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AUTUMN, 1975

The Little Man

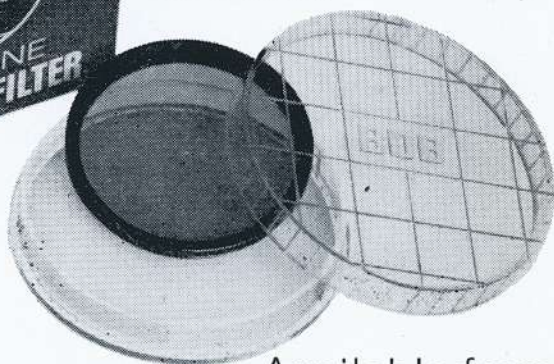
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THE LITTLE MAN

Number 68

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

EDITORIAL

To all members

THE LITTLE MAN is published by the UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN, which is affiliated to the Photographic Alliance through the Central Association and is the LARGEST POSTAL PHOTOGRAPHICAL CLUB IN THE WORLD:

Correspondence on general club matters should be sent to the General Secretary, Mrs. C. Jones. Inquiries about membership should be addressed to the Recruiting Secretary.

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—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 September.

MY thanks go firstly to the contributors—no less than three of whom were voluntary ones!!! How pleasant editorial life would be if this were always the case. Messrs. Broomhead and Armstrong need no introduction from me, having been in LITTLE MAN print on many previous occasions. George Bowley also, having previously written on the subject of tone separation prints, follows this up with further fiddling—this time in the slide medium. The newcomer, Bob Scott, a keen slide worker, is a member of Anglo/USA.

Secondly my thanks go to our most excellent printers, H. W. Owen & Co., for their considerable assistance in the changeover to the offset litho reproduction. The financial facts of life have required this step to be taken, and it remains to be seen, for future years, whether the continued rise in costs will preclude the use of illustrations altogether. However, all possible steps will be taken to keep them, for in many cases this magazine is the only contact many of the members have with the winning Gold Label entries. Our cover picture is once again the small print plaque winner by Brian Hirschfield, L.R.P.S.

The A.G.M. report stated that no definite date had been arranged for the 1976 meeting, since it was hoped to coincide with the R.P.S. Annual International Exhibition show in London. Since then however, we have been advised that the exhibition **should** be on display as late as Saturday 18th September, so this date has now been chosen.

When reading the other matters discussed at the A.G.M., you will see reference to a ballot requiring your vote. In fact, to save both U.P.P. and yourselves postage, it is worded in the manner of a negative vote; i.e. you only send it off if you **DISAGREE** with the motion. To find your ballot paper turn to the inside back cover of LITTLE MAN, just after the list of Officials.

MALTA — GEORGE CROSS ISLAND

by Robert C. Scott

ABOVE the Grand Palace in Valletta flutters a red and white flag, and high in the left hand corner is the insignia of the George Cross, Britain's highest civilian decoration for valour. It was awarded to the bomb battered civilian population in recognition of their superb and defiant survival of enemy bombing during World War II. The late United States President, Franklin Roosevelt, also recognised Malta's valour with a Presidential Citation.

This small island, a jewel in the Mediterranean, is steeped in history. There is some evidence that early man roamed Malta as long ago as Six Thousand years. In 218 B.C. the Maltese welcomed the Roman general Sempronius and under the sophisticated and civilised Romans the island prospered. It was in Roman times that the Apostle St. Paul arrived on Malta. He was journeying to Rome when the galley in which he was travelling was shipwrecked in a violent storm and driven ashore at what is to-day known as St. Paul's Bay. St. Paul's influence on the island was deep and lasting and he was responsible for converting the island to Christianity.

At Rabat, outside Mdina, which was the old capital city of Malta, can still be seen the catacombs, the burial places of the 4th & 5th centuries. Here also can be seen the cave in which St. Paul lived during his short stay on the island. Mdina is almost the exact geographical centre of the island and is on the top of a steep hill which commands a splendid view of the surrounding countryside. The buildings within the city reflect the Roman influence, and Arab influence is represented by the narrow and winding streets, almost too small for modern motor traffic, hence the name 'The Silent City'.

