to form at the back of my mind. Why such disparity in the pictorial approach between the print and slide workers ? Whilst the difference may not be as great as that implied by my words, the difference does exist and it is something which has struck me on more than one occasion, when viewing a combined print-slide exhibition. Can it be that the slide photographer takes that much more care in making a picture, knowing that his chances of manipulating the image are very strictly limited ? I refer to post-exposure manipulation, of course. I can't help feeling that the reasons go much deeper. I am offering it freely as a subject for a doctorate thesis in psychology to anyone interested enough.

An overall impression of our members' efforts during 1988-89 season ? In one word - good. In several words - mostly good, excellent in a few places, and some cases cause raised eyebrows. But then isn't that one's typical reaction when asked for an opinion of almost any exhibition ? Be it UPP or RPS

or almost any other. With the exception of Photokina, where every two years one runs out of superlatives. Have I been too critical ? Maybe so, but only because I would so much like to see UPP rise above the typical camera club level, where nothing has changed in years and the same Buttermere pines and King's College, Cambridge are photographed with monotonous regularity year in and year out. Once we decide to take our tripods out of the three holes left in the ground by generations of photographers before us, things are bound to start looking up. But, after all that, did I enjoy our exhibition ? Of course I did ! I only missed two in the last 22 years !

"Canonikoblad"

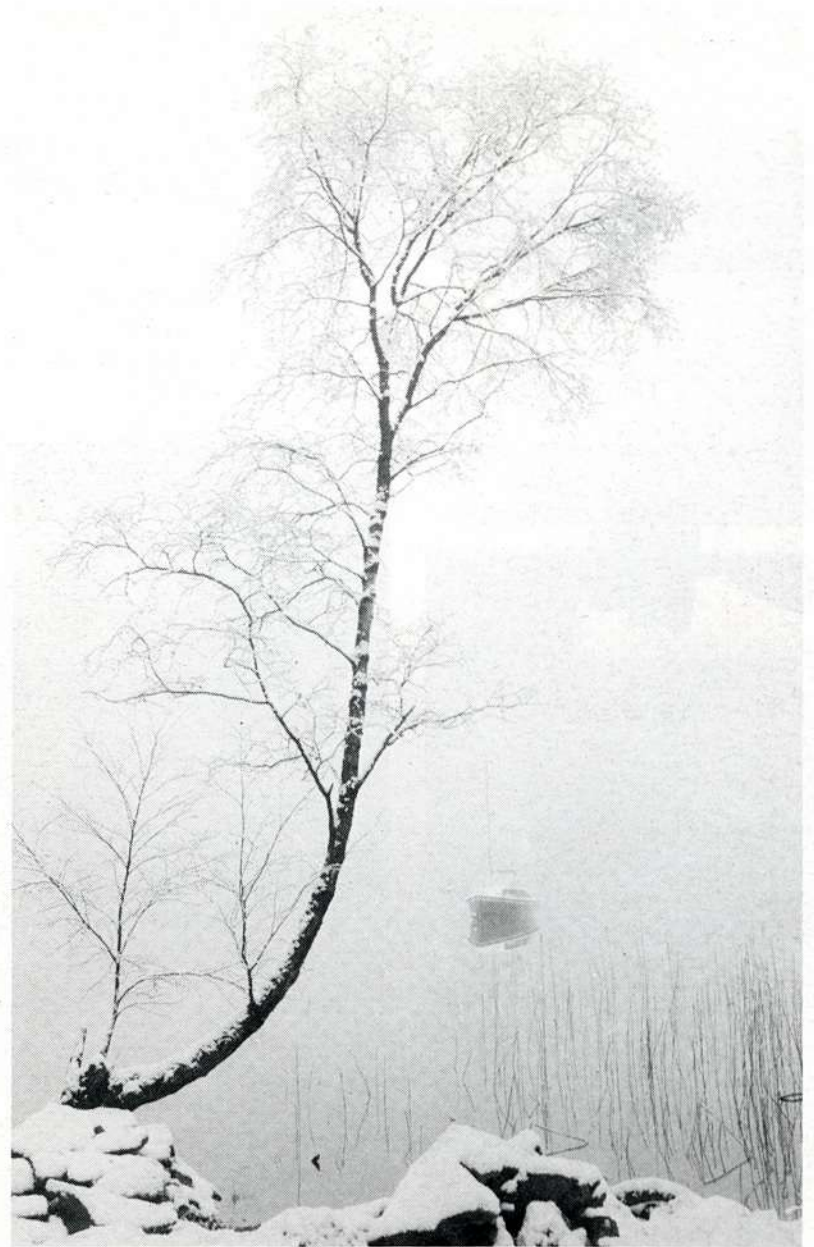
LEIGHTON HERDSON PRINT TROPHY and PLAQUE Tony Gocke



