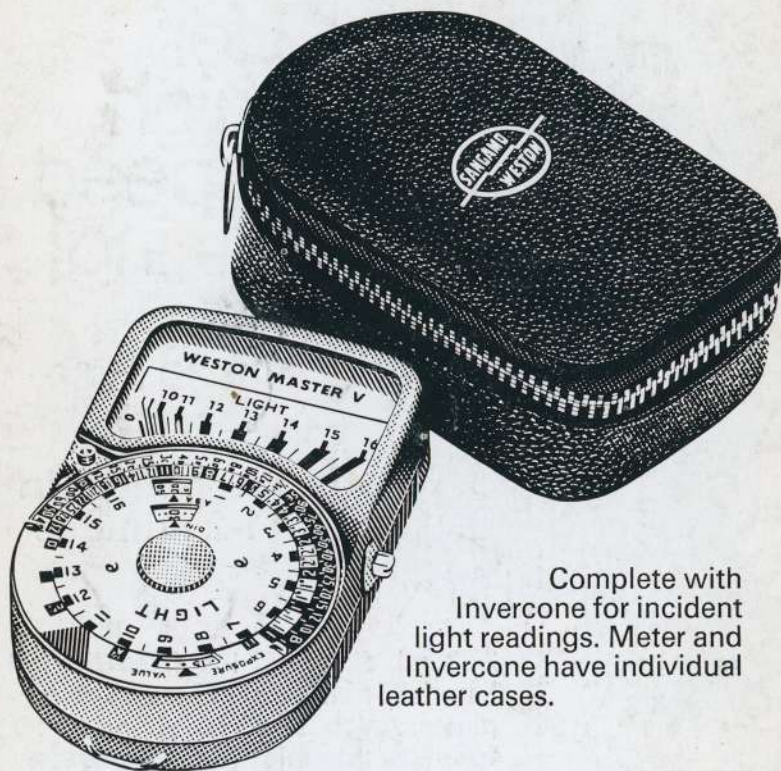


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AUTUMN, 1972

The Little Man

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THE LITTLE MAN

Number 65

AUTUMN
1972

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. P. Fallowfield-Cooper. Inquiries about membership should be addressed to the Recruiting Secretary, J. E. Huxtable, 104 Holmesdale Waltham Cross, Herts. Phone 25037.

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.



September 23rd, 1972 turned out an excellent day in more ways than one. The sun shone brilliantly as UPP-ites streamed into London and eventually Bloomsbury for the annual get-together. Some digressed by way of the Camera Club and under the guidance of Edward Eves enjoyed some figure study work, but more of this anon. Others apparently became trigger happy with other birds in St. James's Park and Trafalgar Square, although the warm autumnal sun and slight haze were enough to delight the heart of any olde worlde traditionalist and no doubt candid camera enthusiasts too.

Meantime, other UPP-ites headed by John Rhind, Competition Secretary, were busy at the Ivanhoe Hotel sorting prints, checking slides, and assembling stands so kindly provided by Kodak Ltd. A few wives who no doubt thought they were on a day's outing found themselves helping too. It takes some time and a lot of pins—and a few sore fingers—to put about 400 prints on display stands. There were a few jocular comments at the affluent large print circles, as willing hands found it almost impossible to arrange a dozen 15 x 12 prints on one stand. However, it was done leaving enough time for a sandwich and a pint before the main business of the day started.

The exhibition had a room to itself this year. To put it mildly, it was compact but it served. It had one great asset—its second door opened into the bar!

Circle Secretaries Meeting

Roland informed the secretaries that postal receipts now cost 1p and were valueless. Insurance cover cost 5p. In view of the fact that we seldom lost boxes the opinion was that there was no point in paying for receipts. But circles could please

themselves. There was a request that at the annual judging there should be additional awards, 1st, 2nd, 3rd, in each category, ditto for each circle, and ditto again in the Star Circle competition. Competition Secretaries, both present and past, explained that the present awards filled two foolscap sheets and this took the judges 3 or 4 hours. Quite apart from this, the organising of 40 circle exhibits was a big enough problem at the moment. It was generally agreed that the request would be too difficult to operate, but that when convenient, particularly in the Circle Competition, runners-up might be given.

Annual General Meeting

When the A.G.M. began a few minutes later, with Glen Robson in the Chair, the room was well filled. Glen called the customary Circle roll call. Few circles were not represented, and Circles 20 and 36 had the fine scores of eight members each present.

The Minutes of the last A.G.M., having been previously circulated, were quickly adopted and disposed of. In reviewing the past year Glen found that we were in excellent health but down slightly in numbers. He stressed the fact that the best recruitment has always been by personal recommendation. Other forms of publicity have proved very unproductive. If each member recruited another every five years we would maintain ourselves. We were delighted to have Osborn Jenkins present in his accustomed chair as Hon. General Secretary, looking remarkably well and somewhat slimmer! As we all knew, Osborn was having to relinquish his post, which he has ably and enthusiastically filled for 12 years, for health reasons. He has had several severe heart attacks. Stan Berg had in fact been Acting Hon. Gen. Secretary for several months and we are grateful for his stepping in and helping out. Osborn was given a rousing vote of thanks, to which he replied saying how much he had enjoyed himself and indeed that he was continuing as a Circle member.

And so to Roland Jonas, the Treasurer, and the financial statement. Roland hastily squashed any ideas that the balance sheet looked healthier than last year. A few unpaid accounts and expenses produced a misleading picture but we were in good shape none the less. Apparently a smaller membership results in some savings too, **but** don't let that slow down recruiting.

Election of Office Bearers

The old gang — to quote our chairman — were returned unopposed, due it was hoped to satisfaction and not apathy. The one major change was the Hon. Gen. Sec. Glen introduced Mr. Peter Fallowfield-Cooper who hastened to assure us that he responded happily to Peter Cooper. I am sure we are in good hands.

Any Other Business

In the absence of our old friend, Sid Pollard who usually delights everyone by monopolising this item, it rather fizzled out. And so to the dinner.

The Dinner

About 130 members and friends sat down and the meal went off merrily. The service was brisk, the food was good, and the organisation seemed on the ball. The cutlery clattered and the glasses clinked, and it appeared that the Ivanhoe was making up for its black marks of the year before. Even the Head Waiter going from table to table seemed to be greeted with smiles. We were favoured with the presence of our two judges, Messrs. Chambers and Paul, and Mr. Paul took delight in thanking us for the privileges of judging and dining.

Creative Colour

Finally, the curiosity of the company was satisfied when Glen announced that our mystery lecturer was none other than our own Ian Platt, A.R.P.S., A.F.I.A.P. His talk was on creative colour and illustrated with a large number of excellent, fascinating, and make-you-think slides. Ian was in good form and his racy style not only kept his well-wined and dined audience awake, but convulsed them in fits of laughter. And a lot of appreciative gasps too. We followed his experimenting in colour, bas relief, solarisation, polarisation, and colour juggling of all sorts. You name it and he's done it, and more besides. Where he gets the time let alone the inspiration was quite a mystery as monochrome printing is apparently his main interest. However, he held us spellbound and gave us a wonderful show. I am sure that even the non-photographic wives present will fully agree.