It was in 1530 that the Knights of St. John of Jerusalem came to Malta, having been forced by the Turks to flee from the island of Rhodes. The history of Malta during the next 200 years is one of construction and architecture. Valletta, the Capital, was the achievement of the greatest of the Grand Masters of the Knights of St. John, Jean Parisot de la

Vallette. Many of the buildings reflect the splendour of the Knights, none more so than the Palace of the Grand Master, which later became the town residence of the British Governors. The great council chamber, where the Knights used to meet, is to-day the seat of the Maltese Parliament. Also in the Palace is the Armoury, now a museum housing one of the old carriages used by the Grand Masters, and a wonderful collection of suits of armour and weapons used by the Knights and the Turks during the great Siege of 1565.

One of Valletta's most treasure packed buildings is St. John's Co. Cathedral. It contains many fine paintings and sculptures, together with priceless Silver plate and carved statues, some of the figures have been carved from complete tree trunks. During religious festivals these statues are carried in procession through the streets.

For the best view of the magnificent Grand Harbour go to the Upper Barracca Gardens; from here it is possible to take panoramic views of the harbour and the surrounding area. After darkness has fallen the twinkling lights of the boats reflected in the water is a gay and memorable sight.

The island is quite small, 17 miles long and 9 miles wide and travel is easy. An interesting and cheap way of seeing the island is to use the frequent bus service which links the main towns and settlements with the Capital. Usually the bus will be packed with gay, noisy and extremely friendly islanders, all anxious to welcome visitors.

In the City itself there is no more pictureque and leisurely way of seeing the sights than by horsedrawn Karrozzin. Self drive car hire will enable the more adventurous to explore more thoroughly the delights of this tiny island in the sun at very reasonable costs. On my visits I have hired a medium saloon car at about £2.65 a day including petrol or £13 a week excluding fuel, full comprehensive insurance cover is included in the price charged. Malta, like Britain, drives on the Left.

From Malta it is possible to visit, by ferry, the tiny sister islands of Gozo and Comino. Gozo covers an area of 26 square miles and has a population of 27,000 people. Here the visitor can witness the making of the exquisite lace for which the island has been famous for centuries, and, of course, you will not want to return home without samples of this beautiful work. Often you will be invited into the homes of the makers where you will see the nimble fingers of the old and young alike flashing the bobbins back and forth to produce the most

intricate patterns. You will be welcome to take photographs and in such cases you will find a small flash unit most useful. Comino, the other small island, covers only one square mile and has a population of just 27 people. Both islands have numerous coves and some fine beaches for swimming. Picturesque and charming fishing villages have long since made these islands favourites with the knowledgeable tourist and travel photographer.

Where-ever you go on the islands there is a wealth of photographic opportunities and subjects such as local markets, rural industries and crafts, beautiful church interiors and of course, people, warm and friendly people, always anxious to help the visitor.

Malta is a wonderful place to visit at any time of the year but my preference is for the Spring, say between the ends of March and May; at this time the wild flowers abound and I find the temperatures more to my liking, between 65° and 75°F. For the last three years I have managed to spend a two week vacation on the island each year, during which time I have made firm friendships and I shall be back again to renew these friendships, to make more, to see more of the Island and to add more slides to my collection.

TOMORROW'S WORLD

by J. B. Broomhead

WE, the Black & Whiter, grow older daily. We become fewer and more precious. Membership of our circles gradually shrinks. Probably it is the beginning of the end of the B/W print as an art-form and should be regarded—reluctantly, maybe—as PROGRESS. There's little can be done about all this except do something really worthwhile about our diminishing circles.

Circle 2 had, by the end of '74, shrunk to half size. Folios were thin, NB's were thinner. Because of this the interest

dwindled. Boxes took longer to circulate because folk had other, more interesting jobs to do first. There was no sign of any recruits and it began to look as though we were rapidly approaching that oft advertised state where "The End is Nigh".

We were getting desperate, so desperate that we even wrote to the UPPER Crust. We wrote asking if there was another circle, doing our size of print, which was in the same sorry state, numerically speaking.

And it must have been a particularly auspicious day because our prayers were answered.