I was introduced to photography by squirrels. They had taken to sunbathing on my back fence between bouts of burying acorns in the lawn. My wife, fascinated by the creatures attempted to record their antics with her Instamatic. But to her disappointment the prints showed no evidence of their presence. A camera with a telephoto lens was the answer. It would provide my wife with an interest and leave me free to play golf with a clear conscience. After weeks of research I purchased a Pentax with a 200mm lens. By this time my wife had enticed the squirrels on to the patio with an inexhaustible supply of peanuts. They were now so close that the 200mm lens was useless, but she was getting super shots with the Instamatic. So to save wasting my investment, I took up photography. Fourteen years later the Pentax is still in use, but I've given up hacking my way round the golf course. Have I any regrets? None at all. I never won anything at golf!!!!!!



Survival Tony Gocke



Winter Mooring Baron V. Woods FRPS

CIRCLE 11



Lintzgarth Arnold Hubbard ARPS, AFIAP



Lonely Church Peter Clarke ARPS



Skyfire Bill Trigg



'Winters Calm' Philip Wall - Circle 17



High Jump Chas. Thompson - Circle 16

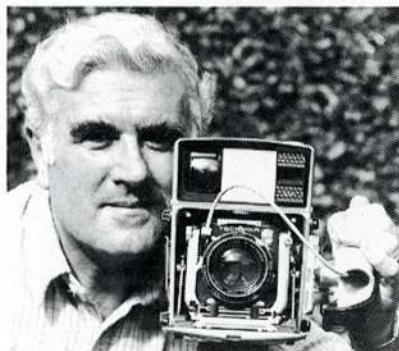
LEIGHTON HERDSON SLIDE TROPHY and PLAQUE



Eric Ball, ARPS, winner of the Leighton Herdson Slide Trophy also won it in 1975. He tells me that fourteen years on he still has the same philosophy, that our quality of life is much enhanced by the observation of lovely things around us, taught to us by photography and the art of seeing. He is now retired and while he misses some of his exotic world-wide business trips he still enjoys places nearer home such as Greece and Turkey. An enthusiastic exhibitor he has had slides acceptances in the R.P.S. Internation-

als consecutively from 1972-1986. Quite a record. Also still active in Yorkshire as a lecturer and judge, and life member of Horsforth P.S. he is now reliving some of his interesting travel experienced in giving travelogues. Gained his ARPS in 1981, and still toying with trying for FRPS. There's still time, have a go, and the best of luck. Eric thinks that his slide would not reproduce well in mono so unfortunately we cannot show it to you

ROLAND JONAS (LANDSCAPE) TROPHY AND PLAQUE.  
ALSO PLAQUE FOR THE BEST LARGE PRINT.



Geoff Stephenson tells me that he is 59 years old, a proud grandfather, and a newly retired dental surgeon. He gave up photography when he was a student and returned to it 30 years later, in 1980. He sensibly joined both the RPS and UPP and gained his ARPS in 1984, and his FRPS in 1987, both with monochrome landscapes. (Sounds like a lesson for some of us.)

His winning print, Paddy's Mount, has a story behind it that's worth telling. Paddy, obviously an Irishman, worked in Northumberland on a farm in the 1850's. He fell down the granary steps, while drunk, and broke his neck. Being Catholic, he was refused burial in the Protestant Church, so he was buried nearby where his headstone still remains, and four beech trees were planted around him. Only two trees remain, and these look really splendid. Geoff's taken many shots of these trees, but the more interesting thing is that his winning print was made from three negatives, foreground, trees, and sky.

THE GLEN VASE (NATURAL HISTORY ) and PLAQUE

Idris Bowen ARPS

Natural history and photography go together wonderfully, each contributing to the enjoyment of the other. This combination has been my enduring interest for many years, the close up photography of insect life and of fresh water creatures. The first is generally carried out in the field but the small life in our ponds and streams can rarely be well photographed in the wild and almost always involves aquarium photography. This needs careful preparation of the aquarium so that it looks natural and is an acceptable environment for the subject being photographed. A good specimen then has to be selected from the local pond and given a day or two to settle into the tank. Only then can photography be attempted; the whole process usually takes about a week from capturing the subject to its return to the pond.

