

AUTUMN 1968

The Little Man

The Photographic Magazine That's Different

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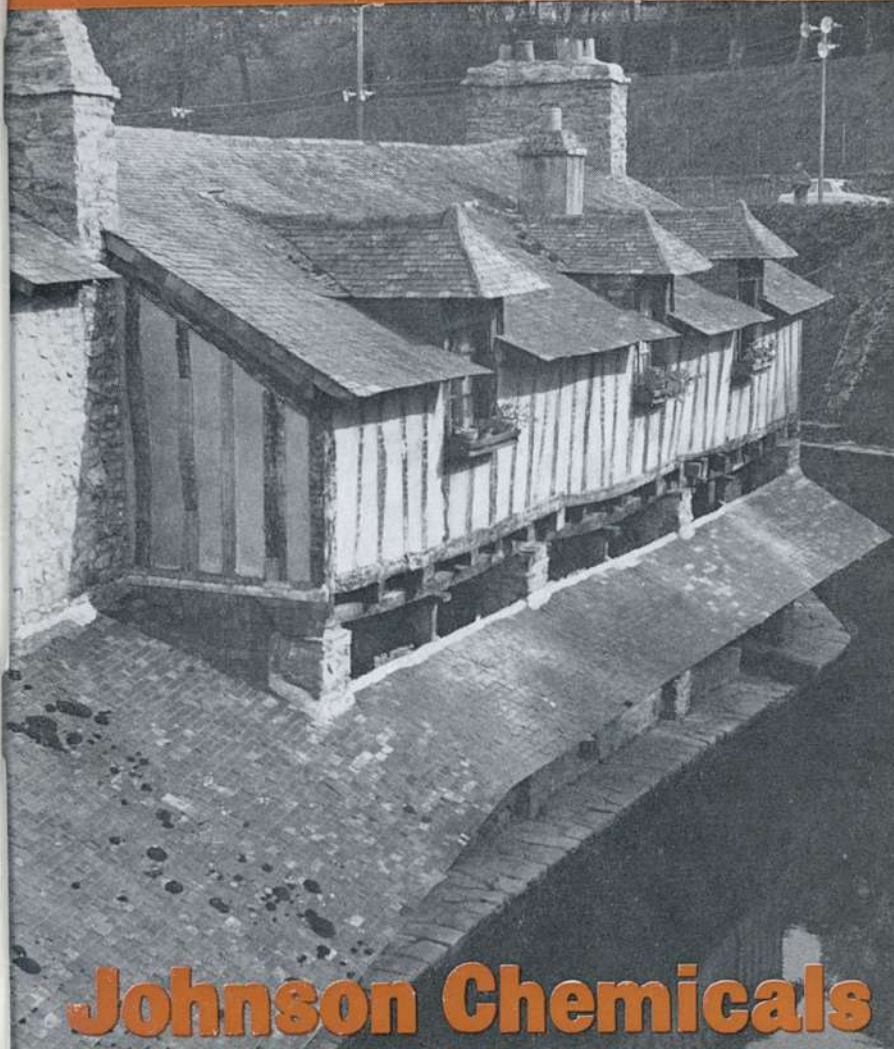
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THE LITTLE MAN

Number 57

**AUTUMN
1968**

**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.



THIS is the third consecutive issue in which I have spoken to you through the good offices of an Acting Editor, but both he and I are very pleased to tell you that it is the last for what we hope will be a long spell. You will see from the report of the A.G.M. that I shall have a new Editor to look after me in 1969 and I shall be speaking to you through Mr. W. A. Armstrong, A.R.P.S. He is not at all unused to appearing in print and indeed there is an article of his in this number.

You will also see from the A.G.M. report that the Chairman made an appeal for greater co-operation between the circles and between members across the circle boundaries. As he put it, we are one club with forty circles, not forty clubs each going its own individual way. There is no wish in any way to destroy or undermine the individuality of each circle, but there surely is room for friendly rivalry through inter-circle battles, for exchanges of ideas, for visiting guest critics from outside the circle, for rallies and rambles organised by one circle but with members of others living in the area invited.

Another way in which members can help to keep U.P.P. strong and well in the public eye is through support of the Central Association Exhibition. Mr. Jonas sends out particulars about January to the hundred or so who have indicated their interest. About twenty respond with prints or slides. This is disappointing. It would give U.P.P. a great fillip to win the major inter-club competition run through this exhibition. Many of you must have work up to the very high standard required.

It has always been one of my aims to remind members of the size and scope of U.P.P. and I will continue to do all I can in this. Will you help me to help you?

Your servant,

THE LITTLE MAN.

ARCHITECTURE . . . AND ALL THAT

by Jake Parsons (Circles 12 & 17)

IF you are in the habit of carrying a camera around with no clear idea on what to photograph, the chances are that you will arrive back home with a roll of film not worth the time and effort of developing. In the professional world the "end product" has probably had hours, days, or even weeks of preparation before the exposures are made in the camera. This is a point which many amateurs forget . . . in short, being trigger happy gets you nowhere. Get some definite ideas on what you are going to photograph, and why you want to do so. Plan ahead, and you will be well on the way to the creation of a good photograph.

What to photograph?

Well . . . I have heard it said that most amateurs do not specialise enough, they "waffle" about taking Portraits, Landscapes, Close-ups, Animals and Architecture, in fact anything that comes within range of their lenses. A few moments quiet thought would not fail to convince them that it is only by the systematic practice of one particular branch of photography can the amateur ever hope to achieve reasonable results. After all, the amateur has not really got the time to be good at everything, but he has got the time to be proficient in one branch only.

Take my speciality . . . Architecture

To the true architectural photographer the word "architecture" means a large format camera, rising front, and indeed the black cloth. For anybody to even attempt architecture with 35mm. equipment is to be considered some kind of nut! I remember well that as a youngster I used to enjoy listening to the old boys talking about how it was done in the dear old days when one could buy "real" cameras. Most of these very fine old gentlemen (the last of the great Victorians) were very



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skilled specialists who had obtained that skill only by the systematic practice of this branch of our hobby. This is where the old-time photographer scored over the modern 35mm. camera user with his quick-operating camera. He had only a few plates to expend, and each shot had to be taken very carefully, for it involved opening the travelling bag, taking out the camera and extending the bellows, screwing the camera on to the tripod. Then followed the "ritual" of viewing the subject (upside down) on the ground glass. He needed to consider very carefully before making an exposure, and in doing so he developed his seeing eye.

What is the "seeing eye"?

How can one describe this abstract quality in terms that a beginner on the bromide path can understand? Well . . . a subject is presented to your mind, and if you photograph it with your own interpretation, and not just as a record photograph, you are a step further towards the making of a successful picture. Ah! . . . but how does one develop this seeing eye bit you may ask? Let me put it like this . . . we view our subject with two eyes and three dimensionally, our camera has to make do with its one lens that can only project a flat image. The photographer must mentally transpose this three dimensional subject into a flat image in order to get an impression of how it will appear on the film. If you feel that you want to take a certain picture, this means that your seeing eye has already formed an "image" in your mind. The important thing is that you learn to see the finished print in your mind, how the tones and masses form themselves into the picture that you saw. No doubt you will want to know the secret of this somewhat high mental process, and how much of it is needed. There is only one answer to that . . . all that is needed is a lot of practice.

How about technique with our tiny 35mm. camera then?

With the "flexibility" of the 35mm. camera we have none of the limitations of the large format worker. It is easy to take pictures from any distance or angle, an ability that makes the 35mm. camera an ideal pictorial notebook. It is over 50

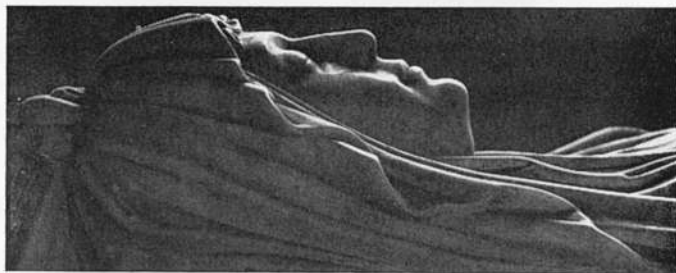


Quiet Corner

years since Oscar Barnack designed the "original" 35mm. camera . . . he was the first man to conceive the idea—small negative—large picture. The modern 35mm. camera, combined with the fine grain films that are available today, and just a simple processing technique can produce prints that would do justice to a camera of larger format. The fact that much 35mm. photography is of poor quality is no reflection on either equipment or materials, it is simply because many 35mm. users seem to be satisfied with results that are below standard.