Getting in touch with Circle 25 we suggested that it might be a good idea if our two circles combined. And our luck still held. Both circles agreed that this seemed the only possible way to survive and both were wholeheartedly in favour of merging.

So, if your circle is gradually getting smaller, then the interest must be waning, too, and no one is getting all the pleasure they should from their UPPing. So why not enquire if you, also, can join with another circle in similar straitened circumstances? Then you, too, may be able to sample once again the joy and satisfaction of belonging to a King-size circle.

But even the mere idea of joining with another circle may have put a sour, disgusted expression on your face, a "Cor, Ah don't dig dat" sort of feeling in your heart . . . all of which is due to nothing more than sheer prejudice, bias, ignorance, intolerance and pure selfishness. Or something. Rather than make a slight adjustment to your outlook you would condemn your circle to a lingering, agonising and unhappy death. Maybe you are one of those folk who can form an opinion without having any facts to base it upon.

Circles are remarkably similar in every respect—the way they are run, the sort of folk they attract, the kind of work turned out, everything. So there's no vast upheaval with a merger. It still feels like home because you already know half the members and the other half are very anxious to be friends with you. With very little trouble you can have a full-sized circle again, just like it was in the good old days, with bulging folios and fat NB's . . . gorgeous.

That "very little trouble" just mentioned covers two unavoidable little snags that crop up early in the amalgamation, but they are nothing that cannot be sorted out

with a little imagination and ingenuity. For instance you will probably have a surfeit of secretaries. You only need one. Now this could be difficult, but either they come to some sort of amicable agreement or you shoot one. Getting rid of the cadaver is part of the imagination and ingenuity exercise.

The survivor will then proceed with the other little snag, the sorting out of the new combined rota and the sudden realisation that each box will now have to go twice as far and take twice as long to circumnavigate. Or longer, deo et P.O. volente. So, when the first combined box goes into orbit there could possibly be a horrible gap of up to three months without a box at the tail-end of the new rota . . . and no 25% refund from R.P.J. This, then, is another occasion when the aforementioned imagination and ingenuity should be freely used.

And that's about the lot. Die-hards may still have a lingering feeling that fings ain't wot they woz. Probably they never were. But what is the alternative? Just sitting there waiting for the final fizzle-out? Or should you relax your tightly clenched fists and teeth to offer a warm-hearted welcome to another tiny boat-load of fellow semi-circlers?

Have you a great deal of choice? The day **MUST** come when you have to decide whether to **MERGE** or **SUBMERGE**. What do you gain by waiting?

EUROPEAN CLUB COMPETITION

by **Bill Armstrong**

YOU probably haven't heard of a town called Neuss. It is in Germany, near to Dusseldorf, and it is very photographically minded.

This year they held a photographic week which included an international exhibition and there were hundreds of pounds in cash prizes. International exhibitions are common enough

and occasionally there are prizes. But this was different—it was a Club exhibition and 136 Clubs from all over the world submitted panels of 12 prints. 23 countries were represented. The average Club competition secretary over here has usually a struggle to get a few prints together for an inter-club battle, which may explain the tiny U.K. entry—three. Despite the fact that the Vietnam war was in its final stages there were two club entries from Saigon. That shows enthusiasm. I only hope that prints and authors were eventually reunited.

It is difficult enough to organise the judging of any exhibition, but when it is panels of twelve large prints you can feel sorry for the organiser and his helpers. And each panel had to be seen several times and as we approached the final stages, there were some brows being mopped! Talk of stage shifting! Fortunately for me, as one of the panel of judges or jury as they call them over there, the strain was more mental than physical.

However, from your point of view it is the prints not the organisation which is of interest. And there were many superb prints. They might even have picked up a few Gold Labels! The prints were large, of course, some very large, mainly mono but lots of colour. There were some monster colour prints of outstanding quality. Mono prints tended to be hard, glossy, and of high artistic merit. Colour prints varied from superb record to fuzzy impressionism. When you have to scratch your head over an international competition or the monthly box, you come down to the nitty gritty and for me this is print content. It is surprising how photography is a universal language and how the subject barriers are few. The entries were coded and we could only guess the country of origin. An overall view of the entry would probably find that mono pictures seemed to be of life and involvement. Colour seemed to succeed best with impressionism. When colour seeks reality (and art is often opposed to reality) it is open to the additional critical element of colour. Many of you will appreciate how seldom colour prints beat mono for this very reason.