After the showing of our own G.L. colour slides, an excellent and entertaining selection, the proceedings came to a close. Another well organised and successful A.G.M. Another

meeting with folio friends. A final natter and off to the ends of the country. "See you next year. Make sure that Bill and Tom come. Let's get them all here. Cheerio for now."

OPPORTUNITY KNOCKS

1. We have vacancies in the Anglo-US and several other circles. You must have friends who would enjoy filling them. Drop a note to the Publicity and Recruiting Secretary.

2. We need your support for the Central Association Exhibition. Entries to Roland Jonas before March 10th. While we require prints, pictorial and record, slides pictorial and record, Roland makes a personal plea for monochrome slides. He is the only regular entrant left and we could so easily win the Herbert Trophy. Do help us to put UPP back on the map.

3. We desperately need advertisers for the Little Man as if I haven't mentioned it before. In these days of mail order business your local "cash and carry" or photographic repairer could benefit enormously from an advert especially with a word of recommendation. Or if you have any influence with nationally advertised products, from beer to cornflakes, who have a few spare pounds for a sound investment. We, and that includes you, must help to keep the Little Man's head above water.

4. If you could write a little something for the Little Man or even suggest a few ideas, it all adds to everyone's fun and makes my job just a bit easier.

5. Better still, how about having a spell as EDITOR. You'd love it.

V.I.P. NEWS

London Salon 1972 acceptances included:

W. Armstrong (C38), E. E. Evans, A.R.P.S. (C12), D. W. Hogg (C26), J. Nicholson, F.R.P.S. (C6), I. W. Platt, A.R.P.S. (C24, C36, A/Aus.), Sir George Pollock, F.R.P.S. (C24), C. A. Westgate (C11, A/A), B. V. Woods, A.R.P.S. (C4).

Would all V.I.P.s and aspiring V.I.P.s remember that U.P.P. needs prints, colour and monochrome slides for the C.A. Competition.

ALBERT BRIDEL of Circles 23 and 24 has now won four gold and one silver medal in the Chicago Exhibition. He is now over there lecturing, telling them how he does it! Good show Albert.

MUCKING ABOUT IN THE DARKROOM

Ray Freeman

I became interested in derivations in B and W about four years ago; I wanted to have a go at something different and results that I had seen had more impact than my normal output. I was then a raw beginner and was ambitious enough to want to get out of the beginners' section at my local club, but I was not proficient enough to enlarge my 35-mm negs beyond 10 x 12 at that stage.

I received my first sensible explanation on Tone Separation from a series in the A.P. in January, 1969. I was also given about the same time a copy of Kodak's "Camera Club News" which contained an article called "Creative Printing" which explained very well the technique for line relief. These gave me a very good starting point, so I invested in some Kodalith Ortho film and Kodalith developer from my local dealer. Next I sorted out half a dozen negatives and then finally concentrated on three, one a male portrait, one a flower study, and a landscape. These being 35-mm negatives, I used my enlarger for producing 2½" inter negs. Subsequently, I found this to be a great asset when I found a need to use opaque liquid on them to tidy up backgrounds etc.

In my first attempts I wasted many sheets of lith film but by standardising on 1½ minutes development time and varying exposure time to suit I soon began to make headway. Soon I realised that the exposure on the first inter neg was the most important, so I concentrated on the male portrait and did the first stage inter negs at 15, 20, +24, seconds with a known height and aperture of the enlarger lens. I found that the varying exposure at this stage determined the density of grey on the original to be made a black mass and all lighter tones would go to clear film. This in turn gave varying shapes on the inter negs which was the reason for initially doing 3 sets of negs. Using this film and developer enabled me to get results in only 2 stages:

1. Lith positive from original negative
2. Lith negative from Stage 1 positive



These are combined in sandwich form with emulsion away from emulsion to print a line relief negative. Using an old $3\frac{1}{4}$ " x $2\frac{1}{4}$ " contact printing frame located in exact register with each other on a clear glass front with selotape, I fitted a bush on the back of the frame and fitted it up so that I could rotate it slowly under the enlarger with the light at 45° to the face of the frame on lith film again. I ended up with 3 different line negatives as a black line on clear film none of which gave a recognisable image all over. "A" gave me a good face with no eye and "B" gave a poor face and good hair, while "C" produced a good nose and jersey. I thought that was it but after thinking it over I crossed a negative from "A" with a positive from "B" and things looked distinctly more promising. I tried a print and it was good, or so I thought. I realised later the background was too fussy, and I remedied that but the original print at 20 " x 16 " caused quite a stir at the Club when it gave me maximum points in a monthly competition. It was then selected for the North London Exhibition and eventually got into an International one doing far better than I ever expected. I also finished off the rose study and the landscape. The rose was not quite so successful but this I printed both as a positive and a negative, and used both in spite of the constant comment that some people thought it more like a cabbage than a rose. The landscape I never did get printed it was written off.

The success of these prints did what I required of them in boosting my mark to 75% sufficient to get promoted in class at the Club competitions. At this time I joined U.P.P. in a Slide Circle and concentrated on slides for about 12 months. I did join Hampstead Photographic Club later in the year although I had been warned the standard there was much higher than my old Club. It was at the top level, but not so in the Intermediate grade. I had several tries to get more tone separations and line reliefs but not to the standard I liked. About this time last year I decided to try a tone separation on a shot of a canoe in rough water but the negative was not right. I took more shots until I had about 40 and found one I did like. This I enlarged to $2\frac{1}{4}$ " on lith film with enough exposure to give a chiavosuro effect with lots of small black and white patches and then made a negative from it, again grading the exposure to keep the shapes on the inter neg. When printed I really liked it and



printed a big one. It turned out to be my most successful print to date and has so far been accepted at two Internationals and is at present hanging in the Central Association Exhibition.

Solarisation I have not yet tried, but I do feel there is a certain similarity between it and line relief in the final result and also the way it is carried out. Both have to be prepared for with lith film negatives if one is to control where solarisation or line is going to take place. Until I have more spare time, I will stick to line relief as a sequel to tone separation.

The use of these processes should not be an end in themselves and used to emphasise or bring out a certain aspect of a print rather than just as a technical exercise which it could easily become if one used them on everything one did.

I recommend anyone to try these out. It has been fun looking for shots as one tends to look for masses in the shot more than line or composition. Any different outlook can produce enthusiasm especially when one gets to the point where the finding of good shots seems impossible resulting in loss of interest.

A SUCCESSFUL NEW VENTURE

In the last issue we announced that Council had arranged to collaborate with our old friends, The Camera Club, in arranging a studio session on the morning of the Annual General Meeting to fill in the day for those members who like to come up to London early.

From the expressions of thanks at the A.G.M. afterwards and the requests for it to be repeated next year, there is no doubt that it was a success. Mr. John Reid and Mr. Bill Paul of The Camera Club had gone to a lot of trouble to ensure that everything ran smoothly and Jaki, the club's leading model and helper, put on a nice buffet lunch in the members' lounge.

Coffee was served on arrival and then we moved into the studio where Bill Paul, whose knowledge of lighting and posing for portraiture and figure work is unrivalled, became our mentor. He was most instructive in explaining and demonstrating why he was using certain lights and the effect they had on the illumination of the model.

He first tackled straightforward portraiture and then the model changed into a more glamorous dress which seemed to be very popular for there were requests for various poses which Mr. Paul quickly organised. Finally the model posed for some graceful figure studies.