I always think that a satisfactory nature photograph should show good technique, have something of interest to the informed naturalist but above all it must have some appeal to those who have little or no knowledge of the subject. I hope that the slide of the little 3-spined stickleback which was awarded the GLEN VASE showed these qualities.

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Lesley and David Dent (Circle 10) wish all U.P.P. members  
a very happy New Year and many Gold Labels in 1990

## GOING ROUND IN CIRCLES

### CIRCLE 10

Altogether the Circle was poorly represented at the AGM this year, due to holidays and other factors, one of its members, John Butler A.R.P.S., assisted with exhibition and it was an ex-member, Peter Greenwood F.R.P.S., who gave the evening talk. The Circle have not given up hope of his return as he keeps in touch, but says he hasn't time since he retired!

One member has had to drop out temporarily, but most annoying was a newcomer who found he could not give the time after only one round, although the involvement required had been fully explained to him. This made a lot of unnecessary work for our Secretary, who suffered a great personal tragedy recently. He has stuck to his post (claiming that it was a therapy) and boxes have continued to circulate without a hiccup. If a Gold Label could be awarded for the best Circle Secretary we feel sure that he would qualify. We are currently engaged on our annual Portrait Round for our Secretary's Trophy. In a predominately landscape circle the entries may be imagined. It is fortunate that "portrait" is interpreted in its widest sense. It is encouraging that most members have a go, although ever go near a club studio.

### Circle 17

#### INVITATION.

We are hoping to arrange a get-together for the weekend of May 24/28th 1990 in order to visit Fountain Abbey - which must be a high spot in any photographer's experience.

Because members of Circles are so widely scattered throughout the country, it is obvious that many in Circle 17 will be unable to avail themselves of this opportunity but it seems an excellent chance for members of other Circles to join in.

We therefore extend an invitation to all members of UPP to take part in this weekend. To keep it to a manageable size we suggest numbers should be limited to twenty-five, spouses included. Children are not included in this limit.

Two nights? One night? One day? Saturday? Sunday? Monday? Will anyone interested please advise me and we will go by the wishes of the majority. Fountain Abbey is a National Trust property and is the finest Cistercian ruins in the country. The surrounding 18th Century water garden, embellished with temples and statues offer so many opportunities for photographers

that the choice is almost overwhelming.

If you are interested and would like to take part, would you please let me know as soon as possible. The deadline is March 31st, 1990, but don't wait as long as that because it is first come, first served.



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CIRCLE 18

We recently welcomed three new members, Howard, Ken Knight and Brian Riddy A.R.P.S. This means that for the first time in many years we are at full strength. We also had four members at the AGM, our best attendance for several years. Hopefully most of us will meet up in the spring for our annual rally. The photograph shows members and wives at Blenheim last May.



CIRCLE 28 (From a Notebook entry)

Congratulations to Rodie and Brenda for organising an excellent rally at Shorne on May 13. We had been told to arrive at Noon and the Hampshire contingent did just that: two vehicles left at different times by different routes and approached the hall from different directions (John W. had taken a 'scenic' route!) but arrived together dead on 12.00! The stronger than expected cup of 'coffee' (sherry) was very welcome and it was rather like entering a wedding reception with the bridal party lined up to greet us as we went in! If that suggests it was a formal occasion though, nothing could be further from the truth - even the official group photographic session was a comedy, if not quite a pantomime, with Margaret (Duchess of Lichfield) trying to fathom out how this antique box Brownie (Rolliecord) actually worked (the results are in this Box). For most of us it was the first time we'd met Shelagh, so that was a bonus, though I hope the sudden invasion of all those strange faces wasn't too daunting. We were also delighted to have the UPP Vice-President, Ralph Couchman and his wife, Gwenneth, with us - the well-travelled Couchmans live only a few miles away but this was their first visit to Shorne! We had an excellent lunch, and after we managed

to wrest Ralph away from the cheese-board, and Flash Harry (Henry is my third name) had got all his snaps we settled down to enjoy looking at some prints (what are they?) from Ray of his Canadian holiday, and John W. showing us what Ektar 25 can do. These were followed by a slide show which first involved some fairly complex engineering with an upturned table and a print box to black out an uncurtained window, which worked so well that a certain intrepid Himalayan trekker tripped over it in the dark!