Despite this, a German club won the top award with a set of colour prints and a Polish club were just a whisker behind with a most imaginative B & W panel. The U.K. clubs certainly were not in the "top twenty" or so but we did have a minor victory. The Town Council of Neuss, who put up the

money for the show, decided to buy a small number of prints and one turned out to be from the U.K. So on an individual basis we, that is U.K., did well. Keep your eyes open for more European activities. As a club U.P.P. could have entered—it is worth keeping that in mind!

COLOUR SLIDE SOLARIZATION (and some related matters)

by E. G. Bowley, A.R.P.S.

Pearls of Wisdom It's not the camera that counts—it's the man behind it. No need to go places to find pictures—there are plenty on your own doorstep. With such sweeping assertions and half-truths photography has always been beset, but whether these are still being bandied about in Clubland, being myself unclubbable, I wouldn't know. Folio notebooks, however, are a vehicle for new ones among which "you should never use a technique for its own sake" has crept in. Nevertheless, I have been doing just this for the past four winters, whence the ensuing synopsis.

Fundamentals Though known for much longer, the solarization process in B & W was first exploited as a pictorial device in the 1930's by the French American, Man Ray, since when it has steadily held its own amid inevitable bursts of extra popularity when somebody has discovered a new twist. If development is interrupted at an appropriate point and an adolescent image subjected to a predetermined amount of fogging by briefly switching a light on, two phenomena may arise when development is resumed—The Sabbatier Effect and the Mackie Line. The former is the tendency to reversal, negative to positive, due to the greater receptivity to the fogging light of those areas till now relatively unaffected, while the latter (which may crudely be attributed to local

developer exhaustion) is a complex of clear lines at the confrontations of highlights with shadows. These contributions from Messrs. Mackie and Sabbatier may be domesticated and offer almost limitless scope for association and elaboration, a cross-section of which are to be found in O. R. Croy's classic—"Design by Photography", well illustrating the power and flexibility of the operation.

On applying it to **colour** negative material, the light-sensitive silver salts, unimpressed by the more bourgeois environment of the integral tripack, react as before, readily yielding Mackie lines by mid-development fogging as well as Sabbatier tone reversal (or more usually part-reversal), **but**, whereas in B & W work the question of the colours of the illuminants for the successive exposures scarcely arises, it now assumes considerable importance. Colour negative film not only reverses the tones of the original, but also each colour into its complementary. In addition to light tones going over into dark ones and vice-versa, exposure to yellow light will induce blue, green will lead to magenta, and so on. Starting, then, from some particular original negative, it is easy to see that a wide choice of colour at each exposure, with sundry options in the processing leads to the conclusion that, while the number of mutations we can achieve in B & W is extremely large, in colour it becomes almost astronomical.

Gadget A If you already have a slide-copier, well and good; if not, it is not hard to make one. Mine was a conversion job from a disused hall-stand. A drawer 4in. × 8in. × 8in. was adapted to cradle a Leica M3 with Visoflex and 90mm. Elmarit in a bellows extension, and constrained to mildly tight freedom of movement between two 2in. × 1in. bars screwed some three-quarters of the length along a 24in. × 12in. baseboard. The superstructure into which the drawer formerly fitted was erected into a convenient lamphouse on the remaining quarter, after cutting out a 3¼in. × 2¼in. hole facing, and on the line of the axis of the lens. Hardboard "negative" carriers for either the 35mm. × 24mm. size or 70mm. × 48mm. can be clamped to the camera side of the partition with the hole, while to the lamp side is attached a diffusing sheet of white perspex and a grooved filter holder rather larger than the hole. Sometimes I use a No. 1 Photoflood, but more often a 100-watt tungsten bulb. With

woodwork scarcely cordon bleu this rugged contraption has proved a versatile unit, not only for the production of solars but also for more general copying alternatively, if need be, by daylight or flash.

