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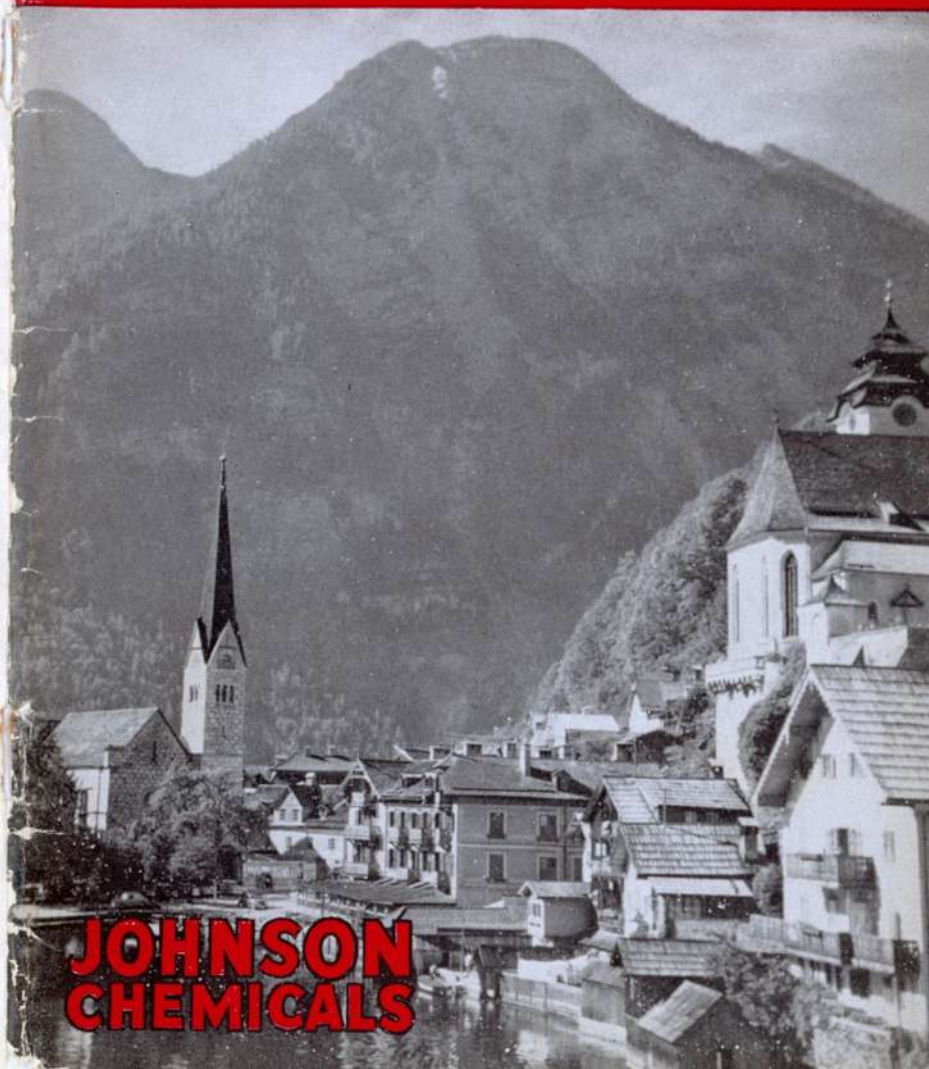
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NOVEMBER, 1964

The Little Man

The Photographic Magazine That's Different



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Affiliated to the Photographic Alliance of Great Britain through the Central Association, U.P.P. exists for the postal circulation of photographic prints and transparencies and for the mutual advancement of its members in photography. Each member is obliged to enter one print or transparency in each postfolio in accordance with the method customary in his Circle, to endeavour to criticise constructively other prints and transparencies submitted and to vote in accordance with the system or code of his Circle. The Leighton Herdson Trophy is awarded annually to the print or transparency which, in the opinion of the Judges, is the best of those which have been awarded Gold Labels as the best within their Circles in each postfolio in the year. The Gold Label Prints and transparencies are displayed each year at the Annual General Meeting.

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NOTE: *Small prints*: Odd numbered Circles 1-17 (except 11), 21 (35 mm. only), 29, 30 (non-voting). *Large prints*: Even numbered Circles 2-22, 19, 26, APC. *Transparencies*: Monochrome 3¼in. square, Circle 25; Colour all sizes, Circles 27; NHCC 1; Colour 2in. square only, Circles 23, 24, 28, 31, 32, 33, 34, 35, 36, NHCC 2, Anglo/US. Circle 11 is for whole-plate prints.

UNDER "NEW MANAGEMENT"

AS from September, Dick Ridyard (of Circle 21) has taken over editorship of "The Little Man" from Circle 21 colleague Len Gaunt (the 35-ers seem to have a monopoly of professional journalists! In professional life Dick is an Assistant Newspaper Editor). Will Circle Secretaries and contributors please note the change of address (listed at the foot of the contents folio).

Articles and photographs may be sent at any time during the year and Circle activity reports are particularly sought by the beginning of April and of September each year.

No. 49. NOVEMBER, 1964

The Little Man

THE OFFICIAL MAGAZINE OF THE
UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

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THE LITTLE MAN is published twice a year by The United Photographic Postfolios of Great Britain, which is affiliated to the Photographic Alliance through the Central Association and is the largest postal photographic club in the world. Correspondence on general club matters should be sent to the General Secretary, inquiries regarding membership to the Publicity and Recruiting Secretary, at the addresses shown on pages 6 and 7.

All correspondence regarding THE LITTLE MAN should be addressed to the Editor, R. D. Ridyard, FRSA, "Fieldside", 4 Festival Road, Wath-on-Dearne, Nr. Rotherham, Sth. Yorks. (Wath-on-Dearne 2226), who will be pleased to receive editorial contributions, for which he regrets he is unable to pay, and to supply prospective advertisers with details of circulation, rates, etc.

NEARLY four million people have taken holidays abroad this summer — and it's a safe bet that nearly as many cameras will have gone with them.

Generally, the tourist is free to take as much equipment and film as he likes (provided he proposes to use it) and though some countries do stipulate that a certain number of films, and no more, may be taken across their borders, in practice the English tourist is not likely to have the number questioned.

For the record, Austria officially allows five films and two ciné films, Belgium six still films and three ciné films, France ten black and white films and a similar number of colour and ciné films. Surprisingly, perhaps, Bulgaria has no restrictions. Yugoslavia allows "a reasonable number of films" (whatever that means) while Russia allows one still camera, one ciné camera "and accessories."

* * *

These restrictions are rather nonsensical in a way, as an amateur photographer with a half frame camera could come back with 432 pictures from Belgium, whereas the owner of an "eight-on" camera would officially be allowed only 48 exposures. Probably the rules were not dreamt up by a photographer!

The majority of subjects abroad are photographable, but there are exceptions. If, for instance, you wish to take pictures in a Greek museum, permission must first be obtained from the Prime Minister's office in Athens. Photography is not encouraged (!) at the Finno-Russian border, while in Russia itself you must resist the temptation to photograph military equipment, seaports, hydro-engineering installations, railway junctions and tunnels, radio stations and bridges. Neither are you allowed to take photographs from aircraft. But you can have a photographic ball in Red Square — provided, that is, a

squad of "the military" doesn't happen to march into your field of view!

All this is virtually in retrospect, but commercial interests have long since put our seasons out of joint and as Christmas comes to the department stores long before the last Leger horse has passed the post, and as Christmas newspapers are filled with holiday ads for the following summer (!) maybe we're just in time — for next time.

* * *

Any talking points in your Circle notebooks this year? It's something that's often occurred to me as offering excellent subject matter for "The Little Man."

Such as . . .? I quote: Next time you take a carefully metered subject, stop down the lens one stop and take another shot. I'll lay £100 to a penny that, given proper printing technique, you can produce virtually indistinguishable prints from the two negatives.

Isn't that marvellous? You've doubled your film speed! If the subject is an average one and possesses neither deep shadows nor brilliant highlights, you might be able to produce an acceptable print at 1½ to 2 stops down. If you go three stops down and prolong development you might still be able to print the negative. You might even make a reasonably good print. And there you are — 8 x the film speed. This is easier to do the faster the film you use.

* * *

Of course, you are not increasing the film speed at all, simply because a film has no speed. You can't measure it. The manufacturers' recommended speeds are those which will give optimum results in a wide variety of conditions. Change the conditions and you can use any speed you like. Of course, the fact remains that for most subjects you can get the best results only by sticking closely to the manufacturers' recommendations, but because of exposure latitude and the many grades of paper available you can certainly "under expose" or "over expose" by one stop with impunity. End quote.

All this, of course, arose from notebook queries on exposure and development techniques and a wise old bird added the million dollar postscript: "When you have your negative you're only half way. If the time spent on experimenting with negative development were utilised in making good prints then there would be more satisfaction all round." And there you are! Your views will be welcomed (and your Circle talking points).

* * *

I should like, in passing, to say thank you to Len Gaunt for all the excellent work he's done for "The Little Man" during his tenure of office and I look forward to an ever-increasing circle of pen friendships which will, I hope, continue to keep the magazine a valued link in club life. I took over in September. I hope by next time round to have "settled in".

This masterpiece . . .

*NOT lit by Heaven alone, this genial theme,
But deeper shades no meter ever knew,
Caught in the lamp of my soul's searching beam,
Light, outward bound, illuminated too.*

*The latent image, dark within the tank,
Its silver secrets yielded to my touch,
I pressed with loving care the wine it drank
So soberly, enough but not too much.*

*Then, in the dim-lit darkroom's yellow glow,
On velvet chlorobromide surface fine
I watch'd with wond'rous fascination grow
Before my eyes, this masterpiece of mine.*

*It might have won me bags of plaques and pots
If the judges hadn't been such utter clots!*

S. H. ECCLESTON (Circle 24)

"The postman looked a bit sideways at me. "Union of Photographic Postfolios, eh?" I grinned sheepishly and took 'The Thing' from him as if it contained a time bomb . . ."

Harry Tudge tells
how he became

THE NEW RECRUIT

OF course, I could always take good photos: my Auntie Mary said so. One of my friends had also suggested I should join a "Circle". A girl called Rosamond, up in Yorkshire somewhere, knew all about Circles. Rosamond sounded a nice name; its owner must be a nice girl and she would belong to a nice Circle. So, I enquired further.

Despite the set-back I got when I discovered that "Rosamond" was a surname, I sent off an enquiry and in due course received a very nice letter of welcome, from a Muriel, and informing me that I had been put into a Circle. I felt quite a "big-shot".

Then one day . . .

Then, one day, a "warning" card came. It felt like getting a summons for speeding and I started to get cold feet.

About a week later, the postman appeared on the doorstep holding THE BOX. He looked a bit sideways at me, "Union of Photographic Postfolios, eh?" I grinned, sheepishly, and took the thing from him as if it contained a time-bomb.

After a struggle with the strap buckles, I snatched off the lid. There it was: folders, full of mystery, a wallet, full of postcards, and a "black book" Gosh!

it must be some sort of secret society I had got into and my name was in the "black book".

Good heavens!

I opened one of the folders. Good Heavens, photographs (!), the like of which I immediately knew I'd never be able to match. The mere thought that I should have to put in a print, had me in a state of panic.

Next I saw the "crits". Oh, my goodness! Who was I to tell these experts how they could improve these masterpieces? I wouldn't dare. Now I was in a cold sweat and that day I went off to work feeling a very, very worried man, pondering over the predicament I was in. The knowledge that, at least for the first few boxes, I could have a bash and nobody would be able to get back at me, was a bit of comfort.

That evening I had another look at the "thing". One print, now, didn't look so good as the others. I thought that maybe I could do one not much worse. So upstairs I went to look through my packets of negatives. No! depression set in again. None was good enough and I put them back. Posting day, although three days away, seemed so very near and something must be put in.

A gleam . . .

Then I decided to try some "crits". After reading what the experts thought about the various prints I got a vague idea what the business was all about. Gradually a gleam of light came to me. If I said, honestly, just how I should have cut and fiddled the print about if I had been doing it myself, the worker would say to himself, "Poor beggar, he's no idea, but he's done his best". So that part of the job got done.

By this time I was nearly exhausted and getting desperate. I still had to make a print. I got the least poor of my negatives; juggled about with the slides in my enlarger until I had cut out most of the things which the experts didn't seem to like, but Auntie Mary did; and I produced a print!

Wet through, this print looked pretty good against my earlier pictures. I felt I had learnt something from this first box. When dry, however, it looked a poor effort alongside the other prints in the folio. Anyway, it was the best I could do and it had to go in. I was sorry for the poor thing which had to come under the critical eyes of the experts, especially as they weren't just local chaps and didn't need to consider my feelings.

However . . .

However, I stuck it onto a card and attached a "crit" sheet. With a wince I dropped it into the box and buckled the strap, tightly.

With this load of trouble I went to the post office. I posted a voting card to the sec. and a warning card to the "next but one". He little knew what a "packet" was coming to him — served him right for being an expert, I thought.

When the counter clerk handed me two 1/6d. stamps and smacked his dating machine onto my certificate of posting, he gave me such a queer look as if he knew I was up to no good. I got outside quickly and took some deep breaths of fresh air. Thank goodness that lot was behind me!

Aha, but the day of reckoning . . .

By the time the next box came I was more confident. I hadn't been expelled. With the third box I was even getting "big headed". But the day of reckoning was coming.

Sooner or later, my own prints would be back with the experts' comments. That event duly happened — and what a slaughter! Most experts damned my supreme effort with faint praise; none thought it was any good and said so. I must shift that building, move that mountain, dig up that tree, make the sun shine, get some clouds, print it lighter, print it darker, vertical format, horizontal format, . . . etc.

Poor little print!

Oh! Oh! how are the mighty fallen! Poor little print! I'd have to resign. No! Surely all the members aren't experts and those who are will probably put up with some duffers, otherwise, how can they show that they are experts? "When everybody's somebody, nobody's anybody". Maybe those withering criticisms were meant to be helpful and to get me along.

So I carry on. The hope that one day I'll get a print in the top half of the score sheet drives me on and makes circle membership worthwhile. In any case, it now seems a waste of effort to keep making prints to stuff on a shelf in the garage, without anybody, except Auntie Mary, seeing them!

BE SYMBOLIC

EVERY picture tells a story. At least it should. The "story" need not be a complex one. For instance, a feeling of tranquillity and calm can be projected in a picture depicting a farmherd wending his way placidly up a winding hill with his cows in the evening sunlight; the story of danger can be told in a picture of a child about to cross a road in the path of an oncoming car; happiness can be portrayed in a laughing face; fear in an extreme close-up of dilated eyes.

Abstract mood

So when you next set out with your camera, try as an experiment capturing an abstract mood rather than a record picture. You will find it makes quite a welcome change. There is, of course, a great tendency to take pictures "just for the record", and indeed, these photographs certainly have their place. The fisherman, for example, will be proud to have a photograph showing his prize catch, preferably laid out next to his landing net so that the comparison in size is immediately obvious. As a record picture, it will be perfect, but it will not tell the whole story. A shot

of the same fish being hauled out of the river with bowed rod will add excitement; a close-up of the angler's rather smug face as he measures his catch will spell success and achievement; an extreme close-up of the fish's lifeless head could well suggest the tragedy of taking a creature from its natural element.

Match the lighting

Lighting plays a great part in the creation of mood, and when one is out to portray an atmosphere rather than a more tangible thing, one should always be careful to ensure that the lighting matches the required mood. For example, if the required mood is one of threatening gloom, a clear, sunlit day will not be suitable. Similarly, an indoor picture which endeavours to portray the improverished condition of a peasant homestead will immediately lose its dramatic appeal if it is lit by the vivid light of a flashgun. A shot taken with existing light on fast film will record the scene and at the same time retain the original mood.

Portraits

The portrait photographer will readily appreciate the value of mood retention. If the model is a sultry, mysterious type, then she will be illuminated by lighting that is in keeping. The background will be dark and the general effect one of low-key rather than high-key. Use a battery of floodlights and a white background, and the mood will instantly be lost, and with it all the sultriness and dark appeal of the sitter. On the other hand, a gay, vivacious and young person will look right out of character if lit by sombre lighting, simply because the "story" that is being put across by the photographer does not ring true.

So try to make your pictures tell a story, but just occasionally, don't make it obvious. Often, the suggestion of a story will make more impression than the bald facts set out in black and white.

IF YOU CATCH THEM REALLY
ALIVE YOU COULD LAND MORE
THAN YOU BARGAINED FOR



Keep your eyes open for

THE SMALLER FRY

(says
Wm. ARMSTRONG ARPS)

NOWADAYS we realise that children are busy little, happy little, mischievous little people. So photographically we prefer to catch 'em alive. But to put them in their place, that is, on a rectangular piece of bromide paper, demands a bit of know-how.

First, you must know your camera — what it can do and what it cannot. The subject is alive and allows no time for fumbling. You must be able to focus and shoot — quickly!

Keep your eyes open for possibilities and see life through a viewfinder as it were. Observation is the keynote.

The sparkle

Sun puts sparkle into prints. The hard noonday sun tends to give hard prints. It is better to wait, if you can, until a light cloud softens the glare. For real sparkle, keep the sun to the side of, or even behind, your subject.

Get as close as you can. It's the children you want you not half the garden, nor the beach. Do your trimming when you press the shutter and not when you're printing.

The background

Watch the background. Shirley's cherubic expression won't be improved by a tree growing out of her head. Use the sky if you can. It may mean getting down on your knees but you will find that the children look so much better from down there! It's so easy to "look down" on children.



Catch them doing something, preferably unawares, but planned if need be. Planning, being essentially bribery and corruption, may prove costly in ice cream, lemonade and other "props". While one child may be camera conscious, two or more are usually so occupied as to be "un-conscious".

It's worth remembering that holiday snapshot competitions love children. If you catch them really alive, you could land more than you bargained for. Good shooting!



The Winning Prints

Winner of the Leighton Herdson Trophy, 1964.

◀ Left : SOMEWHERE IN SUSSEX.

By J. C. Waterman, A.R.P.S. (Circle 2).

Bronze Plaque for Best Small Print

Above : " Q.C."

By Miss G. L. Alison, F.R.P.S. (Circle 29).

Points from the A.G.M.

ONE hundred and ten U.P.P. Circle members asked for details of the last C.A. exhibition. Of those 110 only 24 sent entries and a talking point posed by treasurer R. P. Jonas ARPS to September 19th's A.G.M. was whether or not the club wished to continue to submit entries.

The answer was reasonably emphatic: the club does, indeed, wish to do so, but it would appear from discussion that there has been some slight misapprehension as to eligibility and the opportunity was afforded to clarify the position.

It does not matter which Circle you belong to: so long as you are a member of U.P.P. you can submit to the C.A. on its behalf. In other words, even though you may be a "small printer" there is nothing whatever to stop you submitting a "small" print in larger format. Sizes: it is not compulsory to print 15 x 12's for 16 x 20 mounts but to avoid starting behind the eight ball — it's advisable.

In the words of Mr. Jonas, "The people we are after are those who can produce the standard of work required but who do not support us". And particularly in the colour slide department (there was a considerably large show of hands when the question was posed — how many members did, or could, process their own slides), Mr. Jonas referring to the disappointing entry last time round.

If YOU like it . . .

Mr. Gerald More had a point when he said by the time a print came back from its rounds the crit sheets so often suggested it was not a bit of use sending it anywhere! Inversely, slides which had been to the C.A. and then to the Circles invariably finished at the bottom of the list. "But (he added) I think this is true: if YOU like it — submit it!"

One further point clarified: U.P.P. make no selection. Almost without exception all work submitted goes before the C.A. panel.

One member offered the view, "Why not select a panel of prints from this exhibition here and suggest to the members concerned that they produce prints for the C.A. from those chosen?"

President H. G. Robson said, "That is hardly our business", and on that note "A.O.B." moved on to "London and the A.G.M." This of course, is a point of interest to all non-Londoners. Is it always necessary to hold the A.G.M. in London? (this in the form of a question from the floor).

"Well", said a voice from Ireland, "It has cost me £17.10.0 to come to London and I feel it is well worth while. But I am not sure it would be similarly worth my while to come to any Midlands town".

Quite an appeal

The President said York was suggested some years ago and support was about 20. People just would not move out of London. "We always arrange the A.G.M. when one of the major exhibitions is being held and I know this aspect has quite an appeal". And on that note the topic closed, but in passing, after the annual meeting Mr. Howard Platt, of Circle 36, approached the Editor and said he would like a suggestion of his own publicising in the magazine. Quoting his experience in the International Motor Cycle Club with which he is associated, he said he felt it would be a good idea if members living in London offered accommodation to non-Londoners coming to the A.G.M. and dinner. The suggestion is herewith noted and passed on, as requested.

A year of consolidation

At the outset President Robson made a special point of thanking Circle Secretaries for the work they continue to do so excellently and especially for the manner in which they had dealt with the difficulties posed by the postal strike. The amount of disruption had been minimised tremendously by the trouble they had gone to to discover where the boxes were, and in consequence no boxes had gone astray. It was extremely gratifying. It had, he said, been a year of consolidation. With the exception of one new colour

section U.P.P. had not attempted to increase membership but rather to fill the existing Circles with the new intake.

The report of secretary Mr. R. Osborn Jenkins (circulated earlier to members) referred similarly to a continued steady growth and to the addition of a further Colour Circle (36) and a Circle devoted to whole plate monochrome prints.

"Council at its meeting last December discussed the question of this continued growth and a warning note was sounded that the club was now plenty large enough to be administered by honorary officers so that in future advertising for members would be for particular types of workers. The very best method of recruitment is still by members' own recommendations".

Appreciation

Mr. Jenkins referred to the resignation as Group Secretary for Transparencies of Mr. E. H. Ware ARPS, and said Council wished to place on record their sincere appreciation of all the very hard work he had done for the club over the years. It was very pleasing to report that Mr. E. A. Carson had kindly taken on the duties of Exhibition Secretary and Council similarly sent to him their sincere thanks on behalf of all members.

There had been changes in Circle Secretaryships and appreciation was accorded both to those who had given up these posts and to those who had taken over.

"I should like to appeal to any member who would be willing to take on the duties of a Circle Secretary to let me know so that we can put his or her name on the list of Reserves — this list is very thin at the moment".

Appreciation was expressed to Council and officials for all their help during the year, and to Miss Evelyn Burch for her assistance.

The report was accepted.

The "summary"

The treasurer's report had also been circulated in accordance with custom and Mr. Jonas referred briefly to the "summary" — i.e. that the balance of assets

over liabilities had increased by £50. "That increase is very pleasing and very healthy, but in case you think the treasurer is an old skinflint and is extracting money and you are not getting it back, I would point out that this £50 represents the cost of only one box for every Circle we have — so it is not all that much".

This report was also adopted.

So far as election of officials was concerned (they are noted elsewhere in this issue) it was stated that with just one or two variations because of resignations, the "old team" had gone back.

Mr. Jonas's re-election for the 14th year was noted with warm appreciation, and thanks were expressed to Miss Muriel Rosamond, Publicity and Recruiting Secretary, who had asked to be relieved of those duties for the next three years, and to Mr. Leonard Gaunt, who was relinquishing Editorship of "The Little Man". Miss Rosamond will be handing over at the year end to her "locum", Wing Commander N. Lochhead, Tayview, Birnam, Dunkeld, Perth. Reference to the change in Editorship will be found elsewhere.

Circle 21 again had the largest attendance at the meeting (9). Circle 12 had 7, Circle 28, 6.

How big . . . ?

How big is a large print?

This was a query under "A.O.B." and the answer, to clarify the position — small print circles are limited to half plate: anything bigger qualifies for the "large print" category. The query was raised by a member who felt the "large" prints he was seeing were not "large" enough at whole plate.

Good wishes were extended to Miss G. L. Alison FRPS on the honour accorded her by the the Salon and noted elsewhere in this issue. Mention was also made of the award of a plaque to an American member (details will be found in the listed awards).

The very much enjoyed evening lecture was by Mr. Bertram Hutchings FRPS (of Circle 28), and thanks after the projection of winning transparencies were extended to Edgware P.S. for their assistance and to Messrs. Knights and Carson.

The Awards

The exhibition prints and transparencies had been judged by Dr. G. W. G. MacLennan, and his awards follow.

Leighton-Herdson trophy

Somewhere in Sussex J. C. Waterman, ARPS Circle 2

Bronze plaques (Small Prints)

'Q.C.' Miss G. L. Alison, FRPS Circle 29

Bronze plaque (Transparencies)

Pintails K. Sloop ARPS Anglo/U.S.

Certificates (Small Prints)

Title	Author	Circle
Going for the top	D. H. Walton	1
Highland Loch	G. Davies	3
Cottage near Meridan	J. J. Brady	5
Web of pearls	Norman James	7
January in the park	J. R. Stanforth	9
The Lanes, Brighton	Tom Francis	11
Silver birch	A. Cunnew	15
Stall carving, Southwell	E. Littlewood	17
The mountain pass	R. D. Ridyard FRSA	21
'Q.C.'	Miss G. L. Alison FRPS	29

Certificate (Large Prints)

Title	Author	Circle
Somewhere in Sussex	J. C. Waterman ARPS	2
The fog lifts	B. V. Greenish	4
The entrance	F. Buddle	6
Do it yourself	F. L. Webb	8
Allure	H. Spencer	10
On top of the world	R. P. Jonas ARPS	12
Fine feathers make . . .	E. Baker	14
Romulus II	J. Richardson	16
On the Hannigalp	P. Wallace, (Mrs.)	18
S.W.A.L.K.	F. Seale	19
Whinchat	E. H. Ware ARPS	20
Silhouette in the fog	L. Hobbs	22
Achievement	Ann Robins	26
Windswept	Greg Vickers	A/A
Section of reredos, St. Giles', Edinburgh	Percy Heaton FRPS	A.P.C.

Certificates (Transparencies)

Title	Author	Circle
The craftsman (Monochrome)	H. Heyworth	25
Floral balcony (Colour)	J. W. H. Evans	23
Bubble blowing	Alwyn Eden	24
In winter garb	Miss J. Chedzoy	27
This winter	E. J. M. Jones	28
Homeward bound	M. B. Aston	31
Gull	G. Nunn	32
Great Expectations	L. N. Badis	33
Steinhude Meer	Mona Chedzoy	34
Fishing	J. Lees	35
Water lily	B. C. Jackson	36
Grass snake	F. F. Wood, FRPS	N.H.C.C./1
Large emerald	L. G. Temple	N.H.C.C./2
Pintails	K. Sloop ARPS	Anglo/U.S.