The 35mm. user can then take comfort in the fact that most of the principal problems involved in the photographing of architecture are also shared by the 5in. x 4in. man. What should be borne in mind by the newcomer to architecture, who uses a 35mm. camera, is that this is NOT the easiest branch of photography, and that any difficulties one may experience are NOT necessarily related to negative size but are inherent in this particular branch of photography.

One must develop a technique which is capable of producing the right type of negative; one must learn to be perceptive about lighting. If you can master these problems by practice and experience, and relegate the camera to the position of importance that it should hold, that is, treating it as a tool to an end product, your attitude will improve. You will be



Profile

able to approach the subject in an intelligent way, and not be worried about technique all the time.

Having laid all the "ghosts" we should now be ready to investigate the picture potentialities of architecture.

Now every architectural photographer worth his rising front will tell you that English Architecture reached its supreme expression in the cathedrals and monastic churches of the "Gothic" period. Ever since that first photographer placed his tripod firmly and truly down, and recorded the masterpiece, "The Steps to the Chapterhouse", Wells, photographers have been walking round our great cathedrals looking for the tripod holes of this great Victorian. Why not seek your architecture on a humbler level—the true art of mediaeval building and the greater part of our architectural heritage is best seen in the countless village churches that are scattered all over the country. I have no doubt that if you care to look you will find some in your own county. In these lovely old churches you will find that there are subjects galore, plenty of material for serious architectural work, both for the pictorialist and the record worker. Of course, our picture material is not "ready made" and it will often have to be sought out, but to wander round an old church with a camera is good exercise for the seeing eye . . . and for learning about architecture. You may, if you are lucky, come across a mediaeval knight and his lady, sculptured stone, carved wood, all of which testify to the various crafts and skills that were used in the building of their church by the mediaeval builders.

Take the photographs that I have illustrated this article with, none of which I claim as masterpieces. I have, however, attempted to show how quite ordinary subjects can, with a little extra thought, be lifted out of the normal rut.

"Quiet Corner"

This was taken in my own county of Leicestershire, but it could be anywhere in England. I have tried to portray the theme of "time worn stone in an old church . . . the old knight lies with hands clasped together pointing to a mediaeval heaven. The flowers on the window ledge (perhaps from his own land) form the "link" between the past and the present. In attempting to put across this "mood" I found it necessary to destroy much of the fine definition produced by my excellent Summaron



Wood Carving

lens (in the enlarging stage).

“Profile”

This was taken at Exton, in Rutland, it is an attempt at the pictorial use of backlighting, an “impression” of the face of the woman rather than the cold white marble of the tomb.

“Wood Carving”

This was taken at Beverley, in Yorkshire . . . it is a record print in which I have attempted to show the superb craftsmanship of the wood-carver.

Architecture, to me, has always been an expression of human life, the medium by which men have recorded, truly, their emotions and beliefs. It is because of this connection between man and architecture that we are able to grasp more firmly than by any other means the spirit of the past. If you are a 35mm. user who has not yet attempted architecture let me earnestly advise you to do so. You will find it one of the most rewarding branches of our hobby, both from the aesthetic and technical points of view.

TECHNICAL TOPICS

by the Technical Editor, Geoffrey Sutton

AT the risk of being accused of being biased towards Leitz, I think it is appropriate that because Leitz produced the first 35mm. production camera, and probably more than half our members are 35mm. users, some notes on the history and development of the Leica should follow my notes in the last issue devoted to the Leica M4 and four of its lenses.

At the beginning of the century Oskar Barnack experimented with methods of taking multiple exposures on standard 5in. x 7in. plates, the idea being to save the bulk and weight of a quantity of plates.

Due to the large grain, apparent when his negatives were enlarged, Barnack's results were not very successful. However, a great deal of development was being carried out at that time on cine film which, of course, needed to have fine

grain. Barnack seized upon the idea of using a cine film but doubled the size of the standard cine frame to give us the standard 24mm. x 36mm. format which we use today. Thus, in 1912 the first 35mm. camera was built. It had a focal plane shutter which was coupled to the film transport and a focusing lens.

It was not until 1920 that Leitz decided to manufacture a camera. Barnack's design was wisely chosen, though at that time the decision to manufacture an unorthodox camera, which was to cost as much as a small car, seemed quite illogical. However, from the beginning the camera was a huge success.

The name Leica was derived from LEitz CAmera, the original being LECA, this was later changed to LEICA, which is easier to pronounce.

The first production Leica came on the market in 1925. Two types were offered, the main difference being the shutter. One type had a focal plane shutter with speeds from 1/20th to 1/500th. The other had a Compur shutter with speeds from 1 to 1/300th. The lens was a non-interchangeable 50mm. f3.5 Elmax and there was no built-in rangefinder.

In 1930 the Leica I, which had an interchangeable lens, was introduced, followed a year later by the Leica II, which had a coupled rangefinder. In 1933 the III and IIIA were introduced which had the sophistication of shutter speeds down to one second and a top speed of 1/1000th.

This range continued unaltered until 1938 when the IIIB was introduced, which had the two eye lenses, for viewfinder and rangefinder close together. The IIIC was produced during the war and with this model a significant change took place. The earlier Leicas were really intended only for use with the 50mm. f3.5 Elmax, which made less stringent demands on the accuracy and stability of the body in respect of lens register to film plane than the long focus, heavier lenses which may

cause the earlier bodies to distort with resultant loss of precision and accuracy. From the IIIC onwards the film plane is in one unit with the lens flange whereas the earlier Leicas had both the lens flange and the shutter mechanism screwed to the body, making the task of maintaining the + or - .001in. tolerance on the standard 1.134in. distance from lens flange to film plane difficult and costly to attain in production and even more difficult to maintain in usage.

In 1950 the IIIF replaced the IIIC, the alterations being the introduction of flash synchronisation and the change-over to ball bearings for the shutter drum spindles. The latter being a worthwhile improvement in lengthening the life of the mechanism, though I suspect that the reason for the change to ball bearings was that a reduction in friction was necessary with the adoption of flash synchronisation.

The IIIg supplemented the IIIf in 1957, the main difference being the introduction of the reflected frame viewfinder with automatic parallax compensation. The original screw lens mount used since 1933 was retained. Shutter speeds were, for the first time, in geometric progression. Thus the IIIg was the original concept developed to its ultimate.

If the early Leicas had a basic design fault, this was the use of a screw lens mount. The problems with this arrangement are (a) the difficulty of producing a screw thread which is perfectly square to a flange, and (b) the wear which takes place between the internal and external threads, both of which are in relatively soft material.

Leitz apparently realised this and with the introduction of their M3 in 1954 came the bayonet lens mount and rapid lever wind. The IIIg continued in production alongside the M3 until 1960.

What followed is largely dealt with in my notes in the last issue, which dealt with the latest M4.

The development of the Leitz lenses is a long story which may be related on another occasion.

BROMOIL BABBLINGS BY BROADHURST

WHAT IS A BROMOIL?

by J. R. Broadhurst (Circle 8)

It is simply a photographic print in which the silver image is replaced by one consisting of pigment. It is also a control process insofar as the pigment can be applied or withheld much as the image is altered when making an enlargement by shading, etc., but with the advantage that the alterations are visible all the time and can be adjusted at will. It is a process by which a worker can produce really personal results.

At one time special papers were available for Bromoil but the demand was not great enough and manufacturers stopped making them. However, experience has shewn that it is possible to get good results using some of the modern papers. Kentmere Normal Matt Bromide and Kentmere Art Bromide are two such papers.

The original paper intended for Bromoil had no super-coating which helped when pigmenting. Practically all modern papers have some super-coating and are a little more difficult to pigment, but the papers mentioned above will be found satisfactory.

I make no claim to be an expert in Bromoil—far from it—and in writing this article I must fully acknowledge the assistance freely given by various Bromoil workers with whom I have corresponded and my colleagues in the Bromoil section of the Stockport Photographic Society. To all these people I am very grateful—their help and encouragement have meant a great increase in the pleasure I get from photography. The following details describe the methods I use when making a Bromoil print.