The constant need for contrast That fogging during development (e.g. by a dubious safelight) degrades prints is a B & W experience soon learned, so it will be obvious that our matrix, i.e. our item to go into the negative carrier to be copied and then solarized will itself have to be pretty contrasty to offset the expected loss. If our starting point lacks "oomph" it may be pre-copied aiming for more. The matrix can be a transparency in either B & W or colour, 35mm. or larger, and broadly speaking the higher the contrast and/or saturation, the better the expectation of a good result.

Materials Any home-processible colour film stock (even if designed for reversal) should respond, but people generally gravitate to the conveniently slow and relatively contrasty colour print film—a misnomer, since its function is certainly not colour prints but actually to make colour transparencies from colour negatives. Invaluable is a supply of B & W lith film and/or (preferably **and**) line film to aid the production of contrasty matrices. From the U.S.A. Bob Routh (Anaheim, California) and Don Evins (Rochester, New York) have each described 35mm. contact methods via line film in the one case and lith in the other and thence Ektacolor Print Film. Learning, however, of the availability of Ektacolor Slide Film 5028 in 100-foot lengths, I decided to work out a projection method that seemed to promise a number of advantages.

General Procedure It will be obvious that a S.L.R. camera is required. With a colour transparency matrix I rate the film at 1¼ A.S.A. and get a rough idea of the exposure from a Weston V meter held close. (Till I read somewhere they might be injurious to the meter I found button magnets convenient to attach the matrix to the negative carrier.) Part or all may be focussed up. Bulk film allows the economical use of as many frames as the cassette will hold, but I seldom employ more than 24 and usually fewer.

1. First Development. 7 minutes at 68 F., agitating for the first 30 seconds and then at the end of every 30 seconds.*(a)
2. Second Exposure. Remove film from tank in darkness and stand on its edge in a loose coil under water. When using white or yellow diffused light bounced from ceiling to bench I find 12 seconds when the light value given by the Weston is 4 to be about right.
3. Second Development. 4 minutes in the brew put aside from Step 1. At the outset agitate briefly by inversion and then leave undisturbed.....*(b)
4. Stop. 30 seconds or more.....(c)
5. Bleach. Normal lighting may now be switched on. Film turns blue. Proceed till no further visible change and give another minute for luck.....(d)
6. Fix. Film goes blue-black. After apparent completion, a further minute for even more luck.
7. Wash. Say half a dozen changes over 10 minutes with a little Fairy washing-up fluid in the final one.
8. Dry, in Gadget B.

Asterisked points indicate intermediate washes. At (a) four brisk swishes each of 10 seconds or so should remove the developer sufficiently to allow the second exposure to operate unmolested. Washes (b) and (c) can be more unhurried, say two apiece. (d) can be perfunctory.

Chemicals and solutions

- (e) Developer. "Ordinary washing soda is liable to be very impure and should not be used for photographic purposes", says the Dictionary of Photography. I therefore empty a 2-lb. carton with 80 grains of Potassium Bromide into a 1-gallon plastic bottle, fill with water and dissolve. To 10oz. of this is added 15 grains of a colour developing agent dissolved in 1½oz. water. I have had indistinguishable results from Johnsons' Activol 7 (diethyl paraphenylenediamine sulphate) and Rayamine (obtainable from Messrs. Raycolor of Aldershot) which is rather less sludge-prone.
- (f) Stop. 2½% glacial acetic acid.

- (g) Bleach. A palmful of Potassium Ferricyanide (better, perhaps, in view of its poisonous nature make it a tablespoon or similar!) into a wine bottle of water with about half that quantity of Potassium Bromide.
- (h) Fix. A handful of plain hypo into another wine bottle of water.

Making (f) too strong can cause reticulation, but (g) and (h) aren't critical and can be used repeatedly. Renew (f) more often. Use (e) for one film only and then jettison.

If all this seems contrary to the rigour normal with colour processing, remember we are not subjecting the film to its intended precision use—rather to grotesque misuse. Nevertheless, a standardised procedure can still lead to good and exciting colours with reasonable consistency and predictability. By all means use an official colour negative processing kit, e.g. Kodak C22, but it will be vastly more expensive.