Many members seemed to be impressed by the magnificent array of modern lighting equipment which the club possesses and how it can cope with any form of illumination that may be required. It must be the only club in the country that can provide such excellent facilities.

Then there was the posing of the beautiful blonde, Jo Peters, who demonstrated how co-operative a good professional model can be and how easy she can make the work of the photographer. A slight shift of the head, the shoulder, the hands or the eyes and she had the poses immediately, without fuss or waste of time. Yet at the end of a hard session she was still as patient and cheerful as when it began.

With such a lovely model before the camera, there is a strong temptation to take a lot of shots and from remarks made afterwards I gathered that everybody had taken two or three

spools of film during the session, which is a fact that speaks for itself. One member told me afterwards that he had learned more about lighting and posing in that hour and a half than he had from all the books and articles he had read on the subject.

Fifteen members participated which made it a wee bit crowded but they sensibly organised themselves in columns of two and the thing went like clockwork. Next time, if the numbers allow, both studios can be used.

Incidentally, if any club or circle would like to have a session in The Camera Club studios, and they can muster seven or eight members, the club will be very pleased to arrange the use of the studio and a model. The club, by the way, used to obtain its models from an agency but it now has its own model register of up and coming young models as well as some very experienced ones.

Members saw not only the studios and darkrooms but also the comfortable bar, lounge and restaurant and various other facilities that the club members enjoy.

All told, it was a useful and interesting morning spent in doing some photography of a kind that is not readily available outside London and that is what many members from the Provinces enjoyed. Many are looking forward to a repeat performance next year. E.V.E.

GRATEFULLY BORROWED

There is only one way of learning to photograph creatively and this is to see creatively, to observe everyday things with a selective and seeing eye, whether in the street, or the beach or the local car park. The eye must be trained to notice the tiny details that escape the man in the street . . .

Creative photography is seeing the finished picture in your mind's eye before making an exposure. Good pictures begin with good seeing and expensive equipment means nothing unless the photographer trains himself to see.

Creative photography cannot, as is commonly supposed, be learnt by joining the local club.

(from an article on photography as a creative art in "The Amateur Artist", April 1968)

UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN — AWARD LIST 1972

JUDGES: C. N. Chambers, F.R.P.S., A.P.S.A., E.F.I.A.P.
W. A. J. Paul, F.I.I.P., F.R.P.S.

LEIGHTON HERDSON TROPHY:

G. Bingham, Circle 31. Following the Plough.

PLAQUE — BEST SMALL PRINT:

V. P. Davies, Circle 30. Morning Light.

PLAQUE — BEST LARGE PRINT:

E. E. Evans, A.R.P.S., Circle 12. Class Room Fun.

PLAQUE — BEST COLOUR SLIDE:

G. Bingham, Circle 31. Following the Plough.

GLEN VASE:

J. L. Ottley, N.H.C.C. 1. Dragon Fish.

GOLD STAR CIRCLE — PRINTS:

Circle 14.

GOLD STAR CIRCLE — SLIDES:

Circle 33.

CERTIFICATES:

Circle	Name	Title
1	T. V. Whatrup	Beach Tree
2	Brian Adams	No Title
3	G. Hutton	It's Sunday
4	Bernard Heathcote	Ginger
5	Mrs. P. F. Heathcote	The Pyramid
6	W. Wilding	Lantern Tower
7	G. Sutton	Early One Morning
8	E. G. Elliot	Clouds O'er the Downs
9	W. D. Westwood	Room on Top
10	P. Reeve	Musical Interlude
11	H. B. Milsom	Close Season
12	E. E. Evans, A.R.P.S.	Class Room Fun
14	H. Hoyer	Breconshire Idyl
15	G. Jefferies	Decrepitude
17	E. Littlewood	Carving Details on Doorway to Bishop's Seat — Durham
18	A. Bignell	The Flying Mare
20	Mrs. R. King	Circle of Friends
21	R. D. Ridyard	Trevor
22	C. Johnson	Men at Work
23	J. J. Marshall	Fiery Height
25	B. Sanderson	Photo Finish
26	J. Rhind	Fantastic Ferry
27	F. H. Smith	The Intruder
28	G. A. Tootell	Nude

29	Miss P. White, A.R.P.S.	Mersey Sunset
30	V. P. Davies	Morning Light
31	G. Bingham	Following the Plough
32	R. Harvey	The Gasman Cometh
33	F. E. Clissold	Frost Artistry
34	Ted Edwards	Spikes and Spires
35	Michael Proctor	Corduroy Snow
36	E. L. Mackenzie	Sunset
38	Mrs. P. Heathcote	Suburbia
40	R. W. Boothroyd	Contemporary Architecture
N.H.C.C. 1	J. L. Ottley	Dragon Fish
N.H.C.C. 2	Bill Keen	Robber Fly Killing Damsel Fly
Anglo/U.S.	R. C. Scott	Through the Arch
Anglo/Aus/N.Z	Alan Hartop	Rufous Whistler
The following were highly commended by the Judges:		
2	Geo. E. G. Reeves	I've got a Bite
6	G. Turner	Sir T. Moore
10	D. Dent	Early Away
18	R. Heard	Showing the Flag
27	A. W. Shaw	Water Power
33	R. E. B. Reed	{ Five Sisters Awakening Highland Croft Frost Mantled Ladies
35	Mrs. M. Handley	Winter Birches
N.H.C.C. 1	Jean Proctor	Old Town
	Dr. J. M. Woolley,	{ Dragon Fly Plume Moth
	F.R.P.S.	Fall at the Hoh
Anglo/U.S.	David D. W. Hart, A.P.S.A.	
Anglo/Aus/N.Z.	Cdr. Storer Carson	Helpless with Laughter

Congratulations to the winners! The judges commented favourably on the overall quality of both prints and slides.

The postal strike had some influence on the entry as one or two Circles had not circulated enough folios to complete an entry of twelve, also the new Circle Four for colour prints has not been operating for a full year. The quality of colour prints from Circle Four augurs well for their future success and shows that the know-how is available for anyone who wants to progress in this field.

A few have managed to stay at the head of their Circles but all the trophies changed hands and Circle 33 made the colour slide gold star after a narrow miss last year, this time beating off N.H.C.C. 1.

Finally, our sincere thanks to The Camera Club for the facilities they have provided for the competition at what can only be described as nominal rates.

THE GOLD LABEL COMPETITION WINNERS

It must be something of a record for the winners of all the three major awards for 1972 (the Leighton Herdson Trophy and the Plaques for the best large print, small print and transparency) to be very long standing members, all of whom have been officers of the club, going back in one instance for 35 years. Perhaps this is another instance of the truism that the more one puts into anything the more one gets out of it.

George Bingham joined large print circle 6 in January, 1953 and was a member for over two and a half years. He then left U.P.P. but came back again in August, 1962 with small prints in circle 7. Two years later he took charge of the circle which he ran till October, 1969. In September, 1967 he joined transparency circle 31, through which he has won the Leighton Herdson Trophy. He has thus sampled all the types of non-specialist circles in U.P.P.