Before making my description I had better list the equipment necessary for making a Bromoil print.

1. One jar of HARD and one tube of SOFT pigment.
2. Two 1in. or 1½in. Hog bristle brushes.
3. A glazed tile or a piece of plate glass for use as a palette.
4. Old knife for use as a palette knife.

5. Sheet of glass or a piece of Formica for a support when pigmenting.
6. A chamois leather.
7. Some good quality cotton wool.
8. Petrol or Carbon Tetrachloride or modern equivalent for cleaning brushes and palette.

Messrs. J. A. Sinclair Ltd. can supply these requirements and also supply a Trial outfit, but I personally feel, after some experience, that it is preferable to make up an outfit such as I detailed above.

The print to aim for is one with good shadow detail, a good range of tones and detail in the highlights. Parts can be printed up if desired just like an ordinary print. The print should be made with a ½in. margin to facilitate handling and it is useful to make an extra print for comparison purposes when pigmenting.

Develop in D163 one part to seven parts water, and should you ever decide to make a number of matrices at one time remember that the capacity of a dilute developer is very limited. The print, as already stated, should have detail in the highlights and no clogged up shadows, and you should aim to get it with a time of 2/3 minutes. Finally, don't worry about the look of the print at this stage.

After development wash—if possible in running water—for about six minutes, but if you do not have running water in your darkroom—I haven't—give the print a good wash in three changes of water with good agitation. I find this quite satisfactory. The print is now placed in the bleaching solution made up of—

Copper Sulphate	...	...	1oz.
Pot. Bromide	...	...	1oz.
Pot. Bichromate	...	...	25 grains
Water	...	...	16oz.

This is a stock solution and keeps quite well. The working solution is one part stock to three parts water. Some formulas include Sulphuric Acid, but so far experience would seem to indicate that it is better omitted when using modern papers.

The print is placed in the working solution until the image has bleached out; if the time taken for the disappearance of the image is two minutes leave it in the bleach for four minutes. Agitate gently all the time, and if the time taken is longer

than 4 minutes do not worry, but the usual time is about 4/5 minutes.

After bleaching, wash for about 6 minutes as described above and then fix for 4/5 minutes—not more—in freshly-made plain Hypo. I use the two dish method—2 minutes in the first dish and then drain and give a further 2 minutes in the second dish. Use 2oz. Hypo crystals made up to 20oz. If the crystals are suspended in a cotton bag in a jar of water the solution will be ready by the time the darkroom is prepared. The print is washed as usual, but if you wish to save time a quick wash formula such as Speedwash has no harmful effect on the matrix. After washing I drain, blot off surplus water and dry flat, face down.

When dry the matrix has to be soaked and can then be pigmented, and it will be useful at this stage to describe the brush action when applying the pigment. The charged brush is gently, and firmly, pressed on to the print so that the whole surface of the bristles, starting with the forward edge, come into contact with the surface. When this has been done the pressure is released and the bristles are allowed to straighten it will be found that the brush has a tendency to travel slightly forward. In practice this forward movement is given a little assistance as the brush is repeatedly pressed down. A little practice on an odd piece of paper will soon show this action. This action is used when applying the pigment . . . the action for removing pigment and increasing contrast will be described later.

The prepared print is placed in a dish of cold water and then the temperature is gradually raised to 80°F. and left to soak for 10 to 15 minutes. Three or four small pieces of good quality cotton wool should be placed on the print to keep it under the surface and there is no need to maintain the soaking temperature, this will slowly drop to room temperature.

While the print is soaking the pigment can be prepared—very little is required—a piece the size of a small pea will be enough for a 10 x 8 print, and whilst on the subject of size I would suggest postcard or half-plate for first attempts. A small piece of pigment is spread as thinly as possible on to the palette, scraped off and re-spread. This is repeated until the pigment spreads easily and thinly. It is usually suggested that a little of the soft pigment is mixed in with the hard, but my preference is to

use all hard. When using too soft a pigment it is very easy to build up an all over “muddiness” which is difficult to correct, especially at one’s initial attempts.

When the print has soaked enough take it from the water and drain—then lay face down on the glass sheet. With the DAMP chamois remove all the free water from the back of the print, then lift up the print—wipe the glass with chamois and lay down the print face up. Now remove all the free water from the surface of the print—any small drops left on will work up as white spots, so be sure you leave none. **THERE MUST BE NO FREE WATER ON THE SURFACE OF THE PRINT OR ON THE GLASS.** Always use the chamois leather DAMP, the object is to remove free water NOT to dry the print.

When you are satisfied that the surface is clear take up a brush and dab it gently on to the spread out patch of pigment. The aim is to pick up the pigment on the tips of the bristles only. Now dab the charged brush on to a clear place on the palette—it should leave a much lighter stippled patch on the palette. Now apply the pigment to the print using the action already described. Start at a top corner and work downwards towards you, then repeat by applying overlapping lines of pigment, recharging the brush as required. Do not get too much ink on the brush at any one time, don’t be in a hurry to get a lot of pigment quickly on to the print, and always observe the sequence of brush to pigment, then to palette and then to print. **NEVER APPLY THE BRUSH DIRECT FROM THE PIGMENT TO THE PRINT.** Do not worry if the print dries out rather quickly, the speed at which this happens will be governed by the room temperature, but return the print to the soaking water as frequently as you wish. After a re-soak again lay the print face down on the glass as previously described—this is quite safe—the pigment will stay on the surface of the print, remove free water from back of print, glass, surface of print and work on the surface of the print with a DRY brush.

When using the dry brush the action is different to that used when applying pigment. The brush is held vertically—this is not so important when pigmenting but must be adhered to

when using the dry brush. The action now is to apply the toe, or forward edge of the brush, gently and smartly to the print, helping it to bounce off but giving no assistance to forward movement. It is difficult to describe this action exactly—it is a kind of controlled bounce—a pecking, hopping, gentle, brisk bounce. The result of this action is to brighten up the highlights and to clean up the general appearance of the print which now begins to show sufficient promise to encourage further work thereon! This is another sequence which must be adhered to—always after soaking, work on the print with a DRY brush—never apply pigment direct to a re-moistened print. Contrast can also be increased by gently rubbing a re-soaked print with a wet piece of cotton wool, before using the chamois leather, and then following with the dry brush.

When experience has been gained the bouncing action can also be used to add pigment, especially to any spot where you wish to increase contrast. This moisten/pigment sequence is repeated until you are satisfied either that the print has reached its finishing stage or until you find that some of the half-tones and the highlights are not accepting pigment. Now is the time to soften the pigment, but be careful not to over soften. To the hard pigment on the palette add a little soft pigment and thoroughly mix by spreading and re-spreading. Once softer pigment has been used a little more care is required in the removal of free water and brush work should be a little more gentle.

Before drying, the surface of the print should be examined and any small pieces of bristle carefully removed with a fine brush, and perhaps I should say that these bits are most frequent when using new brushes. It is usually recommended that a Bromoil print be hung to dry attached to a card and with the surface down. I put mine on a sheet of plastic, face up, and hold down all the edges with weights placed on strips of plastic which are placed on the safe edges. With an old mount supported about an inch over the surface I get almost flat prints when dry. Bromoil prints are normally mounted with "cut-outs". Give the print time to get thoroughly dry before mounting, and if you have a Press you can dry mount it if you wish.

THE GOLD LABEL COMPETITION

THE judging of the Gold Label prints and slides took place on August 15th, and once again we were fortunate in being allowed to use the Camera Club premises in spite of structural alterations taking place there. Our two judges were old friends who have been staunch supporters over the years, though they have not previously worked together for us. They were Mr. W. A. J. Paul, F.R.P.S., officiating for the fifth time, and Mr. T. Herbert Jones, A.R.P.S., who had previously judged for us twice. They made an excellent team whose verdicts were as often as not unanimous without prior discussion, and it was an education to listen to them debating the merits of one entry against another when the issue was in doubt.

There seemed to be more portraits than usual in this year's prints, and on at least one occasion a portrait would have won the Circle Certificate if the judging had taken place a few years ago. However, the judges were constantly looking for modern work and the approach to portraiture has changed: no longer are the more formal portraits in vogue, showing good technique and relying on this and on beautiful dress textures for much of their appeal. One now sees more large heads, closely trimmed, with the accent on character. It was nice to see one Circle Certificate going to a tone separation portrait, though this process was generally very little in evidence.

