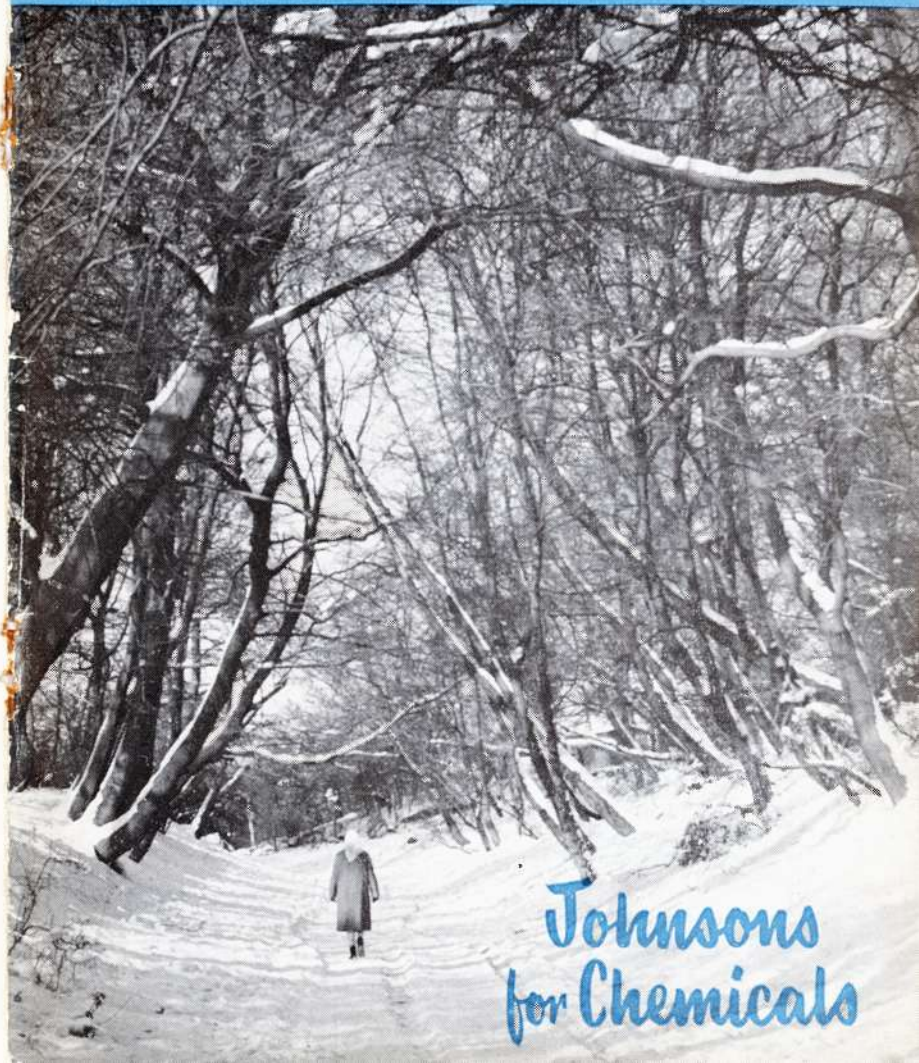


AUTUMN, 1967

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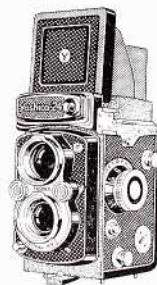
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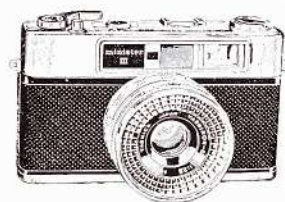
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THE LITTLE MAN

Number 55

**AUTUMN
1967**

**The official
Magazine of
The United
Photographic
Postfolios
of Great
Britain**

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To all members

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, Mr. R. Osborn Jenkins. Inquiries about membership should be addressed to the Recruiting Secretary, Miss M. Rosamond.

All correspondence regarding THE LITTLE MAN should be addressed to the Editor.

Editorial contributions — articles, letters, suggestions, tips, details of home-made gadgets, talking points, photographs — are particularly invited. As this is a club magazine, no payment can be made, but the aim is to keep the magazine the valued, representative link in club life it has always been and your co-operation will be warmly appreciated. The important thing is to maintain a steady flow of material: the motto — DO IT NOW!

Circle news is asked for by no later than the first of April and the first of September.



THE LITTLE MAN SPEAKS

IT is a long time since I spoke to you, the members of U.P.P., but I make no excuse for doing so at this moment. I am up against it and this is a cri de coeur, an appeal, a call for help.

For just on thirty years I have served you all to the best of my ability. For fifty-six issues I have brought you news, articles, hints, tips, advice, pictures: I have tried to draw closer together the many circles which form this, the largest postal photographic club in the world, linking them so to speak into co-ordinated orbits round a central idea and purpose.

This service, which many members tell me is of real value, may have to cease. Why? NOT because increasing costs make it impossible to go on: NOT because our few faithful advertisers are unwilling to continue their valued support: NOT because of a lack of articles and other copy from the members, of which there must be an inexhaustible supply if only it can be tapped. No: the answer is much simpler and yet just as fundamental—I need an Editor.

Surely among our five hundred or more members there is someone with experience in the publishing or printing world and with sufficient interest in U.P.P. to undertake this not very onerous task. The Publicity Secretary will look after the advertising side but my present acting Editor neither has the experience nor the time to spare from his other duties.

I do not want to die: you do not want me to die. Who will come come forward to save?

Your servant,

THE LITTLE MAN.

A SHORT HISTORY of U.P.P.

Big oaks from little acorns grow

IN July, 1931, a letter in the "A.P.": in September, 1931, the birth of P.M.P.P. with one circle and twenty-five members: in September, 1945, the formation of U.P.P. with twenty-four circles: and now, after more than twenty-one years U.P.P. has forty-one circles and 550 members. Truly we have come a long way: the acorn grew fast and the tree is now strong and fully developed.

A short history of the Club was published in the Little Man in 1952, and this was brought up to date in the Silver Jubilee number in 1956. That was eleven years ago and we make no apologies for again giving a resumé of our history for the benefit of the many members who have joined since then. The thirty or so who have been with us for twenty-two years or more will probably recall many happy memories as they read these notes.

Small Prints

The first circle, started by Mr. C. Rae Griffin, the author of the letter in the "A.P." already mentioned, was for prints not exceeding 12 sq. ins. in area and this is why the Club was called Photographic Miniature Photographic Portfolios, or P.M.P.P. for short. All P.M.P.P. circles conformed to this size of print, with mounts of 7in. x 5in., used vertically.

By 1936 there were seven circles, two of which were confined to work produced with Leica cameras. In that year steps were taken to meet the demand for circles for larger prints. A maximum size of 15in. x 12in. was chosen, and in September, 1936, a parallel club, Photographic Postal Portfolios, was formed, with two circles to start with. The two Clubs kept closely linked under the Presidency of R. C. Leighton Herdson, F.R.P.S., who had been elected President of the P.M.P.P. at its first A.G.M. in 1935. At the same time, in 1936, the specialist Leica circles of P.M.P.P. decided that they would like to hive off, forming Leica Postal Portfolios with C. C. B. Herbert as President (a position he still holds), and soon starting large print circles as well as continuing with small ones. We

are glad to report that L.P.P. still prospers, with sixteen circles and over 200 members.

By 1939 P.M.P.P. had nine circles and P.P.P. five. All were shut down on the outbreak of war, but it was only four months before a nucleus of 39 members got the folios going again. The advantages of a postal club in wartime were obvious and the membership grew rapidly. By 1945 there were twenty-four circles and some 400 members in the two Clubs.

The first A.G.M. after the war, held appropriately at the house of the Royal Photographic Society in September, 1945, was a joint one with P.M.P.P. and P.P.P. members present. Another milestone was passed at that time when it was resolved by 157 votes to 6 that the two clubs should become one under the title United Photographic Postfolios of Great Britain. Mr. R. C. Leighton Herdson, F.R.P.S., was elected President, with J. H. Hole, who had been Secretary/Treasurer of P.P.P., as Hon. General Secretary and S. H. Burch, formerly Secretary/Treasurer of the P.M.P.P., as Hon. Treasurer. At the same time the annual subscription, which had been raised from 3/- to 5/- in 1943, was changed to 10/6. In 1959 it was increased to 12/6 and in 1961 to the present rate of 15/-.

When in 1948 the membership reached 500 the registration fee was introduced and it was decided that any further expansion would place too heavy a burden on the officers. This policy has been held for twenty years with only a little weakening when Council was asked to help groups of keen postal workers who had been together as circles in G.P.P.P. and, later, Camera Circle. Membership now stands at 550, with some 50 members in more than one circle, making a circle membership of just over 600, excluding the 30 or so in Australia and the U.S.A.

It is worth recording in passing that about the time L.P.P. started in 1936 there was another breakaway by members who thought the small prints too small. Thus was born the Half Plate Postal Club. It was many years before U.P.P. small print circles grew up to half plate size and one circle (29) has remained faithful to the 12 sq. ins. maximum. L.P.P. also went up to half plate in their small print circles but still

recognise the original limitation in the small print class in their annual exhibition.

Mention has been made of circles recently formed to accommodate ex-G.P.P.P. members. Good Photography Postal Portfolios were formed about 1948 by the late Henry G. Russell, A.R.P.S., known to countless amateur photographers as "Minicam", when Editor of "Good Photography". He had joined U.P.P. during the war and remained a member until his death in 1960.

Specialist Circles

Soon after the war there came a demand from colour workers for specialist circles and the first was formed in March, 1948, after long and fierce argument about whether trade-processed work should be allowed, when it was strictly banned in the print circles, and also in the monochrome slide circle, founded in 1946. The trade-process supporters won the day and, looking back, it is hard to see how it could have been otherwise.

The same month also saw the formation of the Anglo/Australian Circle, with half its members in Australia and half in the U.K. The Australians are not full members of U.P.P. and pay no subscription, whereas in the Anglo/U.S. Circle, born in February, 1963, all are full members. After early vicissitudes both circles are now well established.