Ray's LRPS panel of slides had given him the distinction with ease and it was a pleasure to see a superb collection of 10 slides. Shelagh then showed us her pictures of her journey to Bognor - in the Himalayas (some Indian-sounding name anyway). Some people get a plane and fly in - Shelagh chose to walk, and of course that's the way to get good pictures, particularly if you're prepared to get up before dawn. We followed her exploits over rough terrain, through mountain rivers in air so thin that to exert is to exhaust, and all because the lady loves Milk Tray!

Maintaining the perfect timing, that led us on to tea, and then where's Brenda? She had nipped off home to prepare the next round of gastronomic fare. So a convoy of cars (and minibus) headed for 'Windsong', where remarkably some even found the energy to pick up their cameras and go for a walk in the garden, though most of the pictures seemed to be of someone else taking a picture! Otherwise, we were trying to enlarge our natural history portfolios by stalking this wild black beast that was lurking among the bluebells (it was only a cat!). The another superb meal, punctuated only by the sun breaking through which sent the aforementioned Flash Harry scuttling into the garden again - something about the intricate play of light on the trees. Eventually, it was time to head for home again with the tradition of great Circle 28 rallies having been well and

### CIRCLE 30

We are sorry to report that Vic Davies, Circle Secretary of C.30 since December, 1951, and a member of C.28 for 34 years, has died at the age of 89.

He moved to Petersfield in Hampshire when he retired in the early 60's where he re-created Petersfield Photographic Society, of which he became a father figure, and latterly was created an honorary member. His love for photography never dimmed, but at age 80 his enthusiasm was rekindled when he discovered Cibachrome printing. He had previously gained both his 'L' and 'A' of RPS with monochrome prints, and was always happy to share his knowledge with others. Following the death of his wife, whom he looked after devotedly during her long illness, he lived on his own until a stroke, allied to heart problems, forced him to move to a retirement home in September this year.

Bill Howes of C.28 and a close friend writes that Vic did not take happily to the restrictions of his new way of life.

He kept apologising for putting in 'oldies' but we enjoyed them, and his kind considerate comments.

We have lost a good member.

Jack Restall who joined UPP in 1946 has recently resigned as he has been Hon. President of the Bath and Admiralty Camera Club. They have asked him, as a founder member from 1939, to go through about 1000 negatives with a view to producing prints for an exhibition to celebrate the club's jubilee.

We are sorry to hear that he must now leave us but delighted that he has been so highly honoured. He is actually a Portsmouth man transferred to Bath with the Admiralty in 1939. We are sorry to lose so valuable a member.

Our small print circle could still have a few vacancies.

### CIRCLE 34

Earlier this year we circulated our 300th folio with the set subject of "Water". It was judged by Ted Edwards of Worcester, an ex-member of our group. The honours went to Paul Wainwright, who as founder and only secretary of the Circle, has over the years done all the hard work associated with those three hundred boxes. Paul's slide was a lovely atmospheric study of ice and water that he shot on a trip to Greenland.

Another ex-member, Gordon Cooke, judged this year's Allday-Swan Landscape Competition. Ted Meeke, another longstanding member, won with a delicate woodland shot.

Circle 34 also picked up a reasonable share of honours at the A.G.M., with slides by Bill Dickens (HC) Hazel Bird (HC) and Les Upton (HC and Cert.)

We had a better than usual turn-out on this occasion with six members and two faithful followers answering the roll call. One was John Mathews from Stradishall in Essex, who is the only new member we have recruited this year. It was a good opportunity to put a face to a name. Since the AGM we have been joined by Arthur Butler. We still have one vacancy.

Paul Wainwright has had some eyesight problems earlier this year. We all hope that he is on the way to complete recovery. Cyril Hildreth gallantly stepped and steered the ship (not in a circle) while the captain was confined to his cabin.

We also award a circle shield for the member gaining the most points during the year. First won by Tony McDade in 1969, it was won this year by Les Upton.

The quality of the present folios is as high as it has ever been. The number of commendations from the judges in the AGM competition suggests that we are not far short of winning the "Best Circle" award. Our membership at 14 remains pretty constant

### CIRCLE 36



An eventful six months for Circle 36! We reached our 300th. Folio in February which means that we are 25 years old. Our Silver Bromide Anniversary!