Although trying to encourage modern work the judges were not unmindful of the appeal of traditional pictures, which are perhaps ageless in their, possibly sentimental, attraction. This is evidenced by their award of the small print Plaque.

One of the most interesting discussions took place when it came to selecting the best panel for the Gold Star. The choice lay between a fine panel of large prints from Circle 8 and a set of natural history transparencies from N.H.C.C.2. The prints were, of course, entirely the work of the authors, whereas the slides might have been trade or home processed. Should this influence the decision? Several of the slides showed

subjects, such as the most unusual and interesting mating of the Damsel Fly, which must have involved considerable research and patience to record. Was this a factor to be allowed for? After lengthy debate the final verdict was in favour of the slides.

Earlier, the choice of a title by the author for his slide nearly cost him the Certificate. The judges saw on the screen what they considered a most imaginative treatment of a fairly mundane subject as something wholly commendable, but when they enquired the title of the slide they were disappointed to find that it was strictly factual. Generally, however, titles were not given much consideration; the print or slide had to stand on its own.

There was perhaps less modern outlook than traditional work, but this may reflect the judgment of Circle members who may be awarding the Gold Labels to work which is pleasing and easy to understand. This is probably inevitable in a postal club and members may even tend to submit work which is safe for a good mark rather than risking a low one by being controversial.

To the judges we owe a debt for their most meticulous and careful judgment and the Club is also indebted to Competition Secretary E. A. Carson and his team of helpers, without whom the work could not have been accomplished so quickly and smoothly. Lastly, we must thank the Camera Club for providing an excellent meal to sustain us all in our labours.

The Trophy and Plaque winning prints are reproduced on pages 24 and 25 and the full list of awards is set out below.

Leighton Herdson Trophy and Plaque for the Best Large Print

C.8 Dr. J. McMaster,
A.R.P.S. No title.

Plaque for the Best Small Print

C.29 R. P. Jonas, A.R.P.S. "Autumn".

Plaque for the Best Transparency

C.23 A. D. Bridel "Anthriscus Sylvestris".

Gold Star Circle

Circle N.H.C.C.2. Secretary: N. A. Callow.

Circle Certificates, Large Prints

C.2 Ken Harman Window Cleaning—Modern Style.

C.3 G. I. John, A.R.P.S. Llwyn. Bedw.

C.6 J. Nicholson, F.R.P.S. Dial Trunks.

C.8 Dr. J. McMaster,

A.R.P.S. No title. (Leighton Herdson Trophy)

C.10	W. G. Butterworth	High Fashion.
C.11	Colin Westgate	Lord of London.
C.12	L. G. Hawkins	No title (Westminster).
C.14	H. Hoyer	Hallstatt.
C.16	S. Runacres.	Ann.
C.18	Brian Asquith	Danse Macabre.
C.20	F. Harrison, A.R.P.S.	Morning Light.
C.22	Reg Wilson	Angelique.
C.25	Bryan Sanderson	Dennis.
C.26	P. Massey	Gillian.
C.38	R. W. Sims	Dusk.
A/Aus.	Denis Marfleet (Aus.)	Pygmy Possum.

Circle Certificates, Small Prints

C.1	C. Penley	Waiting for Monday.
C.5	H. O. Sommer	Old House.
C.7	Mrs. Marcia Farbairn A.R.P.S.	Do You Take Me For A Sucker? Tea Time.
C.9	B. W. Baker	St. George's Chapel.
C.15	Muriel Rosamund	Altar Panel.
C.17	Miss M. Gamble	Pamela.
C.21	R. D. Ridyard	Autumn. (Plaque)
C.29	R. P. Jonas, A.R.P.S.	Storm Soon.
C.30	Dr. F. Sandy	Old Man of the Sea.
C.37	Gordon Marsden	Eilean Donan.
C.40	E. C. Hayes	

Circle Certificates, Transparencies

C.23	A. D. Bridel	Anthriscus Sylvestris. (Plaque)
C.27	A. J. Palmer	Narcissi.
C.28	E. J. M. Jones	Pond Flower.
C.31	B. Shipp	Godadoss—Iceland.
C.32	J. E. Jones	Fountains of Light.
C.33	Mrs. H. Nickson	Herr Krantz.
C.34	P. Denton	Westminster Twilight.
C.35	N. C. Bowdidge	Snow in Sarnia.
C.36	I. W. Platt	Across the Lake.
A/U.S.	I. W. Platt (U.K.)	Harbour Relief.
N.H.1	A. Gilpin	Black Throated Diver.
N.H.2	N. A. Callow	Large Red Damsel Flies Paired.

Although not receiving official awards, the following should be put on record:—

Best large print panel:	Circle 8.	Runner-up:	Circle 6.
Best small print panel:	Circle 29.	Runner-up:	Circle 7.
Transparency panel runner-up:	Circle 33.		