Attempts to run other specialised circles have been less successful and instances of those which were unable to keep going are: one for members in Northern Ireland only; one confined to portrait work; one for professional and free-lance work; and, recently, the Architectural Print Circle. Two other circles, for natural history colour slides, have had better success and are thriving.

Lately the increasing cost of materials and, more particularly, postage have caused the establishment of three circles for whole plate prints and one with a maximum print and mount size of 12in. x 10in. All these are naturally classed as large print, as was the first half plate circle in its early days before the small print circles were allowed to go up to this size if they wished.

The "Little Man"

The Little Man emblem was designed by one of our members in the very early days. The name Little Man signified those for whom the Club was particularly designed—the lone worker unable to get to a local club, the near-beginner and the less experienced but keen-to-improve photographer. What more natural than to use this title for the magazine which was founded in 1938 by R. C. Leighton Herdson and J. H. Hole with another member, A. Chapman, as Editor and Publisher. In 1942, "Leigh" became Editor and Jakemans Ltd., of Hereford, took over the printing. Subsequent Editors have been:—

G. H. Farnsworth: December, 1945—August, 1948.

The late H. G. Russell: November, 1948—December, 1950.

R. P. Jonas: December, 1950—October, 1957.

L. Gaunt: October, 1958—July, 1964.

R. D. Ridyard: November, 1964—May, 1967.

R. P. Jonas (acting): August, 1967—

For a short time, under H. G. Russell, the magazine was put on sale to the public as a quarterly, but rising costs forced a return to annual publication and private circulation. After a change to our present printers, H. W. Owen and Co. Ltd., in 1961, we were able in 1962 to revert to two issues a year.

The President

In 1949 "Leigh" Herdson stood down as President and was succeeded by J. H. Hole, who was in turn succeeded as Hon. General Secretary by G. H. Farnsworth. The following year "Leigh" again took the Presidential Chair, to be followed from 1950 to 1952 by Dr. R. Ollerenshaw, F.R.P.S. In September, 1954, R. Farrand, F.R.P.S., was elected and served for seven years until our present President, H. G. Robson, took over. Thus, after 30 years in Circle 1 our sole remaining founder member became our President, and a most capable and energetic Chairman of Council, despite living farther from London than any other Council member.

Hon. General Secretary

We have already noted the appointment of George Farnsworth as Hon. General Secretary at the 1949 A.G.M. He was

followed in 1953 by that stalwart, the late Sid Burch. Harold Wood was elected in 1955 and two years later Stan Berg, A.R.P.S., succeeded him, handing over in turn to Osborn Jenkins, our present Hon. General Secretary, in 1961.

Treasurer

The Club's finances came under the care of the late H. G. (Pilot) Keable in 1948, but ill-health forced him to give up after two years. Our present Treasurer, Roland Jonas, A.R.P.S., has held the purse strings now for 17 years and has just completed 21 years continuous service on Council. For 18 or 19 years he has looked after the stationery stocks and each September he issues some 40/50,000 items to the Circle Secretaries and Officers. Add to this the organising of U.P.P.'s entry for the C.A. Exhibition and the distribution of the magazine and one is left wondering what he does with his spare time.

The Gold Label Competition

The year that U.P.P. was born also saw the start of the Gold Label Competition and the first display of Gold Label entries was at the 1946 A.G.M. with the Leighton Herdson Trophy as the coveted major award. There had previously been an exhibition of P.M.P.P. prints in the showrooms of Messrs. Wallace Heaton, in New Bond Street, London, in 1936, and members' prints have been on show at every A.G.M. thereafter.

In 1956 plaques were awarded to the authors of the best entry in each section. A list of winners follows, with the Trophy winner shown in bold type.

1947 L.P.—**A. Marrion, A.R.P.S.**

1948 L.P.—M. Rees. S.P.—**W. Forbes Boyd, A.R.P.S.**

1949 L.P.—**E. E. Evans, A.R.P.S.** S.P.—D Owen.

1950 L.P.—**Mrs. M. E. Evans.** S.P.—J. S. Forbes.

1951 L.P.—**R. Parkin, A.R.P.S.** S.P.—J. B. Broomhead.

1952 L.P.—L. H. Barfield, A.R.P.S. S.P.—**A. W. Baxby.**

1953 L.P.—**A. Bagshaw.** S.P.—Miss G. L. Alison, A.R.P.S.

1954 L.P.—**A. E. Gays.** S.P.—Miss G. L. Alison, A.R.P.S. Trans.
—M. K. Kidd.

1955 L.P.—**R. E. Wilkinson.** S.P.—Miss G. L. Alison, A.R.P.S.

- 1956 L.P.—**L. Green.** S.P.—H. Spencer. Trans.—E. H. Ware, A.R.P.S.
 1957 L.P.—**N. Chinn.** S.P.—**Miss G. L. Alison, F.R.P.S.** Trans.—T. Whitton, A.R.P.S.
 1958 L.P.—**E. M. Wilson.** S.P.—G. Moss. Trans.—G. H. Ballinger.
 1959 L.P.—**T. J. Davies.** S.P.—H. G. Russell, A.R.P.S. Trans.—**C. S. Johnson.**
 1960 L.P.—**E. H. Ware, A.R.P.S.** S.P.—**B. J. Sproule, A.R.P.S.** Trans.—P. F. Shenton, A.R.P.S.
 1961 L.P.—**L. H. Hobbs.** S.P.—Miss G. L. Alison, F.R.P.S. Trans.—C. S. Johnson.
 1962 L.P.—**Mrs. N. Waterman.** S.P.—**Miss G. L. Alison, F.R.P.S.** Trans.—J. A. S. Carson, A.R.P.S.
 1963 L.P.—**J. C. Waterman, A.R.P.S.** S.P.—Miss G. L. Alison, F.R.P.S. Trans.—N. Robson.
 1964 L.P.—**J. C. Waterman, A.R.P.S.** S.P.—Miss G. L. Alison, F.R.P.S. Trans.—K. Sloop (U.S.A.).
 1965 L.P.—**A. J. Jackson, F.R.P.S.** S.P.—**Dr. W. H. Findlay, A.R.P.S.** Trans.—**Miss J. M. Borman.**
 1966 L.P.—**J. Boston.** S.P.—**J. Wardale, A.R.P.S.** Trans.—**D. Evans, F.R.P.S.**
 1967 L.P.—**K. Harman.** S.P.—G. Davies. Trans.—B. C. Jackson.

In 1960 a further award was introduced for the best set of Gold Label entries from any circle, called the Gold Star Circle for the year. This has been almost cornered by Circle 29 with four wins in eight years and it is clear that there must be something rather special about 4in. x 3in. prints for the only circle retaining this size to have been so successful. The full list of winners is:—

- | | |
|-------------|----------------------------|
| 1960 & 1961 | Circle 12 (large prints) |
| 1962 | Circle 29 |
| 1963 | Architectural Print Circle |
| 1964 & 1965 | Circle 29 |
| 1966 | Circle 34 (transparencies) |
| 1967 | Circle 29 |

R.P.S. and Central Association

In 1942 the Club affiliated to the Royal Photographic Society which gave automatic membership of the Central Association of Photographic Societies, to which U.P.P. still belongs. The Club has the right to enter for the C.A. Exhibition and the inter-club competitions run therewith. In 1950, U.P.P. had the honour of winning the Switch Shield for the best club entry. We have been second three times, in 1948, 1953 and 1956.

U.P.P. has also won the Herbert Memorial Trophy for the best entry of monochrome slides four times, in 1954, 1956, 1957 and 1958. Details of this year's results appear on another page.

Circle Secretaries

The backbone of a postal club is formed by the Circle Secretaries who, month after month, see that the folios go out on time and that everything is kept running smoothly. Most of them will agree that this is a very rewarding task, even if sometimes frustrating to a high degree. Several have been at the job for a very long time and to them U.P.P. owes a special debt of gratitude. We are printing a complete list of all Circle Secretaries of all circles as a tribute to their devotion. It may come as a surprise that the list totals over 200.

Hon. Life Members

Last in these notes, because it is really unofficial and not provided for in the Club Rules, but by no means least, reference must be made to our Hon. Life Members. This honour is one reserved for those who have given long and devoted service to the Club and was brought into being in 1952 when "Leigh" Herdson was the first recipient. No-one, before or since, has so well deserved to be remembered in this way: he is truly the Father of U.P.P. He was joined on the roll in 1955 by Sid Burch and five years later, in 1960, by Barbara Wagstaff. The fourth and latest to be honoured was Frank Ramsden, in 1961.

This, then, is a brief resumé of some of the main landmarks in the 37 years' history of our Club. Much has had to be omitted for lack of space and so as not to bore those readers who are rightly concerned with the present and with the future. Let us hope that many of them will be with us when we celebrate our Golden Jubilee in 1981.