Evan Evans, A.R.P.S. has more experience of U.P.P. than almost any other member. He joined P.M.P.P. about 1933 and by 1937 we find him Secretary of P.M.P.P. circle 2 (now U.P.P. circle 3). In 1940 he switched to Secretary of P.P.P. circle 1 (now U.P.P. 2) for a year and he was again running this circle from 1948 to 1951. He was a Vice-President for two or three years about that time and also the first Secretary of the Anglo-Australian circle started in 1948. After a two year break in membership he joined circle 4 in 1953 and added circle 15 in 1956. In 1958 he again left us but came back in October, 1967 for two years in circle 29. From this he switched to circle 12 in September, 1969. In 1949 "Taffy" as he is known to all his friends, won the Leighton Herdson Trophy, a feat which he only just missed this time.

Vic Davies joined U.P.P. circle 30 in 1951 and on the death of "Pilot" Keable he took over the circle in September, 1953. He still holds this post after 19 years in office. He has also been a member of circle 28 since February, 1953.

THE GOLD LABEL
COMPETITION WINNERS

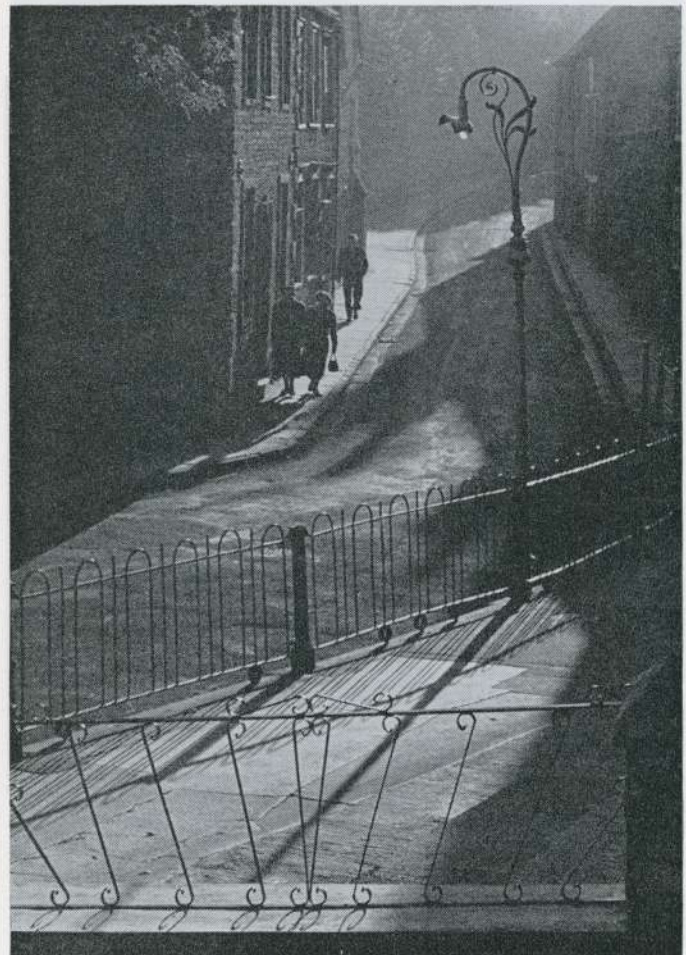
PLAQUE—BEST LARGE PRINT



CLASS ROOM FUN

E.E. Evans, A.R.P.S., Circle 12

PLAQUE—BEST SMALL PRINT



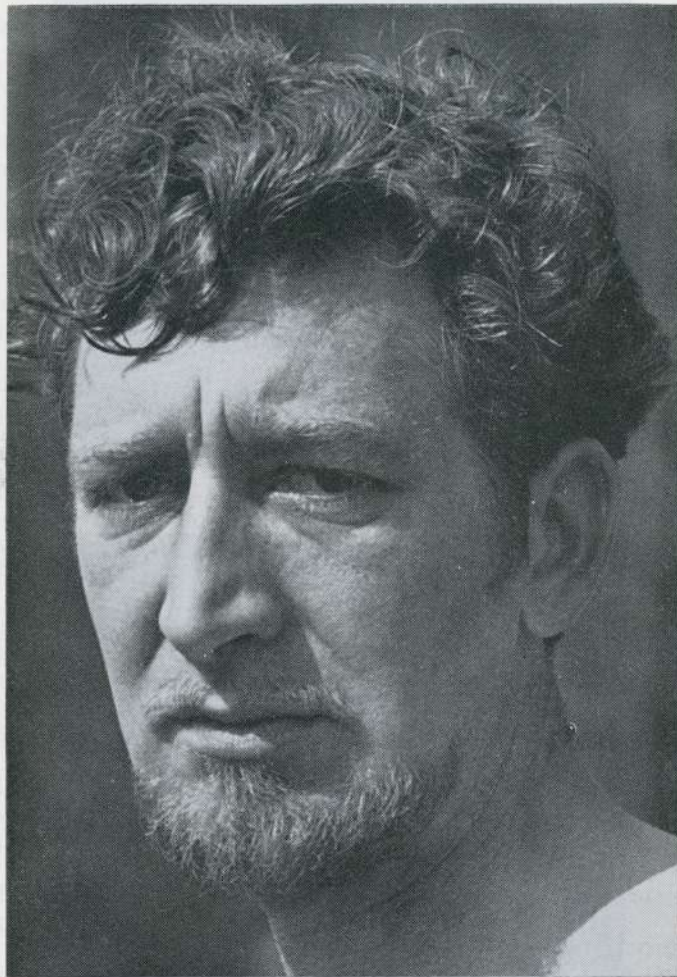
MORNING LIGHT

V.P. Davies, Circle 30



THE PYRAMID

P. F. Heathcote, Circle 5

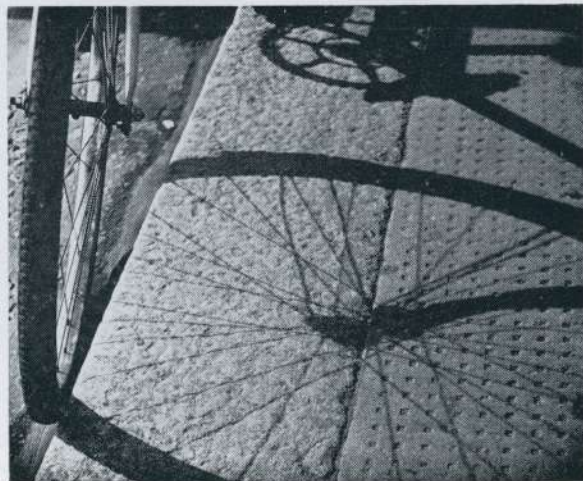


TREVOR R. D. Ridyard, F.R.S.A., L.R.P.S., Circle 21 (Cert.)



BRECONSHIRE IDYL

H. Hoyer, Circle 14



PATTERN

J. Beck, Circle 6

CORFU CAMEO

by RALPH COUCHMAN—Circle 36

It was touch and go whether we went on holiday or not. My wife, Gwen, had suffered from a bad back for months. On the Tuesday before our vacation she visited a London specialist who shook his head, diagnosed a slipped disc, and recommended surgery. 'But we are off to Corfu on Saturday', said Gwen, 'O.K.', he said, 'Go and enjoy yourself, but take things easily'.

So off we went to Corfu with Gwen in a wheel chair for the journey. It was dead easy, everyone connected with our Holiday so kind and helpful, airline officials, customs officers, immigration officials alike.