Gadget B In the 1956 Silver Jubilee Number of the "L.M.", Snip Ware described a homespun film drier. I had always thought it slightly silly to go on leaving one unmade, but darkroom space was the scarce commodity. However, my own transition from print worker to slide worker (and worker is literally the operative word) rendered my home-made dry mounting press (that in any event had blown up in 1968) redundant, so consideration could now be given to the following version with contemporary materials. Cut from a length of 10-centimetre plastic drainpipe a cylinder about 8in. long. Stand it upright so that it envelops and comfortably clears a fixed inverted 100-watt light bulb. Drape two thicknesses of fine-mesh synthetic voile material about the size of a handkerchief over the rim and jam into a stretched position with the associated coupling used for uniting lengths of pipe. Stand into it a longer section of the pipe, and now we have a chamber into which the wet film, doubled if necessary can be dangled in a warm upward current of filtered air. Well-known are the advantages of rapid dust-free drying of any film, but now there is an important added one. In common with the Ektachromes, Ektacolor Slide Film in the wet state is translucent rather than transparent. Till dry, the results cannot be assessed, and delay can frustrate in the middle of some work programme.

Two methods to try for a start. Method 1.

With the aid of Ilford Line Film or otherwise, produce a high gamma continuous tone B & W negative matrix, ideally one that would be hard to print on even the softest grade of paper. Use tungsten light for both the first and second exposures, and lo! Up may come a result in red and blue with green and yellow in the half-tones. **Why?** Whence colours in such variety with no apparent attempt to put any in? The answer is twofold. Firstly, Ektacolor Slide Film is an **unmasked** film designed to use with masked colour negatives. It contains a soluble dye to offset the effect of the red-orange base of normal colour negative material. When, however, we arrive at the second exposure, the dye has dissolved away in the first development, rendering the film **non-masked**. Accordingly, our tungsten illuminant through its inherent excess of warmer colours (to which the eye adapts so readily that they go almost unnoticed) now leads to the complementary blue on those areas unaffected by the first exposure, while the spectral intermediates of green and yellow arise in the half-tones from a contribution from both exposures.

Method 2. Prepare a matrix on lith film which will banish all the half-tones, leaving only sheer B & W. Use heavy magenta filtration at the first exposure and white or yellow light at the second, and with a bit of luck you'll get a nice green and blue solar with white Mackie lines more numerous and evident than from Method 1.

Miscellaneous. With B & W matrices I prefer a magnification of x2, the greater size aiding any advantageous image modifications, which particularly with the lith film of Method 2 the process will readily camouflage for local reduction, for instance (preferably with Permanganate or Cupric Chloride, Farmer's not being strong enough.) You can block out whole areas with Photo Opaque and etch ad lib. Sometimes with a felt-tipped pen or otherwise, you can locally dye. Components from different sources can be united—Evens in a recent Circle 24 U.S.A. exchange had introduced a Pennsylvania horse and trap into a Yorkshire village!

Second, third etc. generations of solars in which you resolarize colour solar matrices already achieved are a whole study in themselves. In B & W the intermediate tones tend to

disappear—indeed, with heavier solars **all** the tones, leaving simply Mackie lines, but now it is hard to describe how we may encourage the colours to merge and react attractively. If the contrast/saturation is inadequate at any stage, a way of stepping it up prior to solarizing is simply to copy. I have used Kodachrome II. A common bugbear in slide copying is the tendency to increased contrast, but we can now capitalize. And among the sundry avenues still on my own exploration list is the resolarization of colour internegs produced on Ektacolor Slide Film rated at ½ A.S.A. and developed in the usual brew for 6 minutes which I have decided maximises contrast. (Interneg, by the way, in the trade is short for intermediate negative.) Working at a larger size with Agfa materials and towards colour prints, Raimo Gareis (Gareis — Scheerer, Creative Colour Photography), underlines in relation to multiple solars the “transition from colourless shapes to shapeless colours”.

For first generation solars, Routh has described a method starting with a B & W continuous-tone matrix, using, for the first exposure, a primary green filter followed by a primary red one, and for the second a green followed by a blue. The upshot is a nice full-bodied solar in blue and red.