A COMPLETE LIST OF ALL THE CIRCLES OF PMPP, PPP AND UPP AND THEIR SECRETARIES

Circle No. PMPP UPP	Date Founded	Secretaries and Dates	Notes
SMALL PRINTS			
1	1 Sept. 1931	C. Rae Griffin Sept. 1931 K. Hackett 1933 H. G. Robson Sept. 1935 J. W. Mattinson April 1944 A. R. Cobb Sept. 1946 K. Yeats Sept. 1947 B. A. Messom Sept. 1954 H. Thompson Sept. 1955 J. Young Nov. 1959 H. Thompson Jan. 1962	
2	3 Aug. 1933	G. A. Slight Aug. 1933 E. E. Evans Dec. 1937 S. Crowden-Clement Aug. 1940 I. E. Rees June 1943 A. W. Baxby 1945 B. Wootton Sept. 1957 D. Knights* June 1960 C. Burhouse Sept. 1960 F. Seale May 1963	
3	5 late 1933	T. B. Waddicor 1933 A. Pitman S. H. Burch A. Danks 1936 C. Snelling April 1940 F. A. Copper Nov. 1945 A. E. Malin Jan. 1952 F. A. Copper Sept. 1952 J. R. Moore Jan. 1954 E. Hiley Oct. 1954 P. J. Emery Nov. 1960 D. Knights* Aug. 1963 J. D. Rodgers May 1964 B. Hadley Jan. 1966	Combined with Circle 1 from Oct. 1939 to April 1940
4	Feb. 1934	S. H. Burdett Feb. 1934 C. C. B. Herbert	Leica only. Seceded to LPP 1936
7	7 Oct. 1936	C. T. Rickard Oct. 1936 R. Elias July 1939 A. G. Wheeler April 1949 R. Farrand Aug. 1952 J. Rhodes Jan. 1956 G. Bibby Sept. 1958 C. S. Johnson Aug. 1960 G. Bingham Sept. 1964	New Circle formed. Combined with Circle 2 from Oct. 1939 to April 1940
		*Acting	

Circles and their Secretaries—continued

Circle No. PMPP UPP	Date Founded	Secretaries and Dates	Notes
5	9 Sept. 1935	S. H. Burch Sept. 1935 D. Briers 1950 A. J. Scrivener Nov. 1959	Started for beginners only
6	11 Sept. 1935	R. C. L. Herdson Sept. 1935 G. H. Farnsworth Oct. 1952	Combined with Circle 5 from Oct. 1939 to April 1940 Disbanded Nov. 1954 Leica only. Seceded to LPP 1936
7	Nov. 1935	R. Farrand Nov. 1935	
13	13 Oct. 1936	A. Hoare Oct. 1936 H. G. Keable 1938 Miss B. Wagstaff Sept. 1944	New Circle formed Circles 7 & 8 com- bined in Oct. 1939, later becoming UPP 13, until they again split up into UPP 29 & 30 in 1949
8	13 Sept. 1937	Miss B. Wagstaff Sept. 1937 H. G. Keable Oct. 1939 Miss B. Wagstaff Sept. 1944	split up into UPP 29 & 30 in 1949
9(8)	15 July 1938	S. F. J. Jordan July 1938 R. Caister Feb. 1945 L. Danninger Aug. 1946 H. G. Russell Mar. 1949 J. Watts Oct. 1956 G. Metcalf May 1958 A. M. Bamford Oct. 1959 F. Hughes Sept. 1961	Renumbered PMPP 8 in 1940
9	17 April 1940	S. F. J. Jordan April 1940 A. J. Roberts Aug. 1940 L. R. Howell Oct. 1944 W. J. O'Shea Feb. 1956 W. J. Parsons May 1957 A. Spencer Lloyd April 1958 M. Snow Nov. 1966	
10	19 June 1945	C. J. Epril June 1945 J. E. Podd 1945 Rev. J. J. Lloyd 1946 H. C. King 1949	Disbanded Feb. 1955
	Oct. 1956	T. Lewis Oct. 1956 S. Watson 1957 E. B. Williams Dec. 1957 T. H. Francis April 1961 J. Willson Sept. 1964	Reformed as Large Print Circle
11	21 June 1945	C. J. Epril June 1945 G. A. Tootell 1946	Disbanded Oct. 1966 Restricted to 35mm.
23	23 Sept. 1946	J. J. Coonan Sept. 1946 M. Davis 1950	Confined to workers in Eire till 1948 Disbanded 1951

Circles and their Secretaries—continued

Circle No. PMPP UPP	Date Founded	Secretaries and Dates	Notes		
29	Jan. 1949	Miss B. Wagstaff G. L. Garratt Miss P. White	Jan. 1949 June 1960 Dec. 1962	See Circle 8(13) above	
30	Jan. 1949	H. G. Keable	Jan. 1949	See Circle 7(13) above	
37	Feb. 1966	V. P. Davies A. Nuttall	Sept. 1953 Feb. 1966	Non-voting Ex-GPPP	
40	Sept. 1967	G. S. Marsden F. G. Biles	Sept. 1967 Sept. 1967	Ex-GPPP	
PPP 1	2	LARGE PRINTS			
	Sept. 1936	G. A. Slight J. H. Hole E. E. Evans D. Owen E. E. Evans I. J. Rees R. Parkin J. B. Broomhead K. Harman J. T. Hedley	Sept. 1936 Dec. 1936 Nov. 1940 Aug. 1941 July 1948 1951 June 1952 Sept. 1956 June 1964 May 1966	Initially for advanced workers only	
2	4	Nov. 1936	A. Grubb K. Murphy E. G. Smith	Nov. 1936 Sept. 1938 April 1940	Disbanded July 1940 New Circle formed
	Oct. 1943	G. Lombardi W. H. Lewis Dr. R. F. Jayne F. S. Yeates G. Hutton E. F. Thurston R. J. Richardson	Oct. 1943 April 1947 Dec. 1949 Sept. 1958 Aug. 1959 Aug. 1962 Dec. 1963		
3	6	1937	G. H. Farnsworth E. Ralph S. H. Pollard	1937 1943 Jan. 1945	
4	8	1937	F. J. Dixon A. B. Chatfield F. J. Dixon R. M. Varley W. E. Dooley P. H. Whiteley A. W. Baxby* J. MacBride J. R. Broadhurst	1937 Nov. 1939 Dec. 1949 Sept. 1950 July 1952 Dec. 1954 Sept. 1955 April 1956 June 1957	Initially for advanced workers only
5	10	Mar. 1938	W. Dilly Dr. H. C. Simpson W. Baxter Booth	Mar. 1938 Sept. 1939 June 1948	

*Acting

Circles and their Secretaries—continued

Circle No. PPP UPP	Date Founded	Secretaries and Dates	Notes		
		E. S. Etheridge H. R. Wood H. Spencer R. O. Jenkins*	June 1950 April 1954 Sept. 1959 May 1960		
		J. L. Lane R. O. Jenkins* J. B. Broomhead R. O. Jenkins*	Oct. 1960 Oct. 1963 June 1964 Feb. 1965		
		J. B. Broomhead	Sept. 1965		
6	12	Jan. 1944	S. Crowden-Clement A. White W. Lee Thomas H. Baden Oats T. Lewis I. J. Rees T. Lewis R. P. Jonas	Jan. 1944 April 1946 May 1947 June 1952 Dec. 1954 Aug. 1957 April 1958 Sept. 1959	Confined to Fellows and Associates of the RPS till 1950
7	14	Oct. 1944	E. E. Evans J. Bardsley A. Marrion	Oct. 1944 July 1948 Dec. 1949	Confined to Fellows and Associates of the RPS Portrait and figure only Disbanded 1950
		1951	Mrs. Deane Drummond G. E. Pearson J. G. Nicholas A. E. Cunnew	1951 May 1955 April 1958 Jan. 1963	Reformed as unres- tricted Circle
8	16	Nov. 1944	F. E. Ramsden H. F. Parsons	Nov. 1944 Aug. 1958	Beginners and Inter- mediate
9	18	Mar. 1945	F. J. Turley T. Tarrant D. Owen J. H. Sibley R. O. Jenkins* J. H. Sibley A. J. Bignell	Mar. 1945 June 1947 1948 June 1950 Nov. 1959 Sept. 1960 Oct. 1963	Advanced portraiture only until 1948, when it became unres- tricted
10	20	April 1945	W. E. Lawrence S. Mills L. H. Hobbs E. W. Woollard D. Pulley W. E. Lawrence	April 1945 Sept. 1952 May 1955 Aug. 1958 Sept. 1960 Oct. 1962	

*Acting

Circles and their Secretaries—continued

Circle No.	Date	Secretaries and Dates	Notes
PPP UPP	Founded		
11 22	April 1945	J. Pickard April 1945 A. B. Griffin Dec. 1949 J. W. Evans Dec. 1953 A. M. Bamford Mar. 1960 R. Skinner Sept. 1961 A. M. Bamford Mar. 1964 Mrs. N. Waterman Feb. 1966 J. A. H. Smith Sept. 1966 R. McA. Hall Feb. 1967	
12 24	April 1945	A. Kirkwood April 1945	Confined to workers in Northern Ireland Disbanded 1951
13 26	Aug. 1945	H. Sinclair Aug. 1945 I. Lloyd Mar. 1947 E. E. Jones Sept. 1952 C. E. Jones Feb. 1955 D. Davies Sept. 1966	Confined to workers in N. Wales till 1952
32	Oct. 1956	J. B. Ingram Oct. 1956 R. O. Jenkins Mar. 1958	Professional and Free-lance only Amalgamated with Circle 12 Oct. 1958
11	Sept. 1963	C. Westgate Sept. 1963	Re-formed at 1/1 Plate
25	Sept. 1966	G. Weare Sept. 1966	Re-formed at 1/1 Plate
38	Nov. 1966	R. W. Sims Nov. 1966	Ex-GPPP 1/1 Plate
A/A	Mar. 1948	E. E. Evans Mar. 1948 H. G. Keable Sept. 1950 D. Briers Sept. 1953 Miss M. Rosamond Oct. 1960	Australian Secretary Maynard R. Pocock
APC	Nov. 1960	E. Baker Nov. 1960 E. Price June 1964	Architectural Prints only Disbanded June 1967

TRANSPARENCIES

25	Aug. 1946	F. E. Ramsden Aug. 1946	Monochrome Disbanded Jan. 1965
27	Mar. 1948	E. A. James Mar. 1948 T. Lewis July 1952 W. J. Lay Oct. 1955 R. W. Donnelly Sept. 1956 J. R. Stanforth May 1958	2in. x 2in. and 3¼in. x 3¼in. Colour
28	Dec. 1949	E. Haycock Dec. 1949	35mm. Colour
31	Sept. 1953	G. Bibby Sept. 1953 G. C. Barnes Aug. 1960	2in. x 2in. Colour