The total entry for the Competition consisted of:—

199	Large Prints
125	Small Prints
137	Transparencies

461

WINNER OF THE LEIGHTON HERDSON TROPHY



No Title

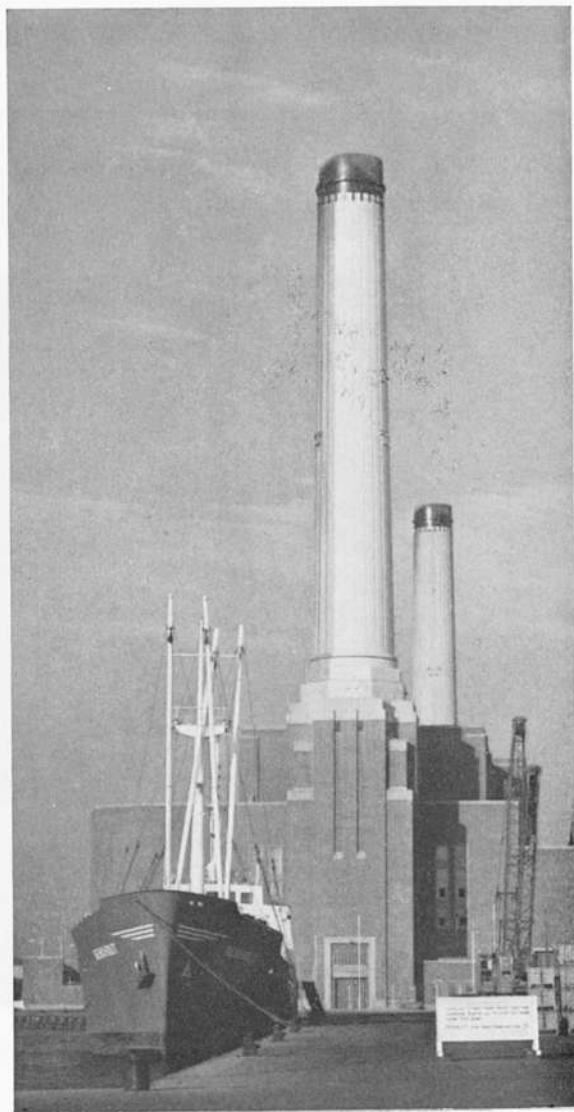
*Dr. J. McMaster, A.R.P.S.
(Circle 8)*

WINNER OF THE PLAQUE FOR THE
BEST SMALL PRINT



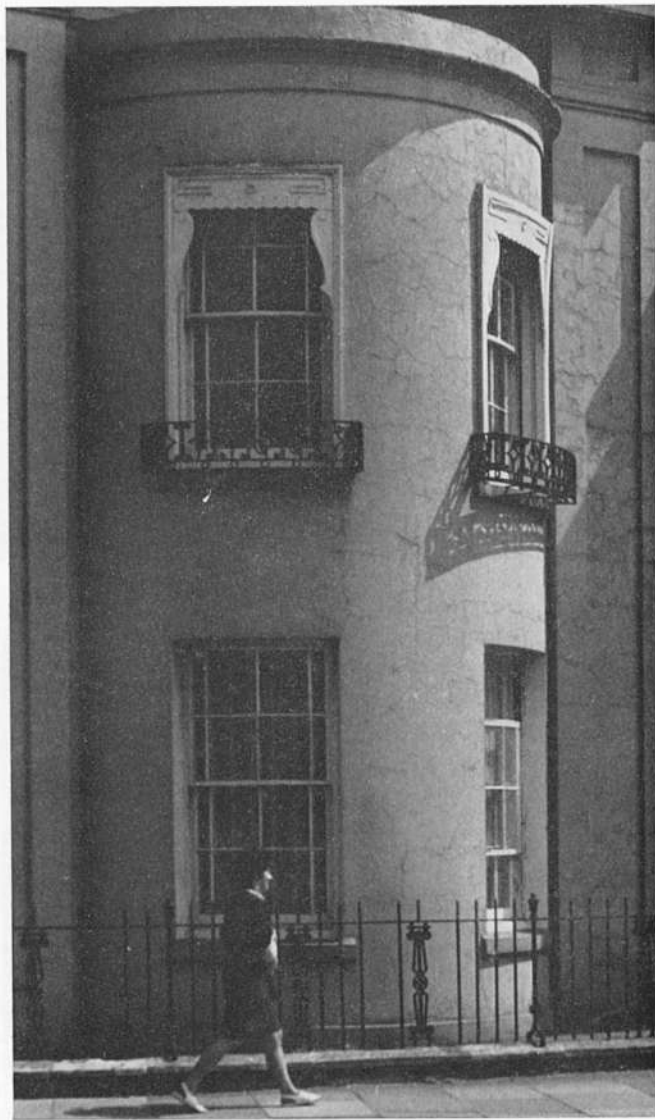
Autumn

*R. P. Jonas, A.R.P.S.
(Circle 29)*



Waiting for Monday

*C. Penley
(Circle 1)*



Old House

*H. O. Sommer
(Circle 5)*

MIXING THE GENTLE ARTS

by W. A. Armstrong, A.R.P.S. (Circle 6)

WATER fascinates me, whether in a pint pot, a puddle or a pond. But to make my heart beat faster give me a swirling stream with surface patterns to delight my eye and with a mysterious depth to exercise my imagination as to the fishy inhabitants. The angler in me responds to the tumbling trout and salmon rivers of the north and is quite indifferent to their southern placid counterparts. The photographer responds to the lot, so long as its wet and sunny. So when I am fishing my eye takes in both pictorial and piscatorial possibilities. It's a happy combination of the arts, different yet complementary. Both demand patience. Both can be painfully satisfying. And, of course, the biggest and best invariably get away.

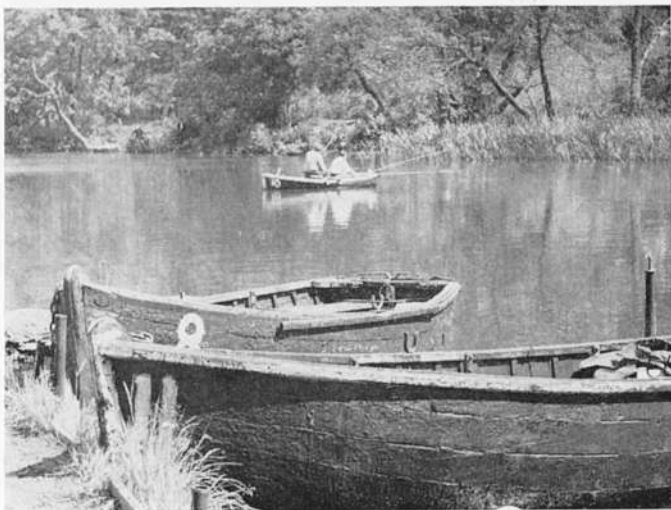
My old battered but still reliable Rollei is quite at home among the reels and fly books. With it I have whiled away many a happy half-hour by the river side waiting till nature



rang the dinner gong to tell the trout that supper was ready. While beautiful surroundings are delightful, I often get more fun fiddling with close-ups of floating leaves and reeds. These are leisurely subjects which can be organised and fixed, if like most anglers you are wearing waders. I like a good scene, especially if it includes fellow anglers. The figures usually fit naturally into the landscape, and vary from action studies to still life!

I seldom take pictures if the sun isn't shining. But if sparkling highlighted water is included I prefer a partly veiled sun. The film can then cope with the contrast. When water texture and highlight quality are essential, the merest trace of sun is enough, if your lens is pointing towards it.

While you desperately need prints for that box that persists in coming every month, it's worth keeping at the back of your mind that the Editors of angling magazines also need prints. And who better to supply them than an angling photographer. Cheques and Gold Labels go well together. Fishing and photography pair up happily. Why not cross them and enjoy that happy hybrid, "piscatorial pictorial photography".



BACK NUMBERS

The Hon. Treasurer has a large quantity of back numbers of the "Little Man" going back over the last 17 or 18 years almost without a break. Are your files complete from the time you joined? Would you like to have copies of issues which appeared before that red-letter day? In either case, just write to the Treasurer (address on page 48) saying what you want and sending 1/6d. per copy. This is a very nominal amount to encourage a big response. The time will soon come when old copies must go for salvage; storage space is not infinitely elastic.



AFTER many days of storms and heavy showers in the South East, the weather forecast for Saturday, September 28th, boded ill for the repetition of our usual A.G.M. luck. Your reporter set off from home in a sharp shower but full of hope that the morning rally would not be washed out, though with visions of a lonely and wet wait shared only by Nelson and the Trafalgar Square pigeons. When at 11.20 he arrived at the rendezvous he found some hundreds of people there, mostly with cameras, and thousands of pigeons, all enjoying brilliant sunshine in a fresh breeze which kept the cloud patterns constantly changing.

The venue could hardly have been less suitable for meeting unknown folio friends, but the "Little Man" badges helped to collect together a small party of eleven members, some of whom had come from as far afield as Guernsey, Bristol and Cambridge to join those from the home counties. Some photographs were taken before the party moved off by way of Hungerford Bridge to the Festival Hall site on the South Bank which had been chosen as our objective. There has been considerable development here and the interesting shapes of modern buildings, stairways, high and low walks and the changing play of light on them provided a challenge which soon had the cameras busy. The weather continued most co-operative, to the obvious relief of the Treasurer, who led the rally up to this point before excusing himself to attend to preparations for the afternoon programme.

Meanwhile all was bustle and activity at the Royal Hotel as Competition Secretary Carson, and his small band of helpers,

battled with the task of putting on display some 450 prints and slides for the 1968 Gold Label Exhibition. When we arrived at the hotel in the afternoon it was at once evident that their labours had been highly successful. The screens, kindly provided by Ilford Ltd., were of a different type and had been arranged in two long lines, one down each side of the hall, and skilful mixing of large and small print panels had produced a very pleasing and effective show, as well as leaving rather more room for viewing the transparencies in their show cabinets.

Circle Secretaries' Meeting

At 2.30 the Circle Secretaries were called to an informal meeting at which several points of common interest were discussed. Without breach of privilege it can be reported that voting systems and methods of recording votes by Circle Secretaries were examined. As a result of the views expressed there will be no further printings of the 6-line voting cards, and Circles using this type will switch over to the 20-line type already used by some 85%. Whether the 20-line ones will be modified depends on the reaction of Circle Secretaries to suggested simple methods of keeping the tally of votes.

The Hon. General Secretary explained a change in the Group Secretary system which would be introduced if approved by the new Council after the A.G.M. This involves the sending of all the monthly advice cards, so important to the smooth running of the Club as a whole, to a single Folio Circulation Secretary instead of to the three Group Secretaries, whose jobs would be abolished. The new system was readily accepted by the 20 Circle Secretaries present.

It was with some reluctance that the meeting broke up, but time was pressing on and it was in fact a few minutes after 3.30 when Mr. Berg called the Annual General Meeting to order. There were over 100 members and friends present, and after expressing the apologies of the President and Senior Vice-President for their inability to attend, and thus explaining his own presence in the Chair, Mr. Berg called the roll in accordance with custom. No less than thirty-four Circles were represented and Circle 37 got a big cheer on their muster of 75% of their members—a record unlikely to be broken for some time.

Chairman's Review

The Minutes of the last A.G.M., circulated to members through the folios, were taken as read and adopted unanimously, and we passed on to what should have been the President's Address. Stan. Berg voiced the general regret at the absence of Glen Robson (for the first time since the formation of U.P.P. in 1946) before making a few observations and offering some suggestions. He advised members not to worry if they were not all "creative" photographers: there was room and need for all types of work in the folios, and he inferred that sincerity was more important than gimmicks or the following of trends for its own sake. He posed the question: "What can members do for the Club?" and answered it by suggesting a widening of group activities and a breaking out of the confines of the individual Circles. This could do only good by cross fertilisation of ideas and a realisation that U.P.P. is a single Club with 40 Circles and not 40 separate Clubs. He commended the recent inter-Circle print battle organised by Colin Westgate between Circles 3, 11 and 25 (the three whole-plate Circles), judged by the President, the Treasurer and himself, and he promised full co-operation from Council in fostering similar moves to break through the boundaries of individual Circles.