Successes come thick and fast in our Circle. Ian Platt was awarded his Mastership in F.I.A.P., an honour indeed as Ian is the only English member to receive this honour. Leigh Preston earned the distinction of F.R.P.S., a worthy award for a keen worker. Thirdly Rob. Lloyd has gained his A.R.P.S. First attempt and with a panel of colour slides. Congratulations to all three.

The Circle celebrated its 300th folio with a week-end Meet at Dolgoch Falls Hotel in West Wales, October 20th, the wettest week-end of the whole year. Twenty one members and friends were present. Not only was 25 years of Circle activity celebrated, in addition the Secretary and his wife reached their 48th Wedding Anniversary and were suitably toasted. In spite of the weather an enjoyable time was spent, meeting old friends and new wives. The R.P.S. kindly loaned the Circle the Colour Slide Permanent Collection, which together with Rob's Associateship Panel made an enjoyable evening's viewing.

#### CIRCLE NHCC2

First and foremost my congratulations to Idris Bowen, ARPS, for his success in the annual competitions. Winning the Glen Vase for the best natural history slide was a great achievement, not only for himself but as a member of NHCC2. That and successes of other members in achieving certificates has certainly put our Circle on the map in its very first year since being reformed. The Circle has room for a few new members should any other UPP members be interested in discovering N/H photography.

The Circle summer outing mentioned in the last issue was finally arranged to take place at Batsford Arboretum near Morton-in-the-Marsh. The day was rather a dull one for photography, but the members who managed to make the trip enjoyed meeting for the first time, and a great deal of time was spent swapping photographic stories over cups of tea and cream scones in the restaurant, though several good slides of the flora there are currently going round the Circle's folios.

All in all a most enjoyable day out and one well worth repeating next year. Perhaps we will also repeat our successes in the annual competitions next year!!

## IT'S AN HONOUR, R.P.S. DISTINCTIONS BY IAN PLATT FRPS

It is tempting to start an article on a subject that is as comparatively well known as the Royal Photographic Society's distinctions, by assuming the readership is familiar with much of its background. But as someone who is involved with giving RPS distinctions advice, both on a one-to-one basis and in group sessions, I am constantly reminded that many people appear to have only a vague understanding of them. However if you find what follows to be 'common knowledge' to you, I apologise. This is written for those who are less well informed.

Unlike PSA or FIAP, the RPS distinctions do not require membership over several years as a prerequisite before applying (PSA), or a long timetable of exhibition work (FIAP.) Indeed it is now possible to apply for a Licentiate'ship distinction without even being a member of the 'Royal.' The successful applicant then joins the Society in order to enjoy its benefits and the kudos attached to being able to identify their prowess at this level.

There are three levels of distinction that can be directly applied for. These are, in ascending order of merit: LRPS (Licentiate), ARPS (Associate) and FRPS (Fellow) of the R.P.S. The Licentiate'ship requires that the applicant demonstrates, through a panel of 10 prints or 10 slides, (or AV work), a competence in all aspects of camera technique and in understanding lighting, composition etc. It is the only distinction that permits a mixture of, say, Nature, Pictorial, Record, Portrait (etc., etc.) photography in the application - in other words in terms of subject matter, anything goes! If however you specialise in just one aspect of photography this is also acceptable although the assessment panel may require a slightly higher standard than from an 'all-rounder.' The LRPS applications are viewed by the panel four times a year, and these sessions are open to the public upon application to the RPS. Unless you are a very experienced photographer, it is always advisable to either attend one of these sessions (not all of which are held in Bath, but some are spread around the country) to see for yourself what standard succeeds and what does not. Also the RPS runs distinctions advisory workshops around the Regions, and there is no substitute for direct and authoritative advice on your own photography before applying for a distinction.

It is not necessary to be an 'L' before applying for the ARPS, although the majority follow this route. Unlike the 'L' assessment panel, which comprises distinguished experts from many different photographic skills, the 'A' (and 'F') assessment panels are made up of people who largely specialise in one aspect of photography. Thus you



can apply in Pictorial, Nature, Audio-visual, Architecture, Industrial, Medical, Illustrative, Portraiture, Printing Technique, Video, Cine, Photo-Journalism, etc., etc. In other words some sort of specialisation is required. There is nothing to stop the 'all-rounder' from applying, say, in both Nature and Pictorial, but they will not succeed as a mixed set of pictures. The Nature work should be sent to that particular panel and the Pictorial to another.