Circles and their Secretaries—continued

Circle No.	Date	Secretaries and Dates	Notes
UPP	Founded		
24	Sept. 1954	A. A. Pizey Sept. 1954 R. A. Stocker Mar. 1956 T. E. Lewis 1957 A. S. Bulley Oct. 1958 E. Wilson Oct. 1961 Miss J. Davey Feb. 1964 N. Reynolds* Aug. 1967	2in. x 2in. Colour
23	Sept. 1955	Dr. D. E. Jarrett Sept. 1955 J. R. Jarvis Aug. 1960 G. Woods Jan. 1965 T. Lewis Feb. 1958 J. C. Preece June 1958 D. W. Greenacre June 1960 J. L. Williamson Mar. 1961	2in. x 2in. Colour
33	Feb. 1958	J. C. Preece July 1959 A. Walker Dec. 1959 F. W. Hearne Sept. 1961 Dr. P. Wainwright Nov. 1960	
32	July 1959	J. C. Preece July 1959 A. Walker Dec. 1959 F. W. Hearne Sept. 1961 Dr. P. Wainwright Nov. 1960	
34	Nov. 1960	Dr. P. Wainwright Nov. 1960	
35	April 1963	N. C. Bowdidge April 1963	
36	Jan. 1964	I. W. Platt Jan. 1964	
NH1	Oct. 1959	E. H. Ware Oct. 1959	Natural History Colour, 2in. x 2in. and 3¼in. x 3¼in.
NH2	Mar. 1962	Miss E. Glenn Mar. 1962 N. A. Callow Sept. 1967	Ditto, 2in. x 2in.
A/US	Feb. 1963	J. R. Stanforth Feb. 1963	2in. x 2in. Colour

*Acting

UPP. MEMBERSHIP—

half a world away in the far east

by Tom Pearse

ABOUT the Oriental face of the postal clerk there was nothing inscrutable. It was very obvious that he was convinced that the initials U.P.P. were a secret cover for a group of British drug addicts to whom I was attempting to despatch fresh supplies to satisfy their cravings. In an oven-like temperature, however, there was fortunately a limit to which such questions of morality are argued East of Suez. On the next occasion, I resolved, I would play my suspected role of a major villain in an international dope cartel with immense wealth and resources with greater realism. There was, however, grudging acceptance of a Customs declaration form and a stamp of official approval crashed down with vicious pleasure on to the package on the littered counter. Casually it was tossed across the office on to a mountain of parcels in a dusty corner. The next time, I made another mental note, I would learn to write "glass—fragile" in a language more likely to be understood than English. At least, I was able to console myself, another selection of slides were on their way to Circle 27. Provided they survived the perils of a half-way round the world journey, I would in nine months' time benefit from my very much away membership by receiving the criticisms of my distant fellow members and that would make the effort all worthwhile.

It had all seemed so much easier back in England. In retrospect the queues at my local post office back in Kent and the snails pace speed of working of the officials there seemed relatively insignificant obstacles. Taking it all into consideration, however, I am compelled to admit that work involving a home in the Far East with considerable travel in the countries there offers advantages as well as difficulties and frustrations to the serious photographer.

When it comes to purchasing new equipment few places in the world can compare with Hong Kong and Singapore, where

import duties and restrictions, purchase tax and credit squeezes are regarded as something contrived only by Occidentals for their own perverse and masochistic pleasures. In the crowded narrow streets of Singapore, where the number of camera dealers per square mile must surely establish a world record, the prices listed—and most shops can be persuaded to reduce them still further—take the breath away from visitors. Rolleiflex T cameras cost in the region of £48; the Leica M3, Summicron F2, £82; Canon FX F1.8, £41 and Miranda F with Soligor F1.9, £38 to give a few mouth-watering examples. And to prevent misunderstandings these far below U.K. prices are inclusive of the lens. To supplement my own much battered Tele-Rolleiflex, which after heavy duty in the Middle East has travelled with me from the jungles of Sarawak to the temples of Bangkok, the outback of Australia to the Manila waterfront, a Mamiyaflex C3 with F2.8 lens, a range of filters, pistol grip and fitted carrying case cost well below £40.

And willing service with a gold toothed smile goes with the sales—at least in the bigger stores. A lens of an Olympus Pen F that developed a fault after purchase was efficiently serviced in a matter of days without charge or questions.

There is also the debit side in case it should be imagined that I live in a photographers Garden of Eden without a tempting apple or serpent to disturb the tranquillity. Except for the 35mm. enthusiast, there can be unaccountable difficulties in obtaining supplies. Simple items like artificial light colour film, mounting glasses and slide binding tape can involve hunting through dozens of shops, where the knowledge of English or any known language by assistants seldom embraces such rarely sought after commodities.

Frustrating too are the weeks' old issues of British and American photographic magazines reaching my home that devote pages in their autumn and winter issues to the picture-making possibilities of frost and snow. With the thermometer rarely falling below the eighties and a humidity of seventy per cent. plus, I can still, however, contrive to find some relaxation in reading them.

Unfortunately in my relatively seasonless part of the world I am more preoccupied with the problems of safeguarding

cameras, equipment and films against heat and damp. Mildew, fungus and corrosion are the enemies against which a continual war has to be fought. Growths can appear on badly stored slide glasses in a matter of days and defy all efforts to remove them. Immersion in concentrated sulphuric acid has proved unsuccessful, and I still do not know whether to accept seriously the suggestion of a colleague that I should experiment with neat gin.

The inside of lenses can be affected too in a similar way, while films once they have been exposed deteriorate with startling speed. Research into the microscopic insect life found inside cameras might provide a rich untouched field for biologists. Rolls of film have to be stored in refrigerators until needed and developed at the first opportunity after exposure. Air conditioning is a must for darkrooms, while the high temperature of piped water is yet another headache.

It is some comfort under the circumstances that commercial processing is inexpensive and sometimes of a surprisingly high standard. In Bangkok I discovered proof En-prints from a roll of Tri-X exposed in a half-frame camera being painstakingly spotted being before passed across the counter.

For "faces and figures", my favourite photographic theme, I challenge anybody to find a more fruitful hunting ground than my part of the world, where lighting conditions are suitable for the slowest of films throughout the year. An endless source of subjects is available, although my preference for Chinese, Thai and Indian faces rather than their Western counterparts makes my wife insist that I am long overdue for home leave. When that happens, however, I shall have the consolation of renewing my home membership with Circle 27, whose friendly if far away members have made my exile bearable.

THE GOLD LABEL COMPETITION

ONCE again U.P.P. has to thank the Camera Club for the use of their premises for the judging of the Gold Label prints and slides for 1967. Exhibition Secretary Ted Carson, ably assisted by Mrs. D. Burton and A. E. Cunnew, had a busy time placing 150 large prints, 137 small prints and 148 colour slides before the judges, Messrs. H. S. Fry, A.R.P.S., and F. A. Weemys, A.R.P.S.

The Camera Club could not provide a meal owing to extensive redecoration, so the start of the judging was delayed until the party had been refreshed and fortified at a nearby restaurant. However, the judges worked with such a sense of mutual understanding and unanimity that the formidable task was completed by ten o'clock.

Both the judges were reluctant to select from the three plaque winners the best of the large and small prints and the transparency for the award of the Leighton Herdson Trophy—a decision which is always very difficult. After much deliberation, however, the choice fell to Ken Harman's print "Little Boy Lost" from Circle 2. To him, to the small print and slide plaque winners, to those awarded the Circle Certificates and Commendations, and to the authors of other 450 Gold Label entries, our congratulations; to those who submitted more than 6,000 prints and slides from which the winners were chosen, better luck next year.

Leighton Herdson Trophy and Plaque for the Best Large Print

C.2 Ken Harman "Little Boy Lost"

Plaque for the Best Small Print

C.3 Glyn Davies "Morning in the Rhonda"

Plaque for the Best Transparency

C.36 Brian Jackson "Pattern"

Certificates, Large Print Circles

C.2	K. Harman	"Little Boy Lost"
C.6	J. Nicholson, F.R.P.S.	"Pattern with Pince-nez"
C.8	Dr. J. McMaster, A.R.P.S.	No title
C.10	W. Jesse	"Morning Cuppa"
C.11	G. Wilsher	"Attack"
C.12	D. Evans, F.R.P.S.	"Who are you Shoving?"
C.14	H. Hoyer	"Horse Play"
C.16	J. C. Richardson	"Face in the Crowd"

- C.18 B. Asquith
- C.20 W. G. Butterworth
- C.22 The Rev. A. Teage
- C.25 A. Emond
- C.26 K. Howard
- C.38 G. Youngman
- A/A L. Puckridge

Certificates, Small Prints

- C.1 C. Penley
- C.3 G. Davies
- C.5 B. E. Jones
- C.7 Mrs. M. Fairbairn
- C.9 J. R. Stanforth
- C.15 G. Sutton
- C.17 H. F. Parsons
- C.21 J. Wardale, A.R.P.S.
- C.29 Dr. W. Findlay, A.R.P.S.
- C.30 J. G. Restall
- C.37 G. Avery

Certificates, Transparencies

- C.23 D. P. Green
- C.24 D. J. Marsh
- C.27 A. Hunt
- C.28 N. Winterbottom
- C.31 Miss E. M. Glenn
- C.32 J. E. Jones
- C.33 Dr. D. Hardy
- C.34 D. Morgan
- C.35 Mrs. J. Proctor
- C.36 B. Jackson
- NH1 Dr. W. Wince, A.R.P.S.
- NH2 G. Temple
- A/US J. K. Hood (U.K.)

Gold Star Circle

Circle 29 Small Prints, not exceeding 12 square inches:

Secretary, Miss P. White, A.R.P.S.

Commendations

- Large Prints: M. E. Huggins, A.R.P.S. (two)
J. Nicholson, F.R.P.S.
S. Ashton
- Small Prints: Miss J. Davey
Dr. W. Findlay, A.R.P.S. (two)
G. Marsden
Miss P. White, A.R.P.S. (two)
- Transparencies: I. Bowen
R. Foord
J. L. Otley, A.R.P.S.

- "Dick"
- "Christine"
- "A Star Reflected"
- "Autumn"
- "Weighing Anchor"
- "Glenfinnan"
- "Morning Glory"

- "I saw Stars"
- "Morning in the Rhondda"
- "Calm"
- "Springtime on the Downs"
- "Hazel"
- "Like this"
- "Whitby Roofs"
- "Selina"
- "Dusk"
- "Bright Intervals"
- "Mystery Round"

- "Morning Mist"
- "Portrait of Sea Lion"
- "Quiet Corner"
- "U.N. Building, New York"
- "Windblown"
- "Rained Off"
- "Loch Rannoch"
- "Playtime"
- "Sunset at Aberthaw"
- "Pattern"
- "Rapilio Bianor"
- "Fox Moth, laying"
- "Young Red Deer"

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Leighton Herdson Trophy and Plaque for the Best Large Print

- C.2 Ken Harman "Little Boy Lost"

Plaque for the Best Small Print

- C.3 Glyn Davies "Morning in the Rhondda"

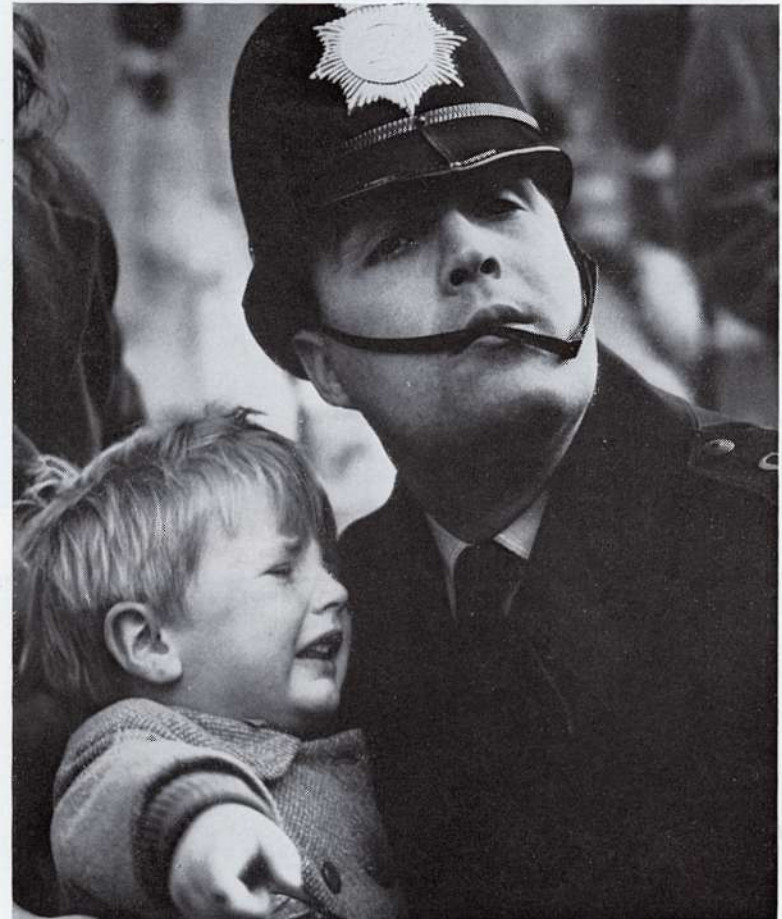
Plaque for the Best Transparency

- C.36 Brian Jackson "Pattern"

Certificates, Large Print Circles

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- C.11 G. Wilsheer "Attack"
- C.12 D. Evans, F.R.P.S. "Who are you Shoving?"
- C.14 H. Hoyer "Horse Play"
- C.16 J. C. Richardson "Face in the Crowd"

WINNER OF THE LEIGHTON HERDSON TROPHY



"LITTLE BOY LOST"

K. Harman (Circle 2)

- C.18 B. Asquith
- C.20 W. G. Butterworth
- C.22 The Rev. A. Teage
- C.25 A. Emond
- C.26 K. Howard
- C.38 G. Youngman
- A/A L. Puckridge

- "Dick"
- "Christine"
- "A Star Reflected"
- "Autumn"
- "Weighing Anchor"
- "Glenfinnan"
- "Morning Glory"

Certificates, Small Prints

- C.1 C. Penley
- C.3 G. Davies
- C.5 B. E. Jones
- C.7 Mrs. M. Fairbairn
- C.9 J. R. Stanforth
- C.15 G. Sutton
- C.17 H. F. Parsons
- C.21 J. Wardale, A.R.P.S.
- C.29 Dr. W. Findlay, A.R.P.S.
- C.30 J. G. Restall
- C.37 G. Avery

- "I saw Stars"
- "Morning in the Rhondda"
- "Calm"
- "Springtime on the Downs"
- "Hazel"
- "Like this"
- "Whitby Roofs"
- "Selina"
- "Dusk"
- "Bright Intervals"
- "Mystery Round"

Certificates, Transparencies

- C.23 D. P. Green
- C.24 D. J. Marsh
- C.27 A. Hunt
- C.28 N. Winterbottom
- C.31 Miss E. M. Glenn
- C.32 J. E. Jones
- C.33 Dr. D. Hardy
- C.34 D. Morgan
- C.35 Mrs. J. Proctor
- C.36 B. Jackson
- NH1 Dr. W. Wince, A.R.P.S.
- NH2 G. Temple
- A/US J. K. Hood (U.K.)

- "Morning Mist"
- "Portrait of Sea Lion"
- "Quiet Corner"
- "U.N. Building, New York"
- "Windblown"
- "Rained Off"
- "Loch Rannoch"
- "Playtime"
- "Sunset at Aberthaw"
- "Pattern"
- "Rapilio Bianor"
- "Fox Moth, laying"
- "Young Red Deer"

Gold Star Circle

Circle 29 Small Prints, not exceeding 12 square inches:
Secretary, Miss P. White, A.R.P.S.

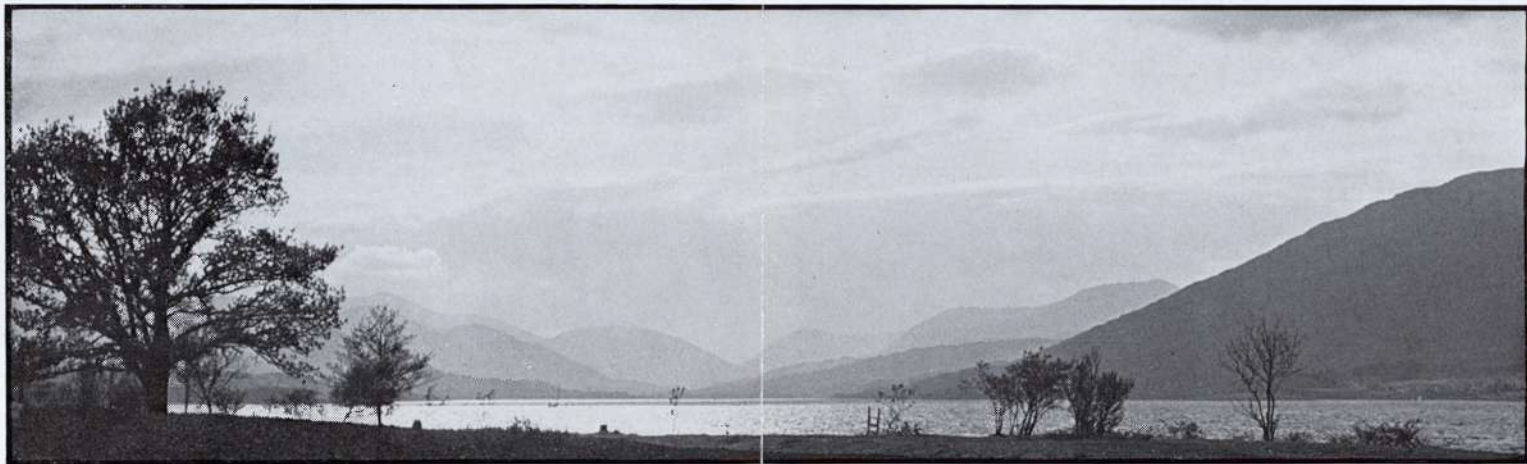
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- Small Prints: Miss J. Davey
Dr. W. Findlay, A.R.P.S. (two)
G. Marsden
Miss P. White, A.R.P.S. (two)
- Transparencies: I. Bowen
R. Foord
J. L. Otley, A.R.P.S.



Left—
**WINNER OF PLAQUE FOR BEST
SMALL PRINT**
MORNING IN THE RHONDDA by G. Davies (Circle 3)

Below—
GLENFINNAN by G. Youngman (Circle 38)





A STAR REFLECTED

The Rev. A. Teage (Circle 22)

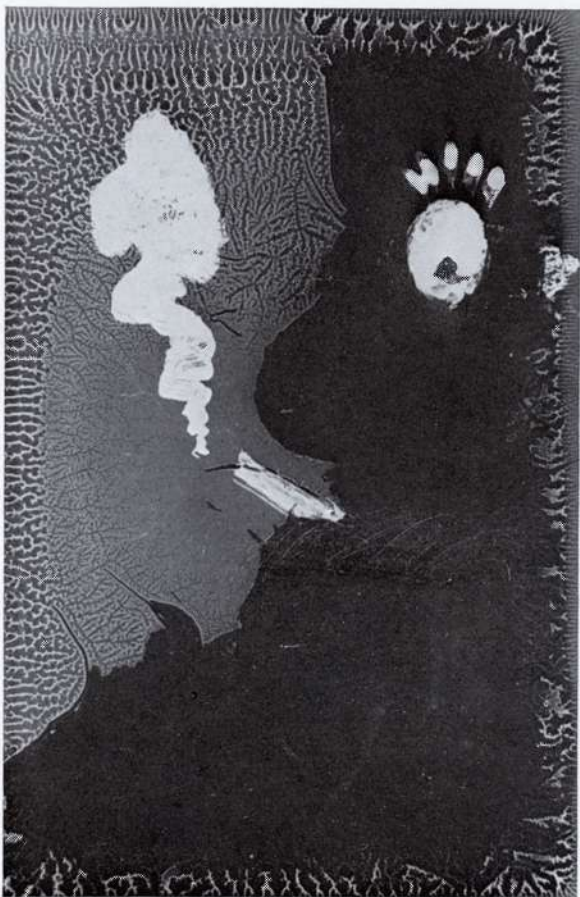
FURTHER GOLD LABEL CERTIFICATE WINNERS

(See also page 30)



DUSK

Dr. W. H. Findlay, A.R.P.S. (Circle 29)



MYSTERY ROUND

G. Avery (Circle 37)

The photographer's gadget bag and what to do about it.

GADGETS are those unnecessary accessories which other photographers buy, photographic equipment is what you and I buy.

Camera shops everywhere are filled with "used" equipment, really hardly used at all, which someone bought because John Smith was using one and because John Smith takes elegant pictures. Of course, it is quite possible that John takes elegant pictures with ANY kind of equipment. Also, that the particular equipment was only incidental to the picture being planned and taken.

Advertisers have made it seem that all of us need FAST shutters and very long lenses to get good results, while the fact is that not only is this not true for the average (and most of us ARE average) photographer, but in many ways these FAST and long lenses are often a real disadvantage. Many photographers feel that if they only had a more expensive piece of equipment they would immediately do better work. Actually, a new piece of equipment brings with it the necessity of learning all about using it, and it is more than likely that the photographer has not learned to use to its full potential the equipment which he already has on hand. New equipment should be purchased when we know that it will do the job which we have in mind for it and that we will take the effort to learn to use it properly.

In saying this I do not mean that we should not extend our horizons by the acquisition of new equipment when we are really ready to enlarge our field of activities. After we have arrived at that point we should proceed with the purchase of the new items when we have determined that the contemplated article will really do the job planned and that the equipment we have on hand will NOT do the job.

My own photography is done with a single lens reflex camera and I take pictures which range from all outdoors, like Monument Valley down to the filling of a frame with the eye of a fly. My equipment consists of an f 2.8 50mm. lens, which

came with the camera, a 105mm. short bbl. telephoto lens, which is only used on a bellows and a few short pieces of extension tubes. For light, I use mirrors for back and side lights when outdoors and two strobes for indoors. None of these lenses are expensive, the 50mm. lens can be bought for just over \$20.00 and the 105mm. lens for just over \$30.00. This equipment will do first-class work throughout the range of subject matter mentioned, the only limitation is my own ability. The old saying really is true—"Good pictures are NOT taken by cameras, they are taken by photographers".

Most photographers would not be caught dead with these cheap lenses, but they will do as excellent work as I am able to lay out for it, and when you buy any lens fitting accessories, you really appreciate these smaller-sized openings. The costs for filters, shades, etc., are often less than half of the prices for devices to fit the FASTER and larger lenses. The 105mm. lens is cheap since it has no built-in focusing device, but must be focused by moving it closer and farther from the camera body by means of the bellows. It also stops down to f32, where I use it for all insect photography.

My experience indicates to me that we might well wait a moment when we get the urge to buy new equipment. What we have on hand just MIGHT do the job. With the new and ever faster films the real FAST lenses are of little use to most of us. Imagine how often you would be called on to use an f 1.4 opening with film speeds of 50 to over 100!

Now, of course, some gadgets are, in fact, necessities. I have in mind the cameras which have a battery-operated film advancer, which would be of little use to most of us but is indispensable to the photographer who is shooting birds, attracted to a certain area where the camera is focused. For the photographer to go to the camera between shots would frighten the birds away and some might not return.

While I feel that most photographers are inclined to go overboard in the acquisition of gadgets, there are also a few at the other extreme who will not get the equipment necessary to do the job they have in mind. They try to improvise with equipment which an expert could not use with good results and then wonder why things do not come out better. One instance is the attempt to take a small insect with a camera

which presents a parallax problem, the subject is viewed through one opening and the picture is taken through another. This is an almost impossible job, and I know no answer except the single lens reflex where you see what you are getting.

Another expensive item is to try to save film, especially when you have taken a long trip to a really photogenic area. It took time and money to get there, so shoot plenty, straddling EVERY important shot, taking all likely looking scenics with the pola-screen and without and straddling each. It is cheaper than coming back, and things may never be like this again.

And so to summarise, get the equipment to do what you have in mind, add to it when you have exhausted the potential of the equipment which you have on hand. Photography need not be a very expensive hobby as hobbies go if you don't spend money for useless devices. Most cameras are capable of much more than we attempt to do with them and above all, when opportunities arise for good pictures, don't save on film!

WM. W. DYER.

P.O. Box 1124, Apple Valley, Calif. 92307.

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The C.A. EXHIBITION, 1967

FOR the eleventh successive year the Central Association Exhibition was held in the Battersea District Library, Lavender Hill, S.W.11. This very fine venue is only five minutes' walk from Clapham Junction Station and therefore only a bare twenty minutes from Waterloo or Victoria to which there are very frequent trains. It is always well worth a visit. Coming as it does from late April to late May, it is not possible to get details of the acceptances into our May issue. However, we are happy to place on record that in 1967 U.P.P. submitted 35 pictorial prints from thirteen members and 10 were accepted. In record prints we submitted 11 from five members but without success. Our pictorial slides comprised 11 monochrome and 10 colour from eight members, with 7 acceptances, and in record slides the figures were 9, 4, five and 2 respectively. For the trade processed colour slide section we sent in 29 from ten members and had 9 accepted. This was a big improvement on 1966 when we had in all only 11 prints and 3 slides accepted.

We also made a better showing in the inter-club competitions. In the Switch Shield, based on all the home processed classes, we pulled up one place to sixth, and in the Herbert Trophy for monochrome slides we jumped from equal bottom (out of twelve) to equal third (out of eleven). This is very encouraging and we must do even better in 1968.

We congratulate the following members who had work accepted for U.P.P. and also M. E. Huggins, A.R.P.S., who was successful for Bromley C.C.

Pictorial Prints

		Circle
Horsefair	S. Berg, A.R.P.S.	20
Playtime	R. P. "Jonas", "	"
Summit View	R. P. Jonas, A.R.P.S.	12 & 29
Morning Journey (Cert.)	Dr. J. McMaster, A.R.P.S.	8
Thames Waterman	C. S. Minchell	37
Lost	A. E. Stanley	11
Ready to Sail	"	"
No title	"	"

Lovers	E. W. Woollard	20
No title	"	"
Pictorial Slides, Monochrome		
Light of the World	E. J. Astle	A/A
On the Way Up	R. P. Jonas, A.R.P.S.	12 & 29
Clunie Ridge (Cert.)	" "	"
Homeward Bound	" "	"
Pictorial Slides, Colour		
Wet Night in the City	R. E. Downes	23
The Lone Boat	I. W. Platt	25, 36 & A/US
Primrose Abstract	Dr. P. Wainwright	23 & 34
Record Slides, Colour		
Prodigal Son Returns	I. W. Platt	25, 36 & A/US
Passage, Ecton Mines	Dr. J. M. Woolley, F.R.P.S.	12 & NH1
Trade-processed Colour Slides		
Westminster Silhouette	P. Denton	34
Deserted Beach	E. V. "Eves, O.B.E.	"
Fantasy in Frost	" "	"
U.S.A. Memorial	" "	"
Phaenopsis Schilleriana	" "	"
Erythronium	Miss C. M. Miers	33
Red Crested Pochard	Mrs. R. Upton	NH1
Model in Repose	Dr. P. Wainwright	23 & 34
Well Dressing, 1965	"	"

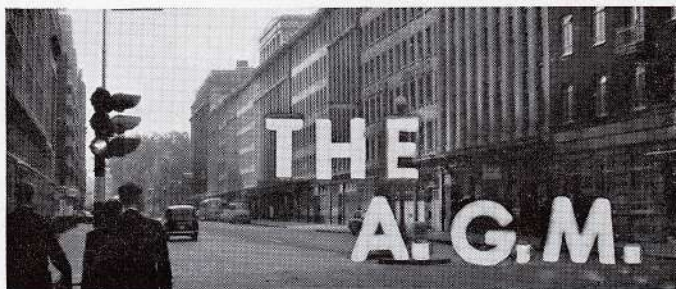
The marking for the leaders in the club awards was as follows:—

"SWITCH" SHIELD

	Prints	Slides	Points
City of London and Cripplegate P.S. ...	91	37	128
Enfield C.C.	81	32½	113½
Polish P.S.	82	31½	113½
Richmond and Twickenham P.S. ...	81	26	107
Hammersmith Hampshire House P.S. ...	72	32½	104½
U.P.P.	67½	34½	102

"HERBERT" MEMORIAL TROPHY

	Points
City of London and Cripplegate P.S.	34
Southampton C.C.	32½
Borough Polytechnic P.S.	29½
U.P.P.	29½



THE morning of Saturday, September 16th, was dull but fine and possibly the lack of sunshine removed the temptation for members to go off picture hunting instead of gathering at the Salon. Whatever the reason, there was a good muster and more than 30 visited this exhibition during the morning to enjoy the fine show. Your reporter was pleased to note that at least two of our members were represented, John Nicholson, F.R.P.S., and E. W. Woollard each having two pictures on the walls.

Those arriving early at the Royal Hotel found that our Exhibition Secretary, Ted Carson, and his small band of helpers had made a fine job of putting up the panels of Gold Label prints on the screens kindly provided by Ilford Limited and the transparencies in the Club's own showcases. The standard was well up to the usual level, with some circles providing outstandingly good panels. The Judges, Messrs. H. S. Fry, A.R.P.S., and F. A. Weemys, A.R.P.S., had made a very sound selection of winners, though it is not to be expected, or indeed wished, that everybody would endorse their verdict in every instance. A full list of the awards appears elsewhere.

Meeting of Circle Secretaries

Promptly at 2.30 the President called the Circle Secretaries to a short meeting at which a few points of interest to these industrious folk, who form the backbone of U.P.P., were discussed. There was a very good attendance with over half the Secretaries of the 41 circles present.

The A.G.M.

Another short break and then down to business with the A.G.M., attended by over 100 members and friends. After the Minutes of the last A.G.M. had been confirmed the President told us in his address that membership had reached a new peak, owing partly to the formation of a new circle of ex-G.P.P.P. enthusiasts to replace the Architectural Print Circle, closed through lack of numbers. He also warned the meeting that any further increase in circles was impossible because of the work it would impose on the officers. There were, however, a few vacancies and we were reminded that personal recruitment of friends is the best way to full and happy circles.

The Hon. General Secretary's report had been circulated, was taken as read and accepted without comment, and the Hon. Treasurer's report provoked no questions after Mr. Jonas had explained that the high cost of the last A.G.M. was partly due to the Club being taken for a ride by the transporters who had collected and returned the screens. It was the same firm we had used the previous year, but they had been taken over and the charge had doubled. Ilford Limited had been good enough to supply the screens this year without any cost to us.

The Old Firm Again

There were no changes in Council, Mr. A. E. Cunnew filling the one vacant place as a Circle Secretary's Representative. Members are either satisfied or apathetic!

The President then called the roll and only 6 of the 41 circles were unrepresented. As usual, Circle 21 had the best attendance with 9 members, followed by Circles 20 and 37 with 6 each.

Any Other Business

We then came to Sid Pollard, or rather to Any Other Business, with Sid as the first speaker (as usual). He wanted to know whether next year's A.G.M. could be arranged when both the "Royal" and the Salon were open. Council took note of this request, which was supported by Mr. C. S. Minchell, but it was understood that the 1968 "Royal" might be in October, whereas the Salon might be in August. If the date of the A.G.M. were to be changed, the meeting appeared to favour October

rather than August. Mr. Minchell also asked for better support of the C.A. Exhibition.

In response to enquiries, Mr. Jonas explained that no member could enter through U.P.P. and another club in the Central Association, but that members could send work to the C.A. through U.P.P. and to another Federation through a local club, as long as one entry (normally the U.P.P. one) was marked as not eligible for the Alliance competition between the Federations.

Mr. Crick wanted to know whether a new Editor had been appointed. He was disappointed that the full account he had submitted on the last A.G.M. Rally had been reduced to a couple of lines and yet there were blank pages. It was learned that Mr. Jonas was acting Editor for the next issue as an emergency measure.

The meeting closed with a vote of thanks from Wilf Lawrence to the Hon. General Secretary, the Hon. Treasurer and the Exhibition Secretary, and Mr. Robson then presented the Leighton Herdson Trophy, the Plaques and the Certificates. There followed the usual break and members made full use of this to view the exhibition, renew old friendships and make new ones, before the annual dinner. This was voted well up to standard by several members and the President's welcome to our lecturer, judges and other guests was commendably short and to the point.

An Unusual Lecture

For the third time in U.P.P.'s history the main event of the evening was provided by a member, Mr. E. V. Eves, O.B.E., giving us a lecture entitled "Great Portraits—Do They Help the Colour Photographer?" He started by remarking on the small number of portraits on show in the slide cabinets this evening and, with exceptions, the lack of variety and imagination in the treatment and handling of the backgrounds. He then proceeded to show us a large number of excellent slides of portraits by great painters stretching over some 500 years, grouped to show up certain points which should give food for thought to the colour photographer. First, some profiles, using a dark background; then examples of harmony in colour using only a narrow band of the spectrum. These were followed by examples of colour contrast, usually warm

foreground colours and cold tones to the back but sometimes reversed for special effects. Mr. Eves showed that strong colours were not necessary and could indeed be distracting. We then saw examples of self portraits and the question arose: "If Rembrandt could do it, why not you?"

The Mona Lisa

Next, men with the tools of their trade, followed by some portraits with a landscape background, including the "Mona Lisa"—a perfect example of the quiet, sympathetic landscape background. We saw the use of small spots of a contrasting colour used not as a focal point in themselves but to bring out the softer hues; then men at work; the importance of dress, and, finally, the use of hands, often so near the edge of the picture that we should find fault with such an arrangement in monochrome. To sum up, Mr. Eves advised the use of softer lighting for colour work than for monochrome with colour used to provide the accent.

A Lively Discussion

Several questions showed that the audience had found the lecture stimulating. It would take too long to detail them all but those who can only read this report may like to know that most of the slides were made on H.S. Ektachrome from reproductions rather than originals, many of which were overseas and not available for direct photography. A hearty vote of thanks was proposed by Mr. Crick, who posed the corollary to the lecturer's theme by asking: "Colour Photographers—can they help the Painter?"

The Gold Label Slides

A short break for coffee while the stage was set for the projection of the Gold Label slides, using a projector kindly loaned by the Edgware Photographic Society and a specially long focus lens provided by the courtesy of Messrs. E. Leitz, also used for Mr. Eves' lecture to very good effect. On several occasions spontaneous applause broke out, often followed by the voice of Mr. Carson: "That was the Certificate winner", thus endorsing the Judges' verdict.

A special vote of thanks to Exhibition Secretary Carson, and his wife, for all their hard work brought to an end one of the best organised and smoothest running A.G.M.'s we have had for many years.

ROUND THE CIRCLES

CIRCLE Secretaries are, on the whole, inclined to be reticent about what is going on, but this year there has been quite a good number of reports. In fact, some have had to be cut because of pressure on space, for which apologies are offered.

Small Print Circles

Phyllis White reports that **Circle 29** (12 sq. ins. maximum print size) is cock-a-whoop, having won the Gold Star award for the third time in four years and four times in all. It seems that a good little 'un takes a lot of beating. Three new members have made up for resignations and membership is up to sixteen. All are keen and the friendly atmosphere is much in evidence. Recent innovations have been a "secret criticism" round and an "anonymous author" round, the latter with a small prize for the member who guessed most authors correctly. To everyone's amazement Jim Walker got the whole lot right. For another round a guest critic was secured, an old U.P.P. member, H. A. Coulter, whose full and constructive criticisms were much appreciated. Circle 29 has for many years run a competition for the best print of the year. Every member may enter two 1/1 plate versions of prints in the year's folios. The winner was Jim Walker by a short head from Bill Findlay, the winner for the previous two years. The Cup was presented personally by the donor, Roland Jonas, at Selkirk the day after the A.G.M.

Annual Rally

Vic Davies writes that there is not much to report for **Circle 30**, the non-voting $\frac{1}{2}$ -plate circle. A rally was held in May; a get-together on the Saturday was followed by a slide show and a film of the previous year's rally. Then on the Sunday the party met at Hever, in Kent, to explore the castle and grounds.

Ex-G.P.P.P. **Circle 37** continues to run smoothly and has recently welcomed two new members, John Stredwick and John Waud. The Secretary, Alun Nuttall, is taking a year's course in Technical Teaching and has decided to hand over the reins to Gordon Marsden so as to ensure the circle's future. **(A wise move which is much to be commended—Ed.)**

Large Prints

Continuing up the scale in print size we come to another ex-G.P.P.P. gathering in **Circle 38**, which is for 1/1 plate prints on 10in. x 8in. mounts. Secretary Sims says the first year in U.P.P. has been rather unfortunate as far as membership is concerned, a number of members having resigned, including such stalwarts as Dorothy Quemby and Gordon Youngman. The membership of fourteen is the lowest ever and so far new members have not been forthcoming to replace losses. On the brighter side, entry percentage remains high while the notebook usually provides some interesting topic for discussion. Time only permitted the circle to complete four rounds before the closing date for the A.G.M. panel prints, Gordon Youngman gaining the Certificate. It was gratifying to note that two other members of Circle 38 are also on the list of Certificate winners, Hans Hoyer for Circle 14 and Ken Howard for Circle 26. Circle 38 hopes to have a fully representative panel in 1968.

Not having heard from **Circle 2**, who use 12in. x 10in. boxes, we pass on to the big boys. It is a long time since we heard from Sid Pollard, known affectionately (or otherwise) by the members of **Circle 6** as "Guv", but this year he has thrown reticence to the winds. He writes: "News of Circle 6 does not often hit the headlines. It goes on year by year turning out prints of a moderately high standard and hitting the jackpot on the odd occasion. It did have the honour that one of its members won the plaque for the best print in the C.A. Exhibition, in 1948. Baxter Booth, of Crewe, more an artist than a photographer, produced a Cheshire landscape of a farmstead, a bridge and a gate with an atmosphere only to be seen and enjoyed by those who rise early on these September mornings. However, to present days. John Nicholson, of Preston, has progressed from good to better since his membership of our circle. Over the last year or two his work has been outstanding, giving us quite a task in preventing him from winning the Gold Label every month and so making us look like a one-man circle. The other members accepted the challenge and from his six prints at the 1966 A.G.M. we have managed to reduce his quota to two this year. Soon after joining us in 1964, John sent in his voting card with A.R.P.S. after his signature, discreetly queried. A letter was sent off at once by the Secretary with U.P.P.'s and the circle's

congratulations. Within less than two years the same thing happened again, only this time F.R.P.S., again with exclamation marks. Goodness me! an F.R.P.S. again in Circle 6. When R. H. Mason resigned from our circle (long before he took up his present post in the 'A.P.') I thought it was the end of such high photographic dignitaries.

"I have had the privilege of viewing John's portfolio of eighteen prints. They are a real pleasure to look at. It gives one a mental stimulus: they are exciting and fascinating when you see them. As you look closer the quality and technique of the finished prints is something to marvel at. J.N. has interested himself in 'Avant Garde' work of this new school of photography. It is real and very effective. I, after 40 years of photographic dotage, enjoy the new outlook. Good work is certainly going the rounds these days.

"The notebooks flourish; all sorts of questions keep cropping up and, of course, the usual side issues, such as the cultivation of water lilies, tropical fish, long distance cycling and hosts of other things. And so, even after over twenty years of skippering Circle 6, I always look forward to the arrival of the box. First the collecting folder, always interesting to see other people's work and particularly the new members. Then the notebook, just to read what is happening—very domestically sometimes—to all the worthy members on the rota."

Mini-Rallies

Bernard Broomhead has always been one for rallies—only to be "with it" he now calls them "Mini-Rallies". He used to organise them for Circle 2 and now carries on the good work for Circle 10. The humdrum of circle life was brightened considerably in 1967 by three mini-rallies; Skipton in April, Warwick in June and Brampton in July. The first two might have been more enjoyable if the weather hadn't been so truly rally-type . . . cold and wet. But it takes more than a bit of weather to spoil the fun when a gang of photographers get together. The Brampton rally, surprisingly, happened on a warm, dry day and was the best yet. Nine members turned up accompanied by nine wives, kids or friends, making quite a family outing and a most impressive cavalcade of cars. This was our first meeting with our Scottish members, and despite horrid forebodings we were greatly relieved to find them quite

human and clad in civilised attire—no kilts, pibrochs or clam-jamphries. "It's a pity there isn't enough space to tell you of our hilarious adventures when we went tearing across the countryside castle-hunting; of the castle that was only a heap of stones; of the castle that wasn't and of that very, very private castle where we got such a frigid reception, where you could smell the dungeons and the boiling oil, the castle from which we made such a fantastically rapid retreat that our cars seemed more hindrance than help."

A Celebration

J. R. Broadhurst reports a celebration in Circle 8. April, 1967, saw the issue of the circle's 300th folio. To all those who sent messages of congratulations the circle says "Thank you", and hopes not to get too swelled headed. To mark the occasion our President very kindly performed the "Opening ceremony" as guest critic, commenting that: "I have made some crits of everyone (your members may not agree with me, but that is the essence of folio work) and thoroughly enjoyed doing it". It was decided by the circle that the successor round to the 300 should be in the nature of a celebration with super prints the order of the day. This folio is now at the end of its run, and to finish off the century feeling a member of the Salon, Mr. Cyril Hale, F.R.P.S., has kindly consented to be the closing critic. Members will await the re-issue of this folio with interest. One thing is clear: the standard of G.L. prints being what it is, the winner should be a real "Hum-dinger".

Caves and Pot-holes

Circle 12 has learned a lot about caves and the joys(?) of pot-holing from one of its oldest members (in membership, of course), John Woolley, and they were delighted when he joined their other oldest inhabitant, Derek Evans, in the august ranks of the great by gaining his Fellowship of the R.P.S. Two Fellows in one circle: no wonder Circle 12 provided the best panel of large prints this year: only to be robbed of the Gold Star award by the baby print people in Circle 29. They had better look out next year.

Set Subjects

Wilf Lawrence tells us that Circle 20 has enjoyed a full and settled membership for some time and the standard of work

submitted has remained fairly high, some of it being very good indeed. Recently a set subject round was tried and the result was very gratifying. The subject chosen was "Fantasy"; members supported it with enthusiasm and some most interesting and original work resulted.

Circle 26 is not so sure about set subjects and is debating the question in the notebook. D. Davies writes that although he has been a member of U.P.P. for about four years he has only been Circle Secretary for some twelve months. Membership has settled down at nineteen and the standard of work from the newcomers from Halifax and Huddersfield has improved very rapidly; they are now turning out some very good prints. The older members, Ken Howard, Ken Evans, Ray Grimwood and Vernon Price, continue to set a high standard, with the first-named taking the biggest share of the Gold Labels. The notebook always makes most interesting reading with many friendly arguments taking place and advice often sought and freely given. The Secretary finds members very co-operative and is really enjoying his job.

A Sad Loss

Dick McAdam Hall reports that **Circle 22** has got back into its stride after the sad loss of its Secretary, "Smudge" Smith noted in our last issue, with a strength of sixteen active members. There are two lady members on leave of absence, so they hope to be back at eighteen soon. In May, Cecil Collett celebrated his 80th birthday. To mark the occasion he was presented with a record of Mozart Piano Concertos and a huge birthday card bearing a collection of members' portraits cleverly montaged by George White, with verses by Alan Teage and the late "Smudge", whose idea it originally was. Response from members, old and new, was 100%. In complete contrast, we are told that the call for a Deputy Secretary met with no response at all.

Transparencies

J. R. Stanforth writes in his usual breezy style about the doings of our senior colour circle, **27**. On the bad side there has been a bit of delayed action, with the result that the rota is all over the place. In the words of a ministerial reply, steps are being taken. Unlike the ministerial follow-up, however,

steps are being taken. But it would be a bit adrift to take such an opening paragraph as indicative of us overall. We have had a good year, culminating in our annual "Do", held this time at Burford. This drew members from London, Torquay, Martock (Somerset), Birmingham and Nottingham to enjoy a very fine week-end. Mona Chedzoy brought along the two pots she won last year for presentation to this year's winners—the McTurk Trophy (highest average % marks for twelve boxes) going to Duggie Ainger, and the Bill Boyce Cup (best slide of the year) to Lorna Knight. Lorna, at present engaged in writing voluminous notebook entries from the Australian outback, could not very well be present, but we drank to her. Duggie proved a magnificent guide (and host), and those who turned up will certainly not be short of entries for a bit. We hear of one member making tentative enquiries in Soho to flog large lumps of cine film shot under somewhat libellous conditions. The notebook entries from our Far Eastern and Australian correspondents make good reading, and the suggestion is being mooted that we should arrange to send a holder-upper to Siberia to see what kind of coverage we can get from there.

"Stan" also runs the **Anglo/U.S.** circle and transatlantic relations appear to be flourishing. He writes: "This is ridiculous! Whoever heard of a satisfied Sec. before? Well, almost! Our most successful year yet, both as to membership and strength of entries. This A.G.M. saw ten of our slides displayed. True, the overlap in time may mean a couple less next year, but we shall continue to travel hopefully. The U.S. slides continue to set new Anglos back on their heels, and, praise be, there has been a splendid influx of new members to be set back. The compilation of a Rogues Gallery reveals what a handsome lot of blokes we are with the odd (Is that the word?) bit of glamour thrown in".

Ups and Downs

News of **Circle 33** from J. L. Williamson is encouraging after an eventful year. Twelve months ago the Secretary was reporting no resignations during the year, and, in fact, an increase of one in membership. Since then there have been manifold changes and the circle has been very sorry to lose Len Badis, Arthur Crowe, Len Hicks, Philip Keates, Olive

Mather and Ian Platt—and subsequently very happy to welcome as members Doris Handley, Bob Clarke, Peter Hadley and Roland Reed. For their introduction, the circle is indebted to the indefatigable Hetty Nickson's recruiting campaign in the Worcestershire area. Since Hetty has also won four Gold Labels during her own first twelve months of membership, she may be fairly said to earn the title of Circle Member of the Year. Folio 100 was issued early in May. Two of the present members—Tom Danks and Denis Hardy—have been with the circle since its beginning, and Denis has won this year's Circle Certificate with his slide "Loch Rannoch". The other Gold Labels were won by Mollie Miers (3), Mike Jemmett (2), John Brady and Ian Platt. Only two of the twelve Gold Label slides were taken overseas. It would seem true to say that the standard of work submitted in the folios has been at least maintained. Certainly there has been no room at the top for the Circle Secretary for over two years now in spite, or perhaps because, of his trying to move with the times. And this has been before the advent of the recent new members. It is interesting that more than one member, past and present, has remarked on how big an asset of circle membership is the mental exercise derived each month in commenting on the work of all the other members.

Gold Star, 1966

Circle 34 (Secretary, Dr. P. A. N. Wainwright) was thrilled at the 1966 A.G.M. to be the first colour circle to win the coveted Gold Star award, and for once all members agreed that the judging of the Gold Label panels couldn't have been better! They now have five boxes in circulation, and with a fairly strict time-table twelve folios have been completed in the year. The Gold Labels have been well distributed, eight members having shared them. The circle has also been well represented in National and International Exhibitions. There have been a few changes in membership: last year the circle said goodbye to Louis Wright, who was a founder member, and this year Bob Ballance, a very consistent Gold Label winner, has found that his other commitments as a lecturer and judge have forced him to give up membership of the circle. In his place they have welcomed Bob Neathey, who has already got himself well into the Gold Label stakes.

International Flavour

Norman Bowdidge, who lives in Guernsey, is the Founder-Secretary of **Circle 35** which, in August, reached its first significant landmark—the half-century. The occasion came during a period of welcome growth in the numerical strength of the circle, which gives good promise for the prospect of the circle going on to achieve the century. The Secretary's only regret is that the present membership includes only three founder members besides himself: Edith Horner, Colin Finch and Jim Lees. Carl Cooper, Ricki Raistrick and Cliff Richardson resigned during the year and another member who came in left promptly after receiving his first folio! On the credit side, they have been pleased to welcome Gerald Coulter, Ken Foord, Stuart Macaskie, Sam Stevenson, Roger Taylor and Hugh Thurgood. Gerald and Sam extend the "international" flavour of the membership by coming from Northern Ireland. Stan Hartshorne also left during the year after serving for three years as Deputy Secretary. The Secretary would like to record his appreciation of the support Stan has given to him in that time. At the same time it is a pleasure to announce the appointment of Jean Proctor, who very kindly volunteered to take over the task as Deputy Secretary.

Folios have circulated to a smoothly running schedule, thanks to ready and cheerful co-operation from members. Remarks made upon the comment sheets have been helpfully thorough, though a few members show some reluctance to take their turn at being the first to record an opinion! Notebook entries have continued to range over a wide variety of subjects, which has made each N.B. both interesting and instructive to read. The two subjects provoking most lively discussion were probably "UV Filters" and "Voting", but a discussion about exposure problems seems to have helped at least one member to a solution of difficulties encountered. As usual, there is at times a fair amount of comment concerning the rival merits of cameras, lenses and film emulsions, a subject always of interest to members contemplating a change or addition to their equipment or who are not entirely happy about colour rendering. The results of the Thermoslide round mentioned in last year's report caused some concern in certain quarters, and with the subsequent influx of new members there is no doubt that this slide will shortly be making another circuit.

Keen Competition

Ian Platt tells us that as was predicted in the last report, competition in **Circle 36** for Gold Labels turned out to be keener than ever this year, with 18 slides scoring 70% or more, and when the final dividing line was drawn 74.5% proved to be the lowest successful mark. With two folios producing mediocre winners scoring low sixties, the advantage of this method of selecting the Exhibition "Panel" seemed to be borne out. One notable folio in fact resulted in the top three slides all gaining Gold Labels, and the fourth slide was only just pipped at the post at the last moment. Special congratulations are in order to Brian Jackson for winning the Transparency Plaque with his slide "Pattern", one of those seemingly simple-looking pictures that are the result of the "seeing eye". This slide had been previously accepted at the Royal Photographic Society's Annual Exhibition in 1965. With the revival of a set subject round in the near future, plus another Guest Critic feature being organised, the circle looks forward to another year with enthusiasm.

Wedding Bells

Our round up started with one of the three Lady Secretaries, and we complete it with another where the news is not so good. Liz Glenn, Founder-Secretary of the second **Natural History** circle, has been ill for some months and has had to hand over to her deputy, Andy Callow, who has done a fine job. It was a great pleasure to see Liz Glenn at the A.G.M., and we all hope that she will be back at the helm soon. To end on a happier note, we hear that there are to be wedding bells in the circle for two members, but only one wedding. Christine McDermott and Ron Foord are the happy couple to whom we send our congratulations and best wishes.

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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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(continued overleaf)

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