The same theme was also in evidence in the comments made by the Hon. General Secretary supplementary to his written report when he announced that he had prepared a record of members by counties and could supply details from it to any Circle Secretary who might be organising a Circle rally to which he might like to invite other members living in the area. It appeared from comments that at least one Secretary will be taking up Mr. Jenkins' offer.

Finance

The Treasurer then went into some detail to explain firstly that the apparent drop in our net assets of £61 was really £52 because certain magazine expenses for 1966/7 were not brought into account till 1967/8, and secondly how the true "loss" of £52 was made up. Over two-thirds was due to the higher cost of the "Little Man", but there had been an additional eight pages compared with the previous year, also more illustrations, and the price of blocks had increased. Advertising

revenue was £10 down in spite of Herculean efforts on the part of the Publicity Secretary and he saw no prospects of reversing this trend. Subscriptions and Registration Fees were down by £16 and £9 respectively and Council expenses had gone up £14 as a result of the more equitable arrangements for paying travelling expenses.

A.G.M. expenses had gone down, largely through the courtesy of Ilford's in providing the screens which had previously cost us dearly for transport. Summing up, the Club's finances were still sound and there was no immediate need for an increase in subscriptions. The Treasurer then paid tribute to the Hon. Auditors, Messrs. Downing and Eves. There were no questions and the accounts were approved.

The Mixture As Before

We were then told who had been elected to the various offices for 1968/9 and details appear elsewhere. The Chairman remarked that the old gang was back again and he hoped this was not due to apathy but to satisfaction with their efforts. The laugh which this provoked left the question unresolved. The Chairman also noted that Roland Jonas was still Acting Editor, but on being invited to intervene Mr. Jonas said he was able to announce with much pleasure and relief that after he had completed the autumn issue he was handing over the job to Mr. W. A. (Bill) Armstrong, A.R.P.S., of Circle 6, who would, he knew, make a great success of it. This news clearly pleased all present.

Any Other Business

Before Sid Pollard could monopolise the last item on the agenda, Ian Platt told us of his desire to start a specialist colour circle for contemporary and derivative work: he had made a number of enquiries among his friends and already had fifteen anxious to join. We hear that Council has given the new Circle their blessing; it will be a reconstitution of Circle 24.

A request was made for a Trophy for the best colour slide, but it was pointed out that there was already a Plaque for this purpose; moreover the Leighton Herdson Trophy was open to be won by any entry in any Circle's folios, whether print or slide, pictorial or non-pictorial. It had in fact been won by

both pictorial and natural history slides within the last few years. A variation on the same theme from Mr. Platt was a request for separate Gold Star Circle awards for print and slide Circles (in spite of a slide Circle having won the single Gold Star this year). We were told that this had Council's approval.

Colour Prints

A discussion developed on how colour prints should be treated in the print Circles. One Circle admitted them for optional criticism but barred them from voting and from winning a Gold Label. Council would welcome in the Gold Label Exhibition colour prints sent forward by Circles, but it must rest with each Circle to do as it wishes. Miss Rosamond said she had received an enquiry for a colour print Circle but on a call for a show of hands only two members present indicated any interest. The general feeling seemed to be that any such Circle should accept only home processed prints, though the negatives might be trade processed. We were told that a privately run colour print Circle had just been started with 16 members and Council was promised a report on its progress.



*Dr. J. McMaster, A.R.P.S., receives the trophy from the Chairman.
(Photo by A. E. Cunnew)*

Central Association

The meeting closed with an appeal from the Exhibition Secretary, Mr. Jonas, for support for the C.A. Exhibition from members of the Natural History Circles: U.P.P. badly needed work in the non-pictorial classes and there was some very fine work in the Gold Star panel. Trade processed colour slides were now eligible.

The presentation of the Trophy, Plaques and Certificates followed. Details appear in this issue together with some of the winning prints. This brought the formal proceedings to an end and we were left with an hour or so to meet old and new friends and study the prints and slides before one hundred and three members and guests sat down to dinner at 6.0 p.m. A change of menu had been arranged to meet criticism from some members, but from what your reporter heard afterwards it is clearly impossible to please everyone.

"Ships and Shoes and Sealing Wax"

The main event of the evening was to have been a lecture by Ronald Spillman, A.I.I.P., but he was called abroad at short notice and Messrs. E. Leitz kindly arranged for his place to be taken by Edwin Appleton, A.R.P.S., who talked to us for just under an hour, his title being "Ships and Shoes and Sealing Wax". He brought with him a large number of prints, including one which won him the award at last year's London Salon for the most outstanding picture of the year and also a colour print which had won him a trip to Mexico. All had been taken with a Leica using a battery of lenses from the 21mm. Super Angulon to a 425mm. conversion of a non-Leitz lens. Using this on motorcycle racing he told us that his depth of field was $3\frac{3}{4}$ in., and if he pressed the button when the front tyre was sharp the rider was in focus by the time the shutter opened: tricky work indeed. But Mr. Appleton did not always seek extreme definition: in fact he often induced a dynamic sense of movement by deliberate blur, as in several football shots. Another picture, taken by "panning" with the 21mm. lens, had secured for him a picture of a rare type of London Transport vehicle, the "Rhumbus". This brought one of the biggest laughs in a quickfire talk, which held the audience spellbound and the hour rushed by all too soon. There was

great wisdom underlying Mr. Appleton's light and humorous comments but we have space to quote only one example: "If everything in a print is perfect, the judges look at it, say: 'Very nice; five marks' and pass on to the next one. If there is something not quite perfect that latch on to it, talk at great length about it and give eight or nine marks. So leave something for them".

The usual break for coffee followed, and it was disappointing that this was not ready on time, since many would gladly have foregone their coffee altogether to hear Mr. Appleton a bit longer. The proceedings ended with the projection of the Gold Label transparencies followed by a few impromptu and most complimentary remarks by one of the judges, Mr. T. Herbert Jones, A.R.P.S., on the arrangements for the judging and the general standard of the entries, especially in the Natural History section.

And so at about 10.0 p.m. we came to the end of another in a long line of well-organised and smoothly-run A.G.M.'s, well up to the tradition of former years.

Votes of Thanks

We have not reported individual votes of thanks which were proposed throughout the proceedings and all received with acclaim: it would be invidious to list them lest one be inadvertently overlooked. It was, however, gratifying to see that all the hard work done by the few for the many was so well appreciated.

"See you next year." "Yes, of course."

ROUND THE CIRCLES

Small Prints

Circle 1 has just passed another milestone in its 37-year history and the 400th folio has completed circulation. The overall winner was W. Lowing—"Willum" to his Circle 1 pals. No expensive Hasselblad, Leica or Pentax for this lad: he does it the hard way and gets superb results. It *IS* the man behind the camera in this case. The Circle is trying to reach its maximum of eighteen members; it has fifteen at present. They send their regards to those who are trying to catch them and it is the Secretary's ambition to see the 500 go out. If anyone is interested, they are not specialists, just a happy gang, critical but not unjust, apprehensive when a print goes out and glad when it comes back; never afraid to be modern. That's Circle 1.



The winning print in Circle One's 400th Folio.

Circle 29 continues to flourish and has the "Full House" sign up, with eighteen members. Not wishing to be greedy, they have let the Gold Star Circle award move on to another Circle this year but are very pleased that their oldest member, with over thirty years' membership, has won the small print Plaque. Some of them are also encouraged to see that work in the traditional vein still has a chance in these modern times.

There have been no changes in membership in Circle 30 and their turnover is always low, which must be a great encouragement to the Secretary, Vic. Davies. Over 85% of the members had an unbroken entry record with the others not far behind, leading to full boxes and general interest. A Rally in March attracted 11 out of 16 members with their wives to explore the house and grounds of Petworth. The day finished with a dinner at the Toby Jug, Petersfield, a film show of last year's Rally and a dozen colour slides from each member. The members are widely distributed over the country and it is surprising how many make a point of contacting each other when travelling or on holiday. It is believed that all the members have met each other within the last few years. Can any other Circle say the same?

Whole Plate and 12in. x 10in.

Moving up to the intermediate group, who are however classed as large print Circles, we find that Circle 11 is only a mere 350 folios behind Circle 1, having passed the "half-century", Folio No. 50 having been sent on its way a month or two ago. Of the 18 members who formed the Circle on its re-inception as a whole-plate Circle in 1963, seven remain. There has been only one resignation during the past year, and to offset this four newcomers have joined: Bob Waddington, Margaret (Meg) Macdonald, George Arnold and Hugh Milsom. Bob has livened things up no end with forthright criticism and an approach to photography not previously seen in the Circle, and the entry of Meg gave the Circle its first father/daughter team. Dad (Aynsley Macdonald) is finding the competition stiff, with "junior" netting some high marks. George and Hugh have only very recently joined, so the Circle has not yet had the opportunity to see their work. Circle 11 members were all highly delighted when Marcia Fairbairn was successful in gaining her A.R.P.S. Marcia took "leave" from the Circle to

give her more time to prepare for her Associateship, and it will be grand to have her back with "the mob" once again. Two of Circle 11's annual awards were won by Marcia, the Circle 11 Trophy for the highest average over the year, and the Thomas Smith Shield for the highest scoring print. The runner-up in both cases was the Secretary. The Progress Award went to Ray Steventon by a very narrow margin over Nicholas Reynolds. The Circle recently staged its first set-subject round, and although the idea was not greeted enthusiastically by all members it was very gratifying when only one member failed to submit a print. As this was due to illness, it is fair to say that support was 100%. The subject, table top, was chosen by asking each member to suggest something, and drawing from a hat. The venture proved worthwhile, and a good variety of interpretation was evident.

The main highlight of the year was the visit of Roland Jonas to the Circle as "Guest Critic". He gave very detailed and constructive comments, and the visit was of great value. It is very helpful to have objective criticism from time to time, as within the rather narrow confines of a Circle it is possible to become somewhat inbred in one's photography. The invitation of an outside critic has become a regular feature in the Circle and plans are already being made for the next visitor. The most ambitious project tackled so far in the Circle is a Print Battle with Circles 3 and 25, making up U.P.P.'s trio of whole-plate Circles. The contest is being judged by our President, Glen Robson; Roland Jonas and Stan Berg. Over 40 prints were gathered together giving the judges a formidable task. Results are not yet in, but every indication points to a very close fight. Naturally, the members of Circle 11 are hoping that they will be the ultimate winners!

With the merger of Circle 38, Circle 3 is now going strong with 21 members. It was thought that the merger of a whole-plate and a small print Circle might present some difficulties, but in effect things have gone very smoothly—several small print members turning over to the larger print now permitted, but one or two remaining faithful to the smaller format. The Circle now accepts any print up to a maximum of a 10in. x 8in. print flush mounted.

Boxes are circulated at regular monthly intervals, and with

approximately 20 new prints each round, and an interesting notebook, members are kept pretty busy. Only one box under the new set-up has made a complete circulation in time to provide a print for the 1968 A.G.M., but it is hoped that there will be a full quota in 1969.

Circle 2 continues its dedication to the 12in. x 10in. maximum and with a self-imposed limit of twelve members it is understood that they keep the postage down to 4/6, which is quite a consideration for those whose income does not keep in step with postal charges.

Large Prints

Perhaps the postal costs of 6/- or 7/6 on the monthly folios are too much for the Secretaries of these Circles, since only two of them have sent in reports.

Circle 22 continues to thrive as strong as ever, at present with 16 members. One of the "old" stalwarts of "22"—Charles Penley—has had to retire from Circle activities for the time being. Knowing of some of the facts of Charles's eyesight troubles it is no small miracle that he can and does continue with his hobbies despite these various difficulties. All of us in the Circle miss both the fine prints and that famous Penley wry humour. We wish him well and look forward to a possible return in the near future. A small Trophy has been kindly donated by the Deputy Secretary's wife, the idea being to stimulate a healthy competitive spirit amongst members in the Circle. This Trophy is to be awarded to the member who receives the highest total of points on six consecutive prints. The holder of "The Doris Holmes Trophy" for the first half-year is Jim Simmonds. The "Monthly Topic" still continues—such things as The Ideal Camera(?) and various other photographic matters are frequently discussed in the Circle Chatterbook. The voting has been changed to a maximum of 20, and this appears to have the general approval of all. As a sign of the times, one or two colour prints are finding their way into the boxes, and remain for the present on a voting optional basis.

Circle 12 echoes the above remarks about Charles Penley, who has had to leave them also, though continuing to win

Gold Labels and Certificates elsewhere. They are still rather low in members and in spite of new recruits have only twelve. A severe loss was suffered recently by the sudden death of Stan. Ashton, a very keen and competent member who, with his wife, was also the mainspring of his local club. It is hoped that Mrs. Ashton may later on join U.P.P. and continue an association so tragically interrupted.

The scope of the Anglo-Australian Circle has now been widened to include New Zealand. Norman Houlgrave, who left Circle 6 some time ago to emigrate to New Zealand, tried unsuccessfully to form an Anglo-New Zealand Circle, and at last he and another "kiwi" have decided to join the A/A. Circle. This makes about 16 members "down under", but the British side are battling along with barely a dozen. There are a few vacancies for enthusiasts who would like to receive up to six boxes a year (not a lot of work for a second Circle). A refreshing outlook on photography is assured to all who join, and some really good work as well. So far, every annual certificate has been won by an Australian; will the British get a look in this September?

Transparencies

With one exception, Circle 27 has had an uneventful year, which is the way the Secretary likes it, but the quality of entries seems to be on the up-and-up. This is probably natural as the 35mm. worker has to compete with the advantages of the 2 $\frac{3}{4}$ in. slide. Membership is up to capacity with practically no turbulence, as the Service bloke laughingly terms coming and going. Which should mean that members are getting what they want. The Empire Builders have now returned to the land of SET, never do it yourself, challenge, and all that rubbish, Lorna from a prolonged holiday in Australia, and Tom Pearce from a tour of duty in the Far East. It is to be hoped that they will soon settle down to paying more tax on photography than others do on pop. The Secretary must have made one successful film this year—he won the McTurk Trophy for the highest average % marks over the period. The one exception mentioned above was such a hold up in transit of the set subject round that it was too late to arrange the usual "Do" for the handing over of the pots. The Bill Boyce

Trophy, for the best Holiday Shot, was won by Mona Chedzoy. Here's hoping that the cancellation of the "Do" will lead to a bigger representation at the A.G.M.

The members of Circle 31 have suffered a sad loss in the death, at the age of 53, of a founder member, Liz. Glenn. Liz. had never missed putting a slide in the box from Folio 1 to Folio 176, and before she entered hospital last year she sent a batch of slides to keep her record intact during her absence from the rota. She rejoined the rota after leaving hospital but unfortunately there was a recurrence of her illness this year and a serious operation was necessary from which she did not recover. Liz. was a fine worker, a candid but kind critic and will be greatly missed by us all in the Circle. Her special interest was natural history, and as well as being a member of Circle 31 she was also the first Secretary of N.H.C.C.2 Circle.

The members of Natural History Colour Circle 2 fully endorse the above remarks and feel that it is a most fitting tribute to her leadership of their Circle that they have this year won the Gold Star Circle award. How proud Liz. would have been to collect it for them at the A.G.M.

Circle 33 has had a successful year with more slides getting 70% or over than ever before, and the slides in general covered a wide variety of picture content. The Gold Labels were again widely distributed among the members: Hetty Nickson (3, including the Certificate Winner), Doris Handley, Bob Clarke and Roland Reed (2 each), and Mollie Miers, Gwyn Hannaby and Peter Jones (1 each). New members welcomed during the year were Fred Clissold, Bert Hadley and Sid Westwood, while resignations were regretfully received from Bob Clarke, Tom Danks, Bert Hadley and Denis Hardy. Tom Danks and Denis Hardy were the two remaining founder members of the Circle and both had contributed to over a hundred rounds. Comments in the Notebook have often referred to pressure of time, but nevertheless even the short entries have contributed some interesting news or commentary, while, of course, the Circle as remained indebted to the prolific essay writers. Unfamiliar writing on the criticism sheets one month

occurred when a member dictated the criticisms while viewing the slides in order to deal with the box adequately and to get it on its way on schedule. The G.L. slides consisted of five landscapes, two portraits (one human, one animal), two activity or action shots, one interior, one pattern and one composite shot. If a report of this nature tends to give special mention of the "top twelve", it should also not omit an honourable mention of the numerous other slides which have gained, or are likely to gain, battle honours elsewhere in exhibitions, club competitions, etc. Finally, this report would not be complete if no faults were mentioned, and a detailed perusal of the criticism sheets suggests that there is still a tendency for members to be not consistently quite severe enough in masking slides to gain maximum advantage.

After a rather shaky start, due to several resignations, Circle **34** has recovered well and has just completed a satisfactory year. 12 folios have been circulated and the major share of the Gold Labels has gone to Tony McDade, of Guernsey, and Peter Denton, of Trowbridge—the remainder have been shared out between five other members. This wide spread of Labels is a good indication of the all-round strength of the Circle. During the year we have welcomed G. Woods, of Bangor, Tony Seager and Bob Neathey, of Wiltshire, and Cyril Allday, of Cumberland. From the work they have produced they too will soon be on the Gold standard. Numbers at 14 are a little on the low side and one or two new and keen members would be welcomed. The work produced has varied quite a lot in subject matter, but on the whole it could be said that Circle **34** much prefer going out for their pictures either around dawn or within an hour or two of sunset, with the occasional studio or Natural History shot to make up the balance. At the moment they are experimenting with set-subjects; like many other Circles they have approached them with mixed feelings but will give a proper trial before either discarding them or retaining them. A further subject under discussion at the moment is that of having a Sabbatical half-year or year free from Gold Label competition as some of the members feel that this might encourage the production of more off-beat and controversial work and give a little more interest without the necessity of having to give each slide a mark.

The Founder Secretary of Circle **35**, Norman Bowdidge,

writes: If anything, the general atmosphere of Circle **35** has grown even happier during the past year. This has, of course, been reflected in the N.B.'s, where the contributions have been a pleasantly varied and interesting mixture between photographic and other subjects. Sometimes a subject arising has taken us by surprise and it has been clear that not every member always agrees that certain subjects should be allowed to be introduced and discussed in the N.B.'s. It seems that the policy of some other Circles is more restrictive with regard to the content of N.B. contributions. Naturally, photographic discussions have predominated and they have ranged pretty widely, as they always seem to in Circle **35**. Close-ups have provided material for discussion, as have the idiosyncrasies of photo judges! And another discussion ranged around the merits and demerits of various focal lengths of lenses for inclusion in the worker's equipment. We were sorry to see another of our founder-members leave us, Colin Finch. In spite of a physical handicap, which limited his photographic opportunities, he had always been a most active member of the Circle, making many useful and thought-provoking contributions to the N.B.'s. Another member to leave us was Hugh Thurgood. On the credit side we can cheerfully report that Charles Roe and George Scholes have been added to our ranks. If these "new boys" do as well in their first year as some of last year's, the competition for G.L.'s in the coming year will be formidable!

Stuart Macaskie and the two "foreigners" from N. Ireland, Sam Stevenson and Gerald Coulter, are the three referred to above and they have calmly captured a G.L. each. Another G.L. went to Scotland, into the collection held by Jim Lees, while two more settled in the West Country, in the hands of Jean Proctor and Roger Taylor. It is interesting to note that the Circle policy of awarding G.L.'s to the twelve top-marked slides of the year has again resulted in slides which did not win rounds being featured in the G.L. list. This time three such slides have been honoured and one of them narrowly missed a place among the three highest-marked slides of the year. It seems that members conspired to let the Secretary fade away after a last blaze like the finale of a firework display. They let him fill the first three places in the G.L. list and gain altogether six more for his collection. Strange to say a school mag once said of him: "He gathers 'golds' with all the skill of an

experienced fag-card collector". And now comes the time for a note of sadness. This report has been prepared by the retiring Secretary at the invitation of his successor, Mrs. Jean Proctor. It is going to take some time to get used to seeing the familiar desk clear of the Posting Rotas, Voting Cards and other jumble relating to the duties of a Circle Secretary. But the now ex-Secretary would like to thank members for their fellowship in some 60 folios of Circle 35 and to wish them continued happiness and greater success under their new leadership. I am sure that Jean will prove most capable of the task. I would also like to thank her for her past support as my deputy and for her willingness to take over so quickly from me when the time came for me to answer a call to service in another field. May I here make my final farewell in the familiar way: "à la prochaine".

Last but not least we have the Anglo-U.S. Circle, where there is still a smile on the face of the Secretary, and you can't say fairer than that. Despite the great distances covered, quarterly circulation is working out to within limits of one week. Would that one home Circle I know of could achieve even as many boxes, let alone the regularity! U.K. membership is now up to strength, and appears pretty stable. Looking over technical details on U.S. entries, it would appear that the standard picture of an American as being draped with cameras needs a bit of redrawing. There is certainly a camera there, but the bulk of the load is electronic flash, and the results well justify the practice. Strobes seem to be a sine qua non, with the accent on the plural. A far cry from our own, very occasional and then usually single flash source. Bill and Mrs. Waring are, at the time of writing, visiting California, where U.S. members are apparently giving them a real royal time, judging by the incoherence of a card received from Bill. Maybe he can be talked into writing something on his trip for the next issue of "Little Man". There is a distinct possibility that Ed. Johnston, the U.S. Secretary, and his lady will be visiting the U.K. in 1969. British members have been warned.

PERSONALIA

IN 1967, three of our members gained their Fellowship of the R.P.S., and this unique success was duly reported at the time. We did, however, omit to record that John Richardson, of Circle 16, was successful in the Associateship elections in June, 1967, and we are glad to make amends by this belated tribute.

So far we have not heard of any further awards of the Fellowship to U.P.P. members, but we are very pleased to note that we have three new Associates. Mrs. Marcia Fairbairn (Circles 7 and 11) was successful in June this year and also had the honour of having her set of prints reproduced in the R.P.S. Journal. They made a fine and varied panel which must have left the judges with very little doubt. Also in June, E. G. Bowley (Circle 12) was awarded his Associateship. We have been privileged to see his panel of prints, and in his case also the judges must surely have had an easy decision. He has been doing a lot of research into tone separation and solarisation, and six of his prints made full use of the peculiar attractions of these tricky processes. Thirdly, Ken. Harman, of Circle 2, winner of the Leighton Herdson Trophy in 1967, was elected in December, 1967. We wonder who will join the ranks of the august in 1968/69.

The 1968 Salon was held in August, which meant that we could not combine a visit with our A.G.M. By all accounts it was a very fine show and we are glad to record that two of our members were represented on the walls. Peter Chapman, A.R.P.S. (Circle 29), had three prints accepted and Dr. J. McMaster, A.R.P.S., this year's Leighton Herdson Trophy winner, one.

The R.P.S. Show is very late this year (November 15th-29th) so we do not yet know whether we shall be represented there.

In addition to his A.R.P.S. we are pleased to note that E. G. Bowley won the Oskar Barnack Plaque for the best panel of four large prints in this year's L.P.P. Exhibition (the equivalent of our Herdson Trophy).

Doubtless our members have achieved other distinctions which have escaped our notice, and to them we apologise. The Editor will always be glad to hear from members—or fellow members if the authors are too modest—and will give full publicity to any achievements worthy of record.

United Photographic Postfolios

President: **H. G. Robson**

23 Spring Terrace, North Shields, Northumberland. North Shields 73047

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 expected 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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Folio Circulation Secretary:

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Publicity and Recruiting Secretary:

MISS M. ROSAMOND, 2 Grenfell Avenue, Mexborough, Yorks.

HON. GEN. SECRETARY

R. Osborn Jenkins

Syrene, 31 Teignmouth Road, Teignmouth,
Devon.
Dawlish 2087

Magazine Editor:

W. A. ARMSTRONG, A.R.P.S., Kinnoul, Boyndon Road, Maidenhead, Berks.

Technical Asst. Editor:

G. R. SUTTON, The Anchorage, Foulridge, Colne, Lancs.

Exhibition Secretary:

E. A. CARSON, 24 The Horseshoe, Leverstock Green, Hemel Hempstead, Herts.

CIRCLE

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