Commendations (Small Prints)

Title	Author	Circle
'Pam'	F. Hughes	15
Square pattern	A. Bamford	15
Anne	A. Clarke	17
Selwyn Read, Esq.	Miss G. L. Alison FRPS	29
Moray McLaren, Esq.	Miss G. L. Alison FRPS	29
Barnard Castle	A. F. Robertson ARPS	29
Mountain idyll	J. T. Walker	29

Commendations (Large Prints)

Title	Author	Circle
Sussex Harvest	J. C. Waterman, ARPS	2
Cuckmere Valley	J. C. Waterman, ARPS	2
No Title	D. B. Wilkinson	10
Low tide	C. Charlton	12
North side of Athelhampton House	E. Baker	14
Invitation	E. C. Hobbs	18
Susan	A. J. Douglas	19
Bell of H.M.S. Sussex	Ernest Baker	A.P.C.
Family Chapel	G. E. Pearson FRPS	A.P.C.

Commendations (Transparencies)

Title	Author	Circle
Wee Bit of Ireland	Bertram Hutchings FRPS	28
Nude	Eric Haycock	28
Skiddaw group	C. Hesketh	35
Robin moth	G. F. Woods FRPS	N.H.C.C./1
R.Fugax Q.	L. G. Temple	N.H.C.C./2

Best Panel — Circle 29

TWO CERTIFICATE WINNERS



◀ ALLURE

By H. Spencer (Circle 10).

ON TOP OF THE WORLD

▼
By R. P. Jonas, A.R.P.S. (Circle 12).



(Almost) a Circular Tour

WITH limited time at my disposal I haven't had chance to contact all Circle Secretaries — but I hope to do so next time round! To those who have remembered without a reminder, my grateful thanks.

Here, then, is news of some of our Circles.

Landmark

From North Wales comes exciting news that Circle 26 will be sending out its 200th Folio before 1964 is out. Secretary C. E. Jones says, "I wonder if the originator of Circle 26 is around — yes, the well known figure in UPP, Herbert Sinclair. Although Herbert was a stranger to North Wales, he was not long in forming a photographic folio — at that time for North Welshmen only, and Circle 26 was soon formed with such names as David Owen ARPS, Coulter, Alex Orr, Philip White ARPS and many more good workers . . ."

Like all Foliots, Circle 26 has had its ups and downs "but in the years I've been acquainted with it, smoothness and friendship have never been more in evidence than they are today and the interest of all members is something any secretary could wish for. I am proud to be secretary and only wish I could give more than I am able to give. The Circle benefits from first class workers and technicians and is a joy to belong to".

A delightful tribute — and in passing, best wishes for the 200th!

* * *

And another

Best wishes, too, to Circle 24, whose Secretary, Janet Davey, tells me that Folio 100 is about to be "launched into orbit" and that Pete Owen has included

a bumper Circle magazine with it. Contributions have been received from U.P.P. President Mr. H. G. Robson, and an old member, Ray Golding, has sent his good wishes. "As Pete has put it, the Magazine is giving a trophy to the Circle to mark this 100th Folio and the first holder of it is Arthur Bulley, who has been a member since the second Folio — so he can claim to be a founder member.

The trophy will be given to the member who has the highest number of points over ten Foliots and will give an incentive to those who narrowly get 'pipped' to a Gold Label but who are consistently good".

Janet adds, "Reg Trudgian has recorded a message on 'tape' and is hoping to rejoin the Circle next March, while we have two new members, Geoff Roberts and Chris Boyle. At 13, Chris might claim to be the youngest member of U.P.P. — but what he lacks in years he makes up for in enthusiasm".

* * *

Another good year

Circle 34 reports another good year with membership stationary at 18. Dr. P. A. N. Wainwright says "We have, unfortunately, lost Bill Hamilton, due to ill-health, but he hopes to rejoin us when he has recovered. John Mortimer has also had to leave due to pressure of work but we are pleased to welcome Hugh McLay from Paisley and John Lewis, one of our founder-members who had to leave after the first year on being posted overseas, but who has rejoined us on returning to the U.K.

"Tony McDade from Guernsey, where, judging from his efforts, the streets are paved with Gold Labels, was awarded his A.R.P.S. early in the life of the Circle and has now capped this by having been awarded his A.F.I.A.P.

"Bob Ballance, who was awarded his A.F.I.A.P. last year, was this year asked to be one of the judges in the colour section of the Irish Salon".

Slide battles

"During the year, two slide battles have been arranged, one between "Good Photography" Colour Circle 2 and ourselves, judged by Mr. H. G. Robson. The winners were Circle 34, David Morgan, Andy Callow and Bob Ballance winning first, second and third positions respectively. The result of the other battle, with Circle 23, is not yet to hand.

"Outside the normal Circle activities members have been busy winning a fair proportion of the prizes in the 'Amateur Photographer' and Wallace Heaton monthly competitions. In international exhibitions, both at home and abroad, members of Circle 34 are prominent in the list of those who have had slides accepted".



Circle 17's Derbyshire Rally photograph shows (left to right) Fred Parsons, Joe Jackson, Mrs. Clarke, Muriel Rosamond, Archie Clarke, Mrs. Lloyd, Brian Cartwright, Frank Graham, Eric Littlewood, Robert Lloyd, Jake Parsons, Tony Cartwright, Spencer Lloyd, Mrs. Cartwright, Mrs. Graham and Mrs. J. Parsons.

Out and about

Circle 17 held its first rally for many years on Saturday, July 11th — at Haddon Hall in Derbyshire. Circle membership is down to 13 but the Rally saw a very good turn-up, especially remembering that members live anywhere between London and Malton, and that some had, of course, to be at work. Eight members, their wives and families joined the trip and the party totalled 23. Among them were Publicity and Recruiting Secretary Muriel Rosamond of Mexborough, Yorkshire, her mother, and sister, Enid, whom the Circle was very delighted to welcome and who were of first class help in the subsequent tour of Derbyshire. Anyway, there are calls for an encore, and a further rally is to be arranged in 1965. Appreciation for the smooth arrangements goes to Jake Parsons.

* * *

A real "booster"

"It has taken a long, long time to get it going (reports Anglo/U.S. Circle Secretary Stanforth) but at last we are. Five boxes are now in circulation and all we have to get organised now is expedition. Our first three slides appeared at the A.G.M. and Ken Sloop, A.R.P.S. of Santa Ana, California, put us on the map by winning the slide plaque, and if that doesn't boost our morale it jolly well ought to!

"The U.S. slides certainly show an approach new to us over here, with a great deal more thought going into the finished result. It should be emphasised that these remarks are not due to being misled by novelty of subject matter, and it will be well worth while to pin up your eyelids at the A.G.M. when the Anglo/U.S. slides are shown. (Doubtless, eyelids were "pinned").

"This might be the moment to express the hope (already mentioned in the Circle Notebook) that future members of U.P.P. will send notes, articles or what have you — from the New World — for inclusion in 'The Little Man'."

There, indeed, is an excellent suggestion. Can I hope it will be accepted?

Incidentally, may I send good wishes to secretary Stanforth. I gather that because of illness he has had to try (unsuccessfully) to use a ball point pen upside down! Hope all is well again!

* * *

Two lady members

Circle 19 Secretary T. H. Francis writes: "After a rather quick and somewhat disturbing 'shuffle round' at the beginning of the year, we have now settled down again to our usual 'strength' of fourteen members.

"These include two very welcome lady members, one of whom not only gave her age, but her 'vital statistics', in the Circle's 'Rogues' Gallery'. We have found, too, that our ladies are well able to compete photographically with the male members, who, for their part, respond gallantly to knowledgeable female criticism of their work.

"Our A.G.M. entry this year, in the humble opinion of the Sec. (who has no print included) is the best show the Circle has put up for several years, and we look forward confidently to the future".

* * *

By a 'new boy'

"What is to be said" (writes Circle 27 secretary J. R. Stanforth) 'of a Circle that (almost) works as it should? Or do members realise that it is now time to report to 'Little Man' and behave accordingly?

The trophy for the highest average annual marks has been won by new boy Tom Pearse and the presentation was made in London. Secretary Stanforth says the ceremony does not appear to have been as well attended as usual and adds "We must go all rural again next year".

* * *

Hardly time to notice

"At this time last year", writes Circle 35 secretary N. C. Bowdidge, "the Circle was reported to have had a hesitant start but to be going strong. I am glad to be able to report that this latter condition has prevailed during the past year in spite of the withdrawal, for various reasons, of four of our members. The gaps

in the Posting Rotas were so quickly filled by new names provided by Muriel that we hardly had time to notice that any gaps had existed! At the time of writing the Circle enjoys a full membership list and the lone lady member who was with us when the year started now finds herself with company in our newest recruit, Jean Proctor — who is also our first member from the West Country.

"There is ample evidence that the Circle is a very happy one. There is much cheerful and earnest discussion to be found in each NB and the less experienced workers have no hesitation in asking for solutions to their problems from the more experienced — help which is always gladly given. One member has suddenly revealed his talent for cartooning and has provided several examples of his work for our enjoyment.

Consistent movement

"The standard of work in the Circle has always been encouragingly high but let it be said — hastily, lest any head should begin to swell — that there has been room for improvement. I think it can fairly be said that there has been a consistent movement towards a better standard throughout the year and one member who once suffered the mortification of being last in the results list recently reached the exalted heights of third place in a round.

"The Circle enjoys good relationships with its 'younger brother', otherwise known as Circle 36, and an inter-circle battle is being planned for the coming year.

During the year the Circle Sec. decided that it was time someone else in the Circle took on the responsibility of looking after him. Accordingly, Stan Hartshorne was invited to become Deputy Sec. and no-one was more pleased than the Sec. when Stan signified his acceptance.

Beating a problem

"The Post Office dispute caused much the same trouble in this Circle as it must have done elsewhere

in U.P.P. When the P.O. stopped accepting the boxes, all the Circle's boxes were making their rounds. One box then progressed a stage further by rail but could not go farther by the same means.

"One of our members, Edith Horner, valiantly carried a box ten miles on her bicycle in order to deliver it to the next member. By all accounts her visit was a welcome one and an invitation to re-visit has been extended. When it became clear that boxes would soon start to move again it was ironical that the Sec. had to call a halt. He was on holiday at the time and if some of the boxes had re-started according to existing rotas they would have immediately travelled to other members of the Circle who were not at home to receive them. The problem of revising rotas was soon solved, however, and the boxes quickly returned to circulation.

"Another result of the dispute was to limit to ten the GLs awarded in the Circle. Half of these went to our "wonder man", Colin Hesketh. Two more went to Jim Lees, the Sec. and his Deputy bagged one each and Cliff Richardson claimed the last.

Query

"The Sec. would like to know if any other Circle suffers from a similar confusion of names as Circle 35. We have two members sharing the name of Colin, two more sharing the name Norman, three more who prefer to use their second instead of their first names and the new lady member uses a name which doesn't agree with either of the initials appearing on the Posting Rota!"

* * *

Five of the twelve

This year has been uneventful, reports Circle 3 Secretary F. Steale. Membership has been remarkably steady but two or three new ones would be welcomed.

Sidney Eccleston had a most successful year, having produced five of the twelve Gold Labels prints.



A happy shot during the recent very successful Circle 7 evening 'Mini-rally' at the home of John Best. Left to right (back row) are John Best, Stan Johnson and Geoff Sutton and (seated) George Bingham, Jim Stokes, and John Rhodes an 'old boy' of Circle 7.

Allen Bignell reports that Circle 18, although a little down in numbers, is running smoothly and apart from the case of a member kept out of his darkroom by illness, entries have often been one hundred per cent with a fairly good standard.

* * *

Per ardua . . .

Circle 12 reports a comparatively uneventful year with no more than usual comings and goings. One or two members have had to drop out for a few months and this (writes Secretary R. P. Jonas) has robbed the Circle for several rounds of the work of their landscape expert, John Waterman, and of their pothole and insect specialist, Dr. John Woolley.

"It has even allowed the Circle Secretary to filch a couple of Gold Labels (but of course, the other members have had to give him high marks in the interests of a peaceful existence!)"

Most consistent Gold Labeller has been John Hunnex, with his delightful child studies, but two of the Circle's more recent recruits have joined the G.L. ranks "and we hope to be serious contenders for the Gold Star in 1965".

* * *

"Running well, but a little behind pre-arranged schedule" is Muriel Rosamond's note on the Anglo-Australian Circle.

* * *

Five originals

Circle 21 recently issued its 230th folio. It was formed in 1945 and a box has been sent out regularly each month since that year, "which is a record of which we are justly proud", says Secretary G. A. Tootell. "Five of the original members are still with us — Eric Haycock, J. Wardale, A. J. Scrivener, A.R.P.S., R. C. Taylor, and G. A. Tootell, (Secretary).

"We recently acquired our first lady member, Mrs. Freda Domville, but unfortunately she had to leave us after a very short stay as her husband had accepted a post as lecturer at Toronto University. Staff Sergeant 'Bob' Garvey, who had to relinquish active membership when he was posted to Germany, is back in this country again and resumed his place in the Circle earlier this year. While abroad, he received copies of 'The Little Man' regularly from our Treasurer, Roland Jonas — a kind gesture which was much appreciated.

They get around!

"Another Forces member, Sgt. Brian Hirschfield, resigned from the Circle and was posted to Northern Rhodesia, from which far off place he corresponds regularly with the Circle. He hopes to resume membership on his return to this country. Still another

member, F/Sgt. Neville Howard, is at present in Singapore. Our Forces lads certainly get around!

"We were sorry to lose Syd Darlington, whose growing interest in colour photography at the expense of black and white work lost us a very active and accomplished worker, but his place was quickly filled by Nicholas Reynolds, whose wife, Kaye, is already a keen member of Eric Haycock's Colour Circle 28.

"Circle 21 supplied that very efficient Editor of 'The Little Man' — Len Gaunt, so that when he had to give up this important office through pressure of work, we learned with great satisfaction that R. D. Ridyard F.R.S.A. (Dick, to the Circle) had accepted the job. As Assistant Editor on a Yorkshire newspaper this work should be right up his street, and Circle 21 is proud of the fact that the Editor of 'The Little Man' has again been drawn from its ranks. We all wish him well in his new and important U.P.P. appointment".



Apart from the shop talk and viewing of transparencies, Mrs. Best's tribute to the "Little Men" at the Circle 7 "Minirally" was the crowning success of the evening, receiving ten tenths for high quality and excellent composition. Unfortunately, after the first round, none was left to retain for a Gold Label!

ARE YOU A "PRIVATE EYE" ?

EVER hear of a "Private Eye"? It's American for Private Detective, but I'll give you another meaning. It can be an approach to enjoyable photography, for "stalking" pictures can be as exciting as big game hunting.

Apart from odd shots taken at "popular request" I have few family groups in my negative album. When friends are over they invariably say, "What about a picture, old man?"

Says my wife, "Good Lord! Don't ask **him** to take a picture of you. He's far more interested in light on a leaf". (She always tells them she'd rather have a man who can put a bit of paper on the walls or whitewash a top). Of course, I always do 'take' them — but I always try to slip in an 'extra' too, when they're not looking. It's far more fun.

Rather like hunting

This constant awareness of the possibility of pictures, this constant use of your "Private Eye", is rather like big game hunting, and in like manner it demands thoroughness. One might re-adapt the Scout Laws: a good photographer is observant and thorough; he is patient and master of his art; a good photographer has perception. And don't forget to throw in a generous measure of luck, too. You'll need it!

There are two approaches. You can go out with your camera, looking for pictures, or you can look for pictures wherever you happen to be, note them, and go back with your camera, perhaps again and again until the right conditions are yours.

Of course . . .

Of course, you'll be regarded with great suspicion. For several days I had been delighted by a gleam of light on water seeping through a railway bridge. One Sunday afternoon, waiting for the late sun, I ran out in the car to try to get a shot. I parked some distance away and for probably five minutes walked backward and forth through the bridge, determining just how I was going to capture what I had seen. First evidence of interest came from a 'bus waiting at a nearby terminus. Necks were craned, then two passengers got out to see what I was doing. Whoever in his right mind photographs the underside of a dirty looking bridge?

Eventually the driver and the conductress joined in. A gent riding through the bridge on his bicycle nearly fell off in his endeavours to look back on this curio of a man with a camera, and I suddenly became aware of five figures some two hundred yards away who had left their work to see what was going on.

Strange, isn't it?

Strange, isn't it? But it's what you will have to contend with. New fangled invention, a camera!

Very often in my quests I have found myself forced to work at tremendous photographic disadvantages, so if you are after an exhibition shot at every click of the shutter 'private eyeing' is not for you. (You'll be lucky if you get one under ideally normal circumstances, anyway!) But it is here where mastery of your art comes to your aid. You must have a light sense, know instinctively at what shutter speed and aperture to work because there isn't always time to use a meter. You must decide immediately on the most advantageous angle.

You "pays your money . . ."

If you have been a serious photographer over a number of years you will have developed a light sense. If you are not in this category try the simple exercise of judging your shutter speed and aperture before you

use your meter. I think you will generally find you err on the side of over exposure.

As for my own "private eyeing": many of my shots will never grace a Salon wall — but I've had my moments!

As I say, for background, sometimes for angle, too, often for lighting, you "pays your money and you takes your chance", but believe me, you can get handsome dividends. These are the sort of things that make photography fascinating and increase your awareness of a million and one things you missed, when you looked but didn't see. It's fun being a "Private (photographic) Eye". Cheap, too. You can all possess one — and no purchase tax!

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News-briefs

OUR congratulations! The London Salon of Photography has made photographic history by electing Miss G. L. Alison, F.R.P.S. of Edinburgh as the first woman Member of the Salon (so far as is known) in the whole 55 years of its long existence. Miss Alison joined the Royal in 1947, was awarded Associateship in 1949, mainly for landscape work, and Fellowship in 1956 entirely on portraits. She has exhibited regularly in the London Salon as well as in the Royal, where she has served as a member of the Fellowship Selection Committee. Her services have also been much in demand as a judge for the Photographic Alliance and the Scottish Photographic Federation. She is, of course, honorary secretary of Edinburgh Photographic Society.

Her election provides yet another example of the new liberal spirit which has become so noticeable a feature of the Salon since 1961.

On the voluntary retirement as chairman of Mr. Bertram Sinkinson, OBE, FIBP, Hon. FRPS, FRSA, after six years of very heavy duties in office, a resolution has been adopted limiting future chairmen to holding office for not more than two years consecutively. The new chairman for 1964-65 is Mr. John St. Aubyn, FRPS, FRES, FRSA, of Folkestone.

The Association of Friends of the London Salon continues to increase in numbers and as a special recognition of their support they will be presented with free catalogues this year, bound in a distinctive cover.

CIRCLE 35 has two Colins, two Normans, three members "who prefer to use surnames rather than Christian names" and a new lady member "who uses a name which doesn't agree with either of

the initials on the posting rota". Any more curiosities?

FIVE magnificent colour photographs by Senator Barry Goldwater are contained in "Arizona Highways" for June, recently passed on to me by a colleague. This excellent magazine is published monthly by the Arizona Highways Department and before he entered public life, Senator Goldwater (who is an Associate of the Royal), then a Phoenix business executive, was a frequent contributor to its pages. The cloud formation photographs, taken from 20,000 and beyond, show indeed the "marvellous beauty of these giants as they stretch their way to the limits of the sky". They were taken on Kodachrome.

CONGRATULATIONS to John Wardale (C.21) on having achieved the distinction of a "Picture of the Week" spot in "A.P." John has also been "mentioned" in "A.P." depatches more than once in recent competition awards and in February provided the cover picture for The Camera Club Journal, a beautiful print shown in the Members' Exhibition in January. John's print — much praised for its superb quality, was awarded three "A's" by the judges. Another Circle 21 member, Nev Howard, has also had a photograph in "A.P." — and won a Gold Label with the folio entry which shows how discriminating his Circle colleagues can be!).

IT'S nice to see the younger end coming in to photography. An interesting note in "Circular Tour" refers to probably the youngest member of UPP. One of several young enthusiasts I've helped on their way has even gone so far as to sell his magnificent miniature railway layout (and it really was the real McCoy!) to buy better equipment. The acquisition which has given him most pleasure has been his excellent Photax enlarger (which he chose himself). He's so proud of it he even keeps

it in his bedroom (under a "cocoon", where he can look at it every morning!

ONE of our new advertisers is Eric Dickinson MPS of Conisbrough, near Doncaster. Eric has two photographic departments and is every inch as much a camera enthusiast as he is a dealer. He not only holds honorary posts in district cine and photographic societies but he also gives £20 worth of equipment each year in a newspaper-sponsored photo contest which draws up to 1,000 entries. He offers "anything photographic" by return of post and operates a generous part-exchange system. Please keep him in mind. His first announcement will be found in this issue.

"PLAUBEL" is a well-known name, synonymous with a range of monorail technical cameras: now this range has been extended by the addition of two "larger format" single lens reflexes, recently introduced to the English market. General supplies were expected in October.

WE British are a sentimental nation. It needs only a peep into the photo album to see how sentimental. A survey by Boots, largest photographic retailers in the country, shows that top of the photographic "hit parade" are babies. Because of their natural appeal babies attract the amateur photographer's lens more than any other subject, and closely following them in the popularity stakes are the other members of the family — and the family pet!

ASAHI PENTAX camera owners in Britain were offered a double chance to win valuable prizes in the "Choice of Pentax" contest which started on July 1st and ended on October 31st, for entries in the "Choice of Pentax" contest, sponsored by Rank Photographic, will automatically be forwarded to Japan for the Asahi International Photo Contest. Top prizes in the British competition were twenty superb Bulova Accutron wrist watches. An E-type Jaguar Coupe (or its

equivalent in cash) was offered as a special bonus prize to a contestant resident in Britain winning a prize in the International Contest. Five free return trips to Japan with a ten-day picture taking tour were the prizes in the Asahi International Photo Contest. A choice of nearly 400 other prizes, comprising valuable Asahi Pentax equipment were offered to the runners-up. The double contest was open to all Asahi Pentax users.

FINE Art Photography's announcement in this issue will be of considerable interest to members. They are leading suppliers of "Kentmere" paper and a five shilling postal order to their Romford, Essex, address will bring you a trial packet and catalogue. "Kentmere" is, of course, extremely well known and when Fine Art Photography's impending advertisement in this issue was announced at the A.G.M. several members expressed considerable interest in "where to get it". Here it is. Full details are contained in the announcement.

AN International Exhibition is to be staged by Doncaster Camera Club at the New Art Gallery and Museum from March 18th to April 17th, 1965. The club's annual exhibition will run concurrently. Closing date — February 4th. Hon. Secretary: H. C. Hill, 7 Hardy Road, Doncaster.

ASHOW of superb colourslides, with an interesting commentary, performances by the "This Is Scotland" Country Dance Band and piping by Pipe Major Alastair Macfarlane, of Oban, offer the ingredients for a most enjoyable evening, and this is the opportunity offered between November 15th and 29th to the people of 15 major towns in England, by D. V. Webster when he presents the latest version of "This Is Scotland". Dates and venues are November 15th Newcastle City Hall, 16th Coventry Central Hall, 17th Leicester De Montfort Hall, 18th St Helens Town Hall, 19th Bradford St. George's Hall, 20th

Sheffield City Hall, 21st Harrogate Lounge Hall, 22nd Hull City Hall, 23rd Manchester Free Trade Hall, 24th Birmingham Town Hall, 25th Nottingham Albert Hall, 26th Derby King's Hall, 27th Hanley Victoria Hall, 28th Leeds Town Hall, and 29th Middlesbrough Town Hall.

JOHNSONS of Hendon Limited will be exhibiting a comprehensive range of Photo Finishing Equipment on Stand No. 5 at the Wholesale Photo Finishers' Exhibition at the Seymour Hall from November 24th to 26th.

The exhibit will include paper and film processors, colour Enprinters, inter-negative printers and an entirely new Model 35 super gloss dryer which has a high quality chromium plated drum giving a brilliant glaze and positive tracking drying band. The dryer is particularly compact and stylish. The Johnson film processor has an output of 240 films per hour.

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"An Extra"

JUDGING by questions reaching Council, many members appear to have mislaid their copies of the Club Rules. The opportunity of a fresh printing has, therefore, been taken to provide each member with a further copy with this issue of "The Little Man"

TO ALL CONTRIBUTORS

THIS is an invitation to every member of U.P.P. Can You please make a contribution to "The Little Man"? Articles? Letters? Suggestions? Tips? Home made gadgets? Talking points? AND photographs!

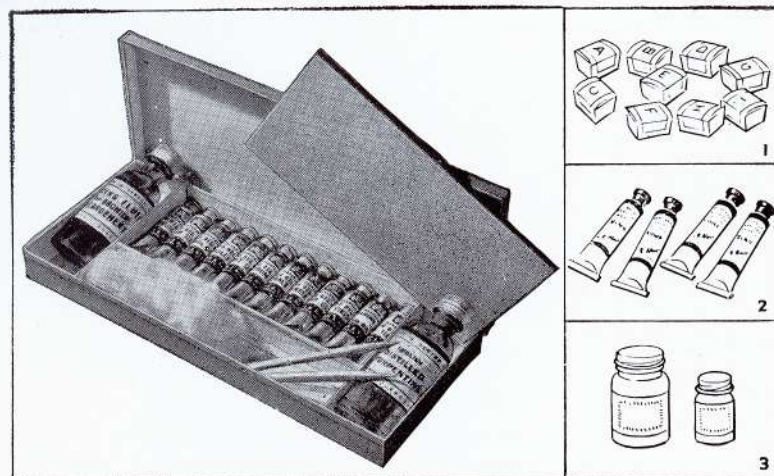
The important thing is not to wait until the next issue is almost due. Weeks of work go into each issue and it makes the job immeasurably lighter — both for the Editor and for the printers — if the Editor has plenty of material in hand and he is thus able to get the whole thing drafted out well in advance.

In order to keep the feature as up to the minute as possible, Circle reports are asked for by the first of April and the first of September, but 'all other material is wanted NOW. Will you try to help? Your assistance will certainly be appreciated.

* * *

A note for your Diary

STOP PRESS item: The provisional date for the 1965 A.G.M. is September 25th.



For Amateur and Professional Photographers PHOTO OIL COLOURS*

For colouring non-glossy photographic prints effectively and economically Winsor & Newton's Photo Oil Colours are strongly recommended. The complete range consists of 15 colours in No. 2 tubes. All except White are transparent and all offer a high degree of permanence. Price 1/2d. each.

No. 3 PHOTO TINTING OUTFIT in enamelled tin box as illustrated, price 30/-.

*Descriptive leaflet free on request.

1 Spotting Colours Moist Water Colours specially prepared for retouching any kind of photographic print. Available in 9 colours in Half Pans at 1/9d. each.

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3 Photographic Opaque For use on photographic negatives and Lantern Slides

for spotting pin holes, blocking out backgrounds. Also suitable for screen announcements. $\frac{1}{2}$ oz. and 2 oz. (fluid capacity) Glass Pots 1/3d. and 2/9d. each.

ALSO Retouching medium For preparing negatives for pencil work. In bottles at 1/6d. each.

AND Photo Mountant, Sizing Fluid, and Spotting Brushes.

All Winsor & Newton's products whether for the photographer or the artist are of the highest quality obtainable. In case of difficulty write for name and address of nearest stockist, and also full details of the complete range of products and prices.

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