It is in the field of Pictorial photography that the greatest amount of interest exists, and also the greatest misunderstanding of what actually is Pictorial. Indeed it is a brave/rash individual that will offer a definitive explanation of what, exactly, pictorialism means in the context of this subject. The information leaflet available from the RPS helps to simplify this (and other) definitions, but the fact remains that the assessment panel sees many pictures that it considers are not pictorial at all, but are an illustration of the scene; having strong leanings towards information as far as the impartial viewer is concerned rather than the desired aesthetic appeal. And to complicate matters even further, individual members of the panel often disagree among themselves as to what is pictorial as well as the general standard of the pictures. At first glance this lack of accord



By John Curridge

**ILFORD**

may seem to be an unsatisfactory state of affairs, but a little thought will soon reveal how often differences of opinion have arisen concerning the merits of a given print or slide at UPP Circle or Camera Club level, so it is not altogether surprising that these individual variations in taste extend up to the A & F adjudicating panel. However, despite these occasional differences, you may rest assured that all the members of all the assessment panels will be giving their honest and fair opinion free of bias, and in the spirit of genuinely hoping that the entrants will succeed. Incidentally, a fact not always understood is that the same people assess both A and F applications in any given category, and are all Fellows themselves.

As you would expect, a successful 'A' applicant is required to demonstrate a considerably higher standard than at the 'L' level. Skills rather than competence should be evident, and 12 prints or 12 slides ( or AV) have to be entered. With the Fellowship a distinguished ability has to be shown, and the set of pictures should clearly be seen to be the work of just that one person and not look similar to others. At this level 18 prints or 18 slides (or AV of longer duration than the 'A') are required. The A & F panels meet twice per year, most usually in Bath, although some specialist sections ( AV etc.,) sometimes meet elsewhere. These adjudicating sessions are also open to the public, and my remarks on the value of prior attendance at one such plus advice from someone qualified to give it, particularly apply at this level.

The RPS distinctions remain today, as in the past, recognised worldwide as the ultimate accolades for photographic skills, and despite occasional raised eyebrows in some quarters concerning the cost of joining the Society, the ever increasing membership and numbers applying for its distinctions is evidence that the majority are prepared to pay for the privilege.

In UPP we have at least five members who are involved with RPS distinctions assessment. Dr. Brian Most FRPS, sits on the Licentiate-ship (stills) panel, Sir George Pollock Hon.FRPS, Edwin Appleton FRPS, and Richard Tucker FRPS, on the 'A' & 'F' Audio Visual panel, and I sit on the 'A' & 'F' Pictorial panel. Readers interested in joining the RPS and/or obtaining written details of the distinctions categories etc., should write to:

The Secretary,  
The Royal Photographic Society,  
The Octagon, Milsom Street,  
BATH, BA1 1DN

## CULTURE AND SUB-CULTURE

Borrowed from "AN ESSAY ON CRITICISM by Alexander Pope (1688-1744)

A perfect judge will read each work of wit  
With same spirit that its author writ:  
Survey the whole, nor seek slight faults to find.

Whoever thinks a faultless piece to see  
Thinks what ne'er was, nor is, nor e'er shall be.  
In every work regard the writer's end  
Since none can surpass more than they intend;  
And if the means be just, the conduct true,  
Applause, in spite of trivial faults, is due.

As men of breeding, sometimes men of wit,  
I' avoid great errors, must the less commit:  
Neglect the rules each verbal critic lays,  
For not to know some trifles is a praise.  
Most critics, fond of their subservient art,  
Still make the whole depend upon the part:  
They talk of principles, but notions prize,  
And all to one loved folly sacrifice.

Words are like leaves, and where they most abound,  
Much fruit of sense is rarely found.

### ODE TO THE START OF SOLARISATION

While U.S troops waged bloody civil war  
More peaceful things in Paris far away  
Were taking place. Armand Sabbatier,  
Photographer whose light-proof darkroom door  
Burst rudely open, bellowed with a roar  
"My half developed plate to t'light of day  
Tha's fogged, daft lass. Shut t'door. Be on thy way"  
Yet on he pressed determined to ignore

His spouse's gaffe, and lo! the upshot was  
A strange intriguing mix, part neg. part pos.  
And whence Man Ray was later to perceive  
Pictorial potential and achieve  
Substantial fame Bravo Sabbatier!  
Hats likewise off to avant-garde Man Ray.