Once there, we were fairly immobile, but I hired a car and driver for several days so we saw most of the island. Though photography was fairly limited. I had lost my labourer!

The driver we hired was supposed to speak English. He could say, 'Good morning' and, 'Thank you'. He also spoke Italian, quite well apparently.

Believe it or not his name was Spiro, and I am privately sure he must be a son of the Spiro of 'My Family and Other Animals' fame.

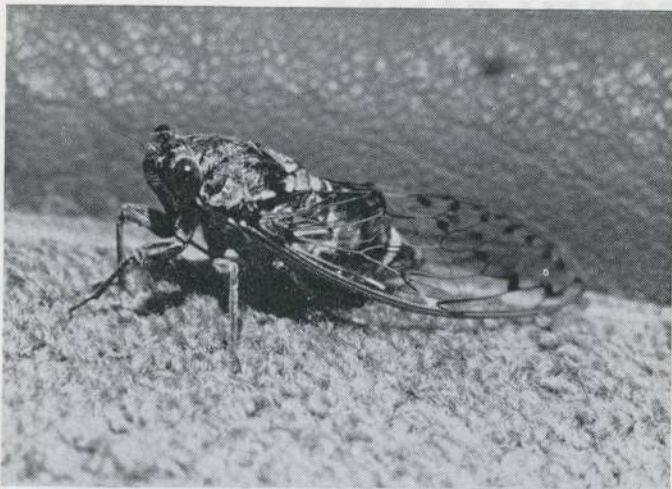
By sign language we explained I wished to take some photographs. 'Ah' he exclaimed, 'Ze foto'. He bundled us in the car and drove hell for leather up a mountain road. Arriving at the edge of a sheer precipice he stopped and opened the door for us to get out. Out we got and looked over miles of empty sea and sky to the hazy mountains of Albania on the horizon.

A smile spread over his face, with a wave of his hand he indicated the view, and exclaimed, 'Bella Vista'. In vain I said, 'Too far'. Nothing would move him until I had clicked the shutter.

Back in the car we got and tore down the mountain side. Passing peasants on donkeys, lemon groves and hundreds of prize winning shots on the way.

The momentum of our descent carried us halfway up the next mountain road. Pushing on to the top we got out once again.

Again the lovely smile and wave of the hand, 'Bella Vista', he said. I gave up in desperation. 'Bar', I gasped, making



drinking signs. Fortunately he understood. We descended at a more leisurely pace.

Halfway down, a cicada flew into the car. Now for several years I have tried to get a picture of a cicada. It is a missing picture from one of my Slide/Tape Sequences. Many hours of fruitless search on my part has failed to find one. Although their singing has rattled in my ears from only a few feet away. And here was one semi-captive.

'Stop', I yelled,

'It's in my hair', screamed Gwen.

Spiro kept calm. Still proceeding at a good pace he seized his Greek Alpha-Alpha Book and swiped at the poor insect. Grasping his flailing arm with one hand I struggled to get the camera out of its case with the other.

'Stop', I commanded.

The car jerked to a halt. Spiro leaped out and seized the back door handle, book in hand and murder in his eyes! With great presence of mind I locked the car doors from the inside.

Putting on a 1 to 2 close-up lens I proceeded to take a couple of pictures of the terrified insect at a few inches distance.

Then we let down the window and released the poor creature. It well deserved its freedom.

Spiro stood with an incredulous expression on his face.

I looked him straight in the eye, and with a wave of my hand murmured, 'Bella Vista'.

But things were much easier now. Spiro fully understood his passengers were mad. They wasted his and their time photographing flowers and insects from a few inches distance, while his eyes roamed the horizon for 'Bella Vista'.

On the final day, not for us the journey to the airport by bus with the rest of our party. Unmasked Spiro arrived to take us to the airport in his taxi. Brushing aside all officials he took us right to the plane steps. I thought he wanted to make sure his mad folk left the island! But I soon realised life had been briefly exciting for Spiro as well. He had tears in his eyes as he said, 'Good-bye', to Gwen, at the same time presenting her with a bunch of wild flowers.

As we took off I looked back, and saw the lonely figure of Spiro standing by his car at the end of the runway. One hand clutching the English cigarettes I had thrust upon him. The other raised in a gesture of farewell.

Above the roar of the engines I was sure I could hear him shout, 'Bella Vista'.

Borrowed from a recent "Punch"

One hot summer's day a Police Constable Plumb, while on point duty, removed his helmet and wiped his brow. A newspaper cameraman who happened to be passing, snapped him unawares. That evening a very good picture appeared in his newspaper over the caption: "A warm arm of the law wipes the sweat from his brow". No doubt Police Constable Plumb was considerably flattered. At all events he could not complain. He couldn't have done so anyway: you have no legal redress if someone photographs you without your consent — so long as the photograph is taken from public land and the photograph does not trespass on private property.

HOW SAFE IS YOUR SAFE-LIGHT?

OVER the last few years I seem to have had to increase my development times in order to get the sort of negatives which print well on normal grade paper. Alternatively, I need much longer exposures, or, to put it another way, I have to de-rate the film speed by some 50% compared with other members of my Circle.

My first thought was that I was losing contrast by using my 30 year old Summar lens in my enlarger, although it had seemed perfectly adequate for all that time. So I bought a Focotar which is a specially computed enlarging lens, on the basis that it is no use having the latest lenses on the camera (Leicaflex) and then wasting their extreme resolution through a less than perfect enlarging objective. Resolution was perhaps marginally better but contrast was hardly affected.

Recently I have been buying my Bromide paper in rolls 10 meters long and 20in. wide (the mixed measurements are the makers, not mine). Loss of contrast seemed to get worse. Moreover, I was sometimes getting mysterious marks as though parts of the paper were a bit fogged. Now it is inevitable that paper in rolls is exposed to the darkroom safe-light more than paper in sheets, if only because it has to be cut up. This set me thinking and so I did what I had not done for many years; I made a simple test of my safe-light. This is in the form of a 10" x 8" sheet of filter material between glass, fitted in a wooden box painted matt black inside and so positioned that it faces the wall and does not shine directly on to the wet bench.

The test I used is very simple and takes only a few minutes. I laid a small strip of grade 3 paper on the wet bench, face up, with a coin on one end, and switched on the safe-light for 2½ minutes. I then placed a second coin on the other end and gave a further 2½ minutes. The total of 5 minutes is far longer than any paper is normally exposed to the safe-light and therefore a more than adequately severe test. The strip was then cut in half longways and the two halves developed together for 2½ minutes, one face up and the other face down in the dish.

The results were most revealing; perhaps illuminating would be a better word. The portions of both strips covered by the first coin showed no trace of fogging; the portions covered by the second coin were a distinct grey, with the one developed face up a fraction darker, while the parts exposed for the full 5 minutes were a mid grey. Clearly my 35 year old safe-light is anything but safe. Either the filter has faded with many hundreds of hours use or modern emulsions are more sensitive to orange-yellow light. I now await delivery of a new brown safe-light filter.

Are you quite satisfied that **your** safe-light is beyond reproach? It could be causing some loss of contrast without showing visible fogging. Take my tip and make sure.

“Disillusioned”

PICTURES ARE MADE TO ENJOY

(from the introduction to MASTERPIECES from American Photography 1950)

This statement may sound reasonably logical and understandable, but the actual fact of the matter is that there are numerous individuals who do not agree with that premise. Today, too many photographs purportedly of serious intent, are made to be glanced at casually, then never seen again. The emphasis in much of modern photography is laid on impact, the ability of the print to astound the observer at first glance. Intrinsic merit of thought, skill, composition and artistry are subordinated to the command to look quickly.

Art was made to enjoy to give pleasure to the creator and the possessor over the years. The sculpture of Phidias, the paintings of Michaelangelo. Nowadays we are asked to believe that the wisdom of the ages is humbug that art must be grotesque to have merit, that it must be interpreted as symbolic of the freedom of pathological minds.

And still the argument goes on!

WEEKEND RALLY

APRIL 29th/30th

Circle 6

AN early breakfast on Saturday morning and a wet run along the Cheshire lanes to the M6. The barometer was away down and the rain clouds were lower. Torrential rain as we ploughed our way north—passing heavy lorries was like going through a waterfall. However, by 11.30, at Levens Bridge, the clouds were breaking up with patches of blue here and there.

Our headquarters for the week-end was The Netherwood Hotel at Grange-over-Sands and lunch was to be served at 1.30. With a preliminary gathering at mid-day—introductions and handshakes. Eighteen members made a jolly good show, so the party was on. I should say this number included the wives and friends, so strictly speaking we had 8 rota members from our present strength of 14.

After lunch a group photograph — and what a struggle with that patent delayed action — and then a cavalcade of motor cars — five in all — packed full of cameras and, where there was room, people. First to visit Cartmel Priory, well-known to our member Mrs. Kay Powell, who once sent a particularly good interior photograph to the Vicar who was very pleased to see it and thought it would be very nice to have 200 copies for sale to the visitors!

Over Cartmell Fell to Newby Bridge and Lake Windermere. We enjoyed strolling on the well-kept lawns of the White Swan Hotel and wondered what will happen when the Manchester Corporation Waterworks Department carry out their threat to dam the river Leven at the outlet and raise the water level in the lake by 12".

On again north along the Grizedale Valley thro' Satterthwaite to the site of the now demolished Grizedale Hall, in yesteryears the site of a German Prisoners of War Camp that had the unique honour of having the one and only P. of W. who succeeded in escaping from the British Isles and returning to Germany.

At Grizedale the Forestry Commission have really made the centre very attractive and there is opportunity to see the wild life of the district from observation towers in tree tops.

There is a museum of local fauna and flora and a small theatre and art gallery.

That Saturday was the official opening of a water colours exhibition and, as is the practice on these occasions, a glass of wine to all visitors — and just how lucky can you be — one member sampled the wine, viewed the pictures, disappeared down the staircase to find his wife and reappeared for another glass of wine. He denies coming up the stairs for the third time!

And so to Hawkshead for tea and cakes. A walk round this picturesque old village with nooks and cobbled narrow streets, chimney stacks, and whitewash alleyways and arches. The little chapel where you can almost shake hands with the Parson in the pulpit as you sit on the front row of the gallery. And round the old church up on the knoll — past the famous outside staircase (but the old lady in the white apron has gone) — pictured in so many lakeland views. The cottage where Wordsworth lodged in his school days now bears a plaque.

Next the great adventure of ferrying across Lake Windermere with the sun setting and the last rays lighting up the lakeside houses of Bowness. On the hillside, Windermere town, and over the top of all the hills to Shap Fell. And so the return home to Grange along the lakeside and down Lindale Hill.

Dinner 7.30 and then we adjourned to the lounge which had been specially reserved for U.P.P. Now came the privilege of listening to a Fellow of the Royal Photographic Society expounding his skill and the practical description of his multi-sections of circular pictures — his pins, magnets, masks, and all the contraptions that make up the wonderful prints John Nicholson gives us the pleasure of viewing in the Folio each month. And as a parting shot he said if his "avant garde" print is rejected in the Folio, it is a sure winner for the Royal, Salon, or Edinburgh.

Cliff Turner showed us a few of his very successful colour prints — examples by comparison, the secret of varying the intensity of the saturator — what a difference it made — the portrait from a plain background to one of multishades.

A supper at 11.15 — in an English hotel mind you — that's service! And then the usual 100 colour slides with my caravan in Norway and Sweden, dull and uninteresting, and so to bed.

Sunday — sunshine and showers — the venue for the morning was to be the famous Holker Hall at Cark in Cartmell, closed on Saturdays, so soon after 10.30 the U.P.P.-ites were away to see this interesting place. And so it proved to be. Most tastefully furnished in the style of country houses 100 years ago.

The library walls covered with books (find the light switches) — a most artistically designed bay window — sunshine gleaming into the room — in the drawing room marvellous paintings. A charcoal sketch of Lady Cavendish by John Sargent — 3 dimensional — just out of this world; billiard room and dining room, a staircase unique in formation under and over curved archways. Tripods were much in evidence — odd things being photographed from over the top and underneath — long vistas thro' the hall where we had to keep clear for the vital 5 secs at f.22.

On this fine Spring morning we seemed to be the only visitors to the Hall and literally had the run of the place to ourselves. And for the more energetic a tour of the gardens and glimpses of the famous herd of rare deer.

Called in at the Haverthwaite railway station graveyard to see all the fine old steam locomotives in various stages of cleaning and painting. A wonderful relic there of the Highland Light Railway — old and young folks working away with enthusiasts of this almost forgotten steam age.

And so back for lunch. Coffee in the lounge, unofficial committee meeting, vote of thanks to all who had made the weekend so enjoyable; organisers, guides, the lecturers, the lot — not forgetting “mine host”, who had really made our stay most welcome; his good food and spacious comfort — the solid sound north country surroundings of oak beams and panelled walls and the view from the rooms and the balcony, across the sea and sands of Morecambe Bay.

And so by 4.30 all those who had “work to do on the morrow” departed, some in a bee-line to the M.6 and home to the Midlands, others to meander round to look at the damson blossom in the Lythe Valley, but finally to the south and to hear what a wet weekend had been suffered by all except the visitors to the English Lake District.

May 1972

S. POLLARD.

CIRCLE NEWS

N.H.C.C.1.

After passing through a period of low membership this Circle is almost full again, thanks to some successful recruiting by members in the North-West. And judging by the new members first entries there can be no real dearth of good workers in the natural history field.

As this suggests, the general standard continues high, with birds, fish and insects particularly strong. Congratulations are due to Les Ottley on winning the Glen Vase with his very fine Dragon Fish.

One member has recently completed a second (or is it third) African safari, and we look forward to seeing more good shots from this source.

This circle seems to be almost alone (Circle 27 being the exception) in taking 2½ sq. transparencies as well as 35 mm. It is interesting to compare the two with similar subjects. In spite of the fact that few members have facilities for projecting the larger size, we too find that “a good big ‘un generally (though not always!) beats the good little ‘un.”

Circle 3

The circle has held its own over the last twelve months but is still below strength. A wide variety of work is seen in the folios and three members are now submitting colour prints.

Circle 4

At the time of writing we have 15 keen colour print workers showing a remarkable virtuosity of technique and imaginative presentation. Our one lady member has more than vindicated the cry of equality by gaining a G.L. in folio three. The secretary is proud to run a circle that is so prompt in posting and where criticism is constructive without pulling punches.

Circle 11

Circle 11 held a Rally in May, at Windsor Safari Park, and although the weather wasn't very co-operative, the day was much enjoyed by everyone. Eleven members made the trip, and together with families and friends, made up a party of about 25. Not many photographs were taken, but the chance to meet fellow members and have a good natter made up for any shortcomings in the weather.

The maximum size of print accepted in the Circle has been increased to 10in. x 8in., and members have found that this increase, from the previous whole plate size, gives more scope in printing and presentation. Over the past few years, the use of mounts with a wide margin has gradually given way to 'bled off', or only a very narrow margin type of presentation, and the larger size of print is more suitable for this. Members are also becoming more adventurous in the colour of the mounts that are used, with black, grey and brown becoming quite commonplace, and with even brighter colours being utilised on occasion.

The past year has seen the introduction of the first colour prints into the folios, with Edith Witt, and Freda and Bill Gibbs showing the way. The standard of these prints has been very high and for beginners in this field, very commendable indeed. Although one or two members did not favour the inclusion of colour prints, the large majority welcomed the opportunity to see and comment on this type of work. Another innovation has been a half-yearly colour slide round, in which members are invited to enter a slide in addition to their usual print. On the whole, the standard of the first round was disappointing, but perhaps this was to be expected from a group of photographers geared primarily to black and white work. Chris Spooner convincingly won the first round, and with it the title of 'Circle 11 Colour Photographer'.

Hugh Milsom continues to be the most successful member in the G.L. stakes, winning four in the last 'folio year' (i.e. 12 boxes). Hugh has not had all of the glory, however, since Gordon Wilsher won the Thomas Smith Shield for the highest scoring print, Colin Westgate won the C.11 Trophy for the highest average, and Gil Walker won the Progress Award for the greatest improvement over his best previous year.

The Circle was sorry to receive the resignations of two founder members—Geoff Sutton, and Ray Steventon. Geoff did much for the Circle during his 9 years of membership, not the least being to provide the Circle with specially made boxes to accommodate the 10 x 8 mounts. Ray's exit was made on a classic note. The first print he entered in the Circle scored 25.9%, and finished bottom of the voting list. His last print entered scored 77.1%, and finished top to win his first Gold Label. A very appropriate finale.

Circle 12

Circle 12 has not got a great deal to report. We have only one member who was not with us a year ago, Peter Moughton, but we have lost Bernard Russell, our Deputy Secretary, owing to ill health and Tony Palmer under pressure of other commitments. The year's Gold Labels were shared by seven members, no one getting more than two, which indicates a healthy state of affairs. Harry Choretz has undertaken the job of Deputy Secretary and the circle now has among its 14 members the Hon. General Secretary, the Hon. Treasurer and the Secretary of the new colour print circle. We could **accept one or two new members**, not necessarily expert but certainly keen to progress.

Circle 17

I am pleased to be able to report that for the passed year this circle has maintained a membership of between 17 and 18 members and at the present time we have but one vacancy, due to the retirement of a member unable to continue for health reasons.

The mini — or maxi — rally, mentioned in my notes in the Spring edition, is now arranged and will take place in September the meeting place being Newstead Abbey. With a month to go, at the time of writing, we are already sure of a party of over 20 and I hope, as last year, we may see families and friends making a group of twice our membership.

Circle 27

As stated in the last issue, one member was thinking of retiring and has now done so. Douglas (Lt. Col. D. S. Ainger) joined us in folio 156 and stayed until folio 281 which is over ten years in time. He collected 6 Gold Labels and was champion in the '66-67 season. He left us in a very genteel manner by not entering a slide after folio 276 but continuing to vote and criticise until all his slides returned.

Bertie (A. E. Chapman) is champion this season and therefore holds the McTurk Cup for the second time in three years. The winner of the Bill Boyce Trophy for a set subject, (This Britain) has not yet been decided.

The 12 slides representing this circle in the AGM Exhibition were work of seven of our 16 members. There are TWO VACANCIES and we accept slides of any format from half frame to 2½ square.

Circle 29

The circle has undergone a number of changes during the current year after a fairly long period of settled activity. Phyllis White, our secretary for many years, has taken a well earned rest from the job, and can now enjoy the circle from the other side of the fence! All the members expressed their sincere appreciation of not only the work she put in as secretary but of her help and kindness to all the members of the circle.

Some members have departed, some new ones have come in, and one has returned to the fold after some years absence. The loss of Peter Chapman, A.R.P.S., will be noticed by us all as Peter was ever willing to offer good advice and sound criticism; we hope that he will return to us when he has completed the book on Succulents upon which he is currently working. The notebook and the prints have given us all an opportunity for armchair travel, with Roland Jonas going to Peru and Helen James to New Zealand. Helen has also taken on the unenviable task of Secretary to the Anglo-Australian circle and we wish her well in this job.

For most members it has been an average year, some good prints and others which we liked but came to naught — for Jim Walker, however, it has been a year to remember: Top of our league table, the Leighton Herdson Trophy, and his Associateship of the Royal. We take this opportunity to offer him our sincere congratulations.

Circle 30

Our numbers have remained unchanged (16) with 4 boxes circulating at quarterly intervals, and our entry record was very high, 12 members achieving a 100% entry, with an overall average of over 90%.

To stimulate interest, one of our members has persevered with colour printing using Agfa materials, and has reached a fair standard. Some of his work will be shown next year.

Another member has been experimenting with two tone prints and although they had a mixed reception, one has been included in our show at the A.G.M.

Altogether a happy and successful year.

Circle 33

This has been another year of steady application by Circle 33 with membership currently at fourteen. The culmination of the year is that Circle 33 are currently basking in the glory of being the Transparency Star Circle of 1972. It is interesting to note that, although five (including three highly commended) of the winning panel of twelve Gold Label slides were by Mr. Home Processing himself (Roland Reed), these slides were produced by seven different members, or half the current Circle membership. The authors of the other slides in the panel were Mollie Miers (two), and Doris Handley (Highly Commended), Fred Clissold (Circle Certificate), Andy Spier, Emlyn Wilkins and John Williamson (one each). Another interesting feature, when so many of us are complaining of hibernating cameras, was that three of these slides (the certificate winner and two of the highly commendeds) were of wintry subjects. Roland Reed set a new Circle record by averaging approximately 72.5% with his entries in the twelve folios during the year in spite of having two or three low scoring ones. A word of commendation of members should be recorded for continuing to keep the boxes circulating in exemplary manner, with the result that there has been no difficulty in granting extensions to members for dealing with the box if the need has occurred.

Circle 34

September 1971 was a milestone for this circle — the tenth anniversary of its formation and the issue of the 100th box. It was celebrated by the biggest gathering of Circle 34 members ever to attend the A.G.M. During the evening I was thrilled to receive a book subscribed to and signed by every member in recognition of ten years in the hot seat.

Since then we have lost three members, Tony McDade, the last of the original founder members and Peter Denton and Brian Sanger. We have missed their stimulating remarks in the notebook. Tony held the record for the number of Gold Labels won and had also won the C34 shield every year since it was first awarded. After their departure we had rather quiet notebook entries. Recently we welcomed Jacqueline Berlet from Guernsey and John Rundle from Ilkley. Jacqueline soon got off

the mark by winning a G.L. with her first entry. John hasn't been a member very long but it won't be long, judging from his entries, before he too is on the Gold Standard.

Since the loss of Tony and Peter there has been a battle for the circle shield between the two Edwards, Ted and Joe. Ted finally succeeded by less than 1% of the total marks cast during the year.

Circle 38

Circle 38 was formed two years ago, and perhaps a few words about it may be of interest to U.P.P. members.

It was originally conceived as a circle for creative, contemporary prints, but as none of its present members are in full agreement as to what these terms mean perhaps it is best to define it as a circle which leaves one free to submit any type of print one likes. The emphasis, however, is on modernity rather than the purely pictorial, but I must leave the reader to define modernity for himself. We are unfettered by any form of marking as we do not award Gold Labels, but examples of our work can be seen at the A.G.M.

We do not place undue emphasis on technique, although we try to maintain a good standard. I venture to suggest that anyone can master good basic technique, but that to make a significant picture is very much more difficult. We are anxious to recruit a few more members, beginners or experienced workers, and I shall be happy to supply further details to anyone interested. Prints may be of any size up to 15" x 12".

ANGLO/AUSTRALIAN/NEW ZEALAND CIRCLE

This circle is now moving with more regularity both here and overseas. Thanks to those stalwarts from the Council who stepped in to help us pro tem. Glen Robson, Stan Berg and Bill Armstrong aided by Mr. and Mrs. King the latest boxes to go down under are much more interesting printwise and with a full juicy notebook. Three new friends are about to receive their first folio. This follows the appeal in the last edition of the 'Little Man'. We hope they will enjoy their

membership to the full. WE ARE STILL UNDER-STRENGTH and would be pleased to welcome more new members. I am delighted to record the fact that Alan Hartup of Australia has won certificate for his fine nature study 'Rufus whistlers' and Cdr. Storer Carson's 'Helpless with laughter' tickled the judges fancy and was highly commended.

"SCENE STEALERS"

by Stanley Berg, A.R.P.S.



Those of you who have had any dealing with members of the theatrical profession, will be aware of the phrase "Kids are scene stealers". This simply means that children usually have a strong attraction for most people and a knack of taking the lime-light. If this is the case with stage productions, it is equally true in real life.

With this in mind, I am constantly attracted to any activity

that involves children—from fair-ground to beaches and even the local pond.

Of course, one cannot expect to merely point the camera at any infant and be guaranteed a 'winner'. The picture must convey an air of spontaneity and naturalness. Children must be caught doing things they would normally do, in natural surroundings, and if we are going to get a pictorial effect rather than the common-place 'photo-journalist' type of picture we must select our viewpoint and lighting carefully.

Take for example our illustration. By 'stalking' the little lad, I eventually managed to isolate him from his mates and by using a wide aperture, the resulting differential focus has made him 'stand out' from the back-ground. There is still sufficient detail surrounding him to show the location but we can now more readily take in the details of his strange expression and attire.

Anticipation helps a lot and I recommend making numerous exposures on such assignments just to help lady luck along! As in most fields of photography, a sound technique and familiarity with ones equipment is a great help in allowing you to concentrate on the subject.

A word of advice—make yourself and your camera as inconspicuous as possible. There is nothing worse in a child picture than that self-conscious gaze at the camera!

EXHIBITION BLUES

Bill Carbrook, a Photographer of very great renown
Got out his latest Leicaflex and searched around the town
He meant to take a picture, A winner it would be
And so he took his tripod and his lenses 1-2-3.
At last he chanced upon a spot, The light was not too good,
Two dustbins and a broken chair, A dead cat smeared with
Mud.

So Bill set up his camera with lenses 1-2-3
He shot from every angle and from angles yet to be.
He shot some twenty rolls of film and then shot twenty more
He shot from highest viewpoints and low down upon the floor

And when he'd finished shooting he started getting rash
So set his camera up again and shot it all with Flash.
Then hurried to his Darkroom, he couldn't wait to see
What super pictures he had got with lenses 1-2-3
He filtered all the water and filtered all the air
And used the best developer that science could prepare
He made some hundred whole plate proofs, then tried them all
to see

Just how they'd look on 10 x 8 or grades 1-2-3
With burning in and shading a touch of ferri too
He finally decided on the print that he would do
So back into the Darkroom and with the greatest care
He made a load of test strips and was ready to prepare
His paper 20 x 16 in grades 1-2-3
Now everything was ready for the masterpiece to be
He ferri'd it, He spotted it, flush mounted it of course
He hadn't noticed that his wife had sued him for divorce
He'd scarcely eaten any food, just lived for cups of tea
He hadn't spoken to his Dog, or children 1-2-3
At last the Exhibition came and Bill, so proud to be
the Future great photographer for all the world to see
So sure was he that he would win, He could not contemplate
That any judge, however square, could judge HIM second rate.
The judge walked slowly round the show and Bill stood tall
and proud

Already in his mind he heard the plaudits of the crowd
The Judge, gave a scathing look at Bill's print, then said he
"I cannot stand this modern muck, its not my cup of tea"
Poor Bill returned to empty house, His wife and children fled
With bitter disappointment he lay down upon the bed
I'll send an advert to the press and this is what twill be:
"Exchange — for gun — A Leicaflex with lenses 1-2-3
The moral of this story is very plain to see
So lets suspend ALL Judges-from nearest hanging tree
For whether it be "Kitchen Sink" or glorious scenery
They have no right to place them in their order 1-2-3.

Min.

From High Wycombe Camera Club, Newsletter "Contact".

United Photographic Postfolios

President: **H. G. Robson**

3 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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- 32 F. W. HEARNE, Highworth Point, Trowbridge Estate, Eastway, London E9 5NG. 01-986 3502.
- 33 J. WILLIAMSON, 46 Famet Avenue, Purley, Surrey CR2 2DN. 01660 6952.
- 34 Dr. P. A. N. WAINWRIGHT, A.F.I.A.P., Four Winds, Springpool, Winstanley, Wigan. Wigan 82554.
- 35 E. LANGDEN, 2 Seymour Court, Islington Row, Edgbaston, Birmingham B15 1LD. 021-454 4905.
- 36 G. E. SMITH, 149 Queen Street, Rushden, Northants. NN10 0AY. Rushden 55747.
- 38 L. D. PARKE, 22 Kennett Road, Headington, Oxford OX3 7BJ. Oxford 62650.
- N.H.C.C.1. E. H. WARE, Puffins, Woodbury, Exeter, Devon. Woodbury 231.
- N.H.C.C.2. N. A. CALLOW, 14 Avenue Elmers, Surbiton, Surrey. Anglo/Aust. Miss H. JAMES, 11a Alexandra Road, Colwyn Bay, Denbighshire.
- Anglo/U.S. J. R. STANFORTH, 71 Newfield Road, Sherwood, Nottingham NG5 1HE.

JOE BROADHURST

It is with deepest regret that we have to report the death, after a very short illness of Joe Broadhurst of Stockport. He joined Circle 16 in May 1955 and transferred to Circle 8 two years later in order to take charge, a post which he filled with keen efficiency for just over fifteen years. To his widow we offer our deep sympathy in her loss.

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