Any available means for producing coloured light may be pressed into service for either the first exposure or the second. Excellent is the Cinemoid range of coloured acetate sheet made by Strand Electric for stage lighting. Talk nicely to your local theatre stage electrician and scrounge one or two fragments particularly of strong colours. Even into the filter “drawer” of my copier I have put pieces of opaque coloured paper.

Still to be determined is a recommended way to apply the second exposure. Light bounced from the ceiling is a reasonable proposition. I have tried the conical beam from an enlarger, diffused and otherwise, and also have transmitted from below through the base of a translucent plastic vessel containing the film, but with each alternative, efforts to secure even illumination without removing the film from the transparent spiral of the tank have proved patchy.

Experience is needed to predict the effect of the different coloured aids, apparently similar ones sometimes leading to quite different results. There is evidence that the rigid exclusion of raw white light when using coloured light can pay dividends.

In the absence of laboratory standards of control, the methods of one worker may need modification to succeed in the hands of another, and preparedness to experiment around a bit is essential. Though it may all seem complicated, colour solars are easier to produce, in the mechanical sense that is, than B & W ones. I would undertake to project an acceptable finished slide within 45 minutes of being handed a suitable matrix. A B & W solar usually comes out decidedly fogged up but our coloured ones should emerge bright and clear enough to need no further copying. Indeed, when I have worked up to one I like I thereupon make several identical versions for folios, exchanges etc., and for the odd exhibition into which I may have been bulldozed into entering.

The mere routine of exposing, developing, re-exposing, redeveloping plus all the rest will not necessarily guarantee a solar at all, leave alone a good one. First we must achieve a cooperative matrix to which alterations in colour, line and tone will be gainfully imparted, emphasising here and subduing there, and to enhance the end-product we have to learn to accentuate the right things. It is vital to obtain “bite”—a manifestation impossible to describe, particularly without illustrations. It may roughly be construed as the formation of good Mackie lines, and will occur when exposure times are properly balanced and mutually sympathetic colours chosen. Don't be discouraged by the occasional dreary smeary fogged-up mess.

Epilogue Regard the foregoing as an “E. & O.E.” précis of what has emerged so far, with, for would-be practitioners, a number of signposts. In a wider context, they could add up to an illustration of just one of the innumerable facets of photography available to the likes of ourselves, most of whom treat it as a pleasant recreation. The philosophy of non-straight processes would require many pages—let us advise every photographer to do what enables him to recreate most pleasantly. Should exhibition acceptances be the target, coupled with a leaning towards derivative work I'd not press colour solars—other techniques might be more remunerative. Should Folio Gold Labels be dear to your heart, eschew offbeat photography altogether! But should you elect to probe into some little explored line, research can be its own reward. However, be warned! You, too, could incur an Editorial request to write about it (in return for, of course, all the usual emoluments.)

THE CENTRAL ASSOCIATION EXHIBITION — 1975

LAST year, you will recall, our efforts in the Central Association exhibition resulted in U.P.P. tying for first-place in the Switch Shield. This year we have gone one better and won it outright! Even then it was predictably a very close affair with U.P.P. scoring 86 points for its prints and 59 for slides to total 145, and the runners-up; City of London & Cripplegate, getting 90 and 54 respectively. So last year the same two Clubs had equal scores, and this year we squeezed home by ONE point!

Our winning panel, illustrated in the centre pages with the exception of the First Certificate winner, was as follows:-

Pictorial Prints

		Circle
Nick Winter in the City (Cert)	C. Westgate, A.R.P.S.	11 & A/A
	I. W. Platt, F.R.P.S., A.P.S.A., E.F.I.A.P.	24, 36 & A/A
Kick Off	I. W. Platt, F.R.P.S., A.P.S.A., E.F.I.A.P.	24, 36 & A/A
Cordillera Blanca, Peru	R. P. Jonas, A.R.P.S.	12 & 29
Burradon Colliery (Cert)	H. B. Milsom	11
Away from it all	S. Berg, A.R.P.S.	20
Winter Walk	H. B. Milsom	11
Mother and Child	D. W. Hogg, A.R.P.S.	26

Record Prints

Bushman Painting, Natal	R. P. Jonas, A.R.P.S.	12 & 29
Hawker Tom Tit	R. J. Norris	11
Snails	C. Westgate, A.R.P.S.	11 & A/A
Stone Pulpit, St. Albans	A. E. Cunnew	14

Pictorial Slides

Frost Fantasy	I. W. Platt, F.R.P.S., A.P.S.A., E.F.I.A.P.	24, 36 & A/A
A Magic Light (Cert)	I. W. Platt, F.R.P.S., A.P.S.A., E.F.I.A.P.	24, 36 & A/A
Silver Birch Tree Andorra	A. D. Bridel, A.P.S.A.	A/A & A/US
Poplar Line	L. R. Hollingworth	36

Record Slides

Honesty (Cert)	R. O. Couchman	36
Pearl Bordered Fritillary (Cert)	N. A. Callow	NH2

The following members also had work accepted through U.P.P.:-

Prints

	Circle		Circle
W. Armstrong	6	A. E. Cunnew	14
R. Davis	10	Mrs. F. Gibbs	11
L. R. Hollingworth	36	R. J. Norris	11
R. Smith	11	C. J. Spooner	11
G. Walker	11		

Slides

	Circle		Circle
H. Bateson (2)	18 & A/A	N. A. Callow	NH2
G. J. Steel (Cert)	11	A. D. Bridel, A.P.S.A.	A/US
E. V. Eves	14, 36 & A/US	R. O. Couchman	36
W. H. Gillingham, A.R.P.S., A.F.I.A.P.	23	D. Mellor	35

It is a measure of our strength in record slides that Mr. Steel won a certificate but did not get into our winning panel, which is made up of the highest scoring 8 Pictorial and 4 Record Prints, and 4 Pictorial and 2 Record slides.

V.I.P. NEWS

OUR sincere congratulations to the following, who have recently been awarded R.P.S. distinctions:-

Fellowship

G. A. Lycett	Circle 24
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Associateship

V. P. Davies	Circle 30
J. Farley	12
R. J. Freeman	36
Miss H. James	A/A
R. E. A. Jones	14
Mrs. K. R. Platt	34

Licentiatehip

G. Bingham	Circle 31
W. H. Coy	5
D. G. Cranston	7
G. H. Hands	6 & 33
G. R. McCabe	7
B. W. Sanderson	18 & 25
R. Raistrick	34
P. Deal	10
G. E. Sims	10 & 11

MEET THE PLAQUE WINNERS

ERIC BALL of Circle 35, winner of the Leighton Herdson Trophy, is a widely-travelled Yorkshireman who has only recently returned from an exotic-sounding trip to Afghanistan and Kashmir with the Alfred Gregory party. He favours Nikon equipment, especially the 105mm. lens working at wide apertures. A Director of a family company of woven and knitted cloth manufacturers, Eric is also a member of Horsforth P.S. He has enjoyed acceptances at the R.P.S. International Exhibitions, and has the delightful philosophy that photography enhances the quality of life by cultivating an awareness of beauty in very ordinary things.

JACK BOSTON of Circle 4, winner of the large print Plaque, is a past-winner of the Leighton-Herdson Trophy (1966). He joined U.P.P. in 1955, and only resigned from his first Circle 8, when colour printing forced the cessation of monochrome. Jack is a Railway Manager, and is also a member of Hazel Grove P.S. For equipment he favours a Pentax, and his winning colour print, which is printed in LITTLE MAN in monochrome, was taken using this with a standard 55mm. lens from an Inter-City train travelling **at speed**.

BRIAN HIRSCHFIELD, L.R.P.S. is Secretary of Circle 21, and winner of the plaque for the best small print, which is our cover picture for this issue. Brian must rate as one of U.P.P.'s most enthusiastic members, for, whilst on a recent posting to Germany, he nevertheless managed to keep an unblemished record of print and Notebook entries despite not being able to see a box! Recently returned to a home posting, he is a Warrant Officer in the Royal Air Force. His first connections with U.P.P. go back to the 1940's when his father was a member of C18. Brian himself joined the same Circle in 1952, but later smitten by the small-print 'bug' joined 21 and 29. Uses Practicas, an elderly Rolleicord and a pocketable Vito B.



J. BOSTON