Len Scapp

## CIRCLE SECRETARIES

- \* Small Print : \*\* Large Print : \*\*\* Colour Slide
- |          |  |             |
|----------|--|-------------|
| ** C.2   | Mrs L Bond, Barnjet, Cuttinglye Rd, Crawley Down, W.Sussex,<br>RH10 4LR                      | 0342-717318 |
| ** C.3   | F. Seale, 94 Hawthorn Grove, Combe Down, Bath, BA2 5QG                                       | 0225-835017 |
| ** C.4   | H. Choretz, 1 Woodhouse Rd., Hove, E.Sussex BN3 5NA  |             |
| ** C.6   | F. Challinor, 171 Lansdowne Rd., Crewe, Cheshire, CW1 1LR                                    | 0270-589087 |
| * C.7    | A. Greenslade, Eiger, Chestnut Walk, Little Baddow,<br>Chelmsford CM3 4SP                    | 0245-412775 |
| ** C.8   | F. James, Frogmarsh Cottage, Eldersfield, Glos. GL19 4PW                                     | 0452-84419  |
| * C.9    | A. Garden, 5 Sunnyside Ave., Aberdeen, AB2 3LY   | 0224-484935 |
| ** C.10  | L. Holman, 14 Littlecoates Rd., Grimsby, Sth Humberside<br>DN34 4LY                          | 0472-353453 |
| ** C.11  | J. Dolan, 17 Havers Lane, Bishop's Stortford, Herts. CM23 3PA                                | 0279-506943 |
| ** C.12  | Mrs J Rooker 10 Yardley Grove, West Wood Grange,<br>Cramlington, Northumberland. NE 23 9TW   | 0670-713833 |
| ** C.14  | D.M. Rawle, 11 Parc-y-Coed, Creigiau, Cardiff, Mid-Glam.<br>CF4 8LW                          | 0222-890072 |
| ** C.16  | C. Thompson, 38 Foxdale Ave., Thorpe Willoughby, Nr. Selby,<br>Nth. Yorkshire                | 0757-705394 |
| * C.17   | H. Thompson, 2 Ellesmere Rise, Grimsby, Sth Humberside,<br>DN34 5PE                          | 0472-79497  |
| ** C.18  | B. Sanderson, 11 Greenlands Close, Newport Pagnall,<br>Milton Keynes, MK16 8JJ               | 0908-610443 |
| ** C.19  | P.M. Antrobus, 2 Grain Mill House, The Maltings,<br>Lillington Ave., Leamington Spa CV32 5FF | 0926-34228  |
| ** C.20  | H. Buck, 2 Linkside, Seascale, Cumbria. CA20 1QQ   | 094-02-630  |
| * C.21   | A. Gocke, 61 Sherwood Ave. Marshalswick, St Albans, Herts.<br>AL4 9PH                        | 0727-33734  |
| ** C.22  | J.H. Grainger, 9 Fairway, Hopton, Mirfield, W. Yorks<br>WF14 8PY                             | 0924-497291 |
| *** C.23 | Miss J Crosbie, 1 Glebe Place, Hawick, Roxburgh TD9 9JG                                      | 0450-75699  |
| C.24     | J. Marsden, 34 Aldercombe Rd., Bristol, Avon BS9 2QL   | 0272-684498 |
| ** C.25  | Mrs L Bond, Barnjet, Cuttinglye Rd, Crawley Down, W Sussex<br>RH10 4LR                       | 0342-717318 |
| ** C.26  | P.M. Antrobus, 2 Grain Mill House, The Maltings,<br>Lillington Ave., Leamington Spa CV22 5FF | 0926-34228  |
| *** C.27 | R. Beaumont, 16 Ninian St., Treherbert, Y Rhondda,<br>Mid-Glamorgan CF42 5RD                 | 0443-771815 |
| *** C.28 | J Bullen, 13 Luard Court, Warblington, Havant, Hants PO9 2TN                                 | 0705-476978 |
| * C.29   | B. Hirschfield, 75 Wheatcroft Grove, Rainham, Gillingham,<br>Kent ME8 9JE                    | 0634-388192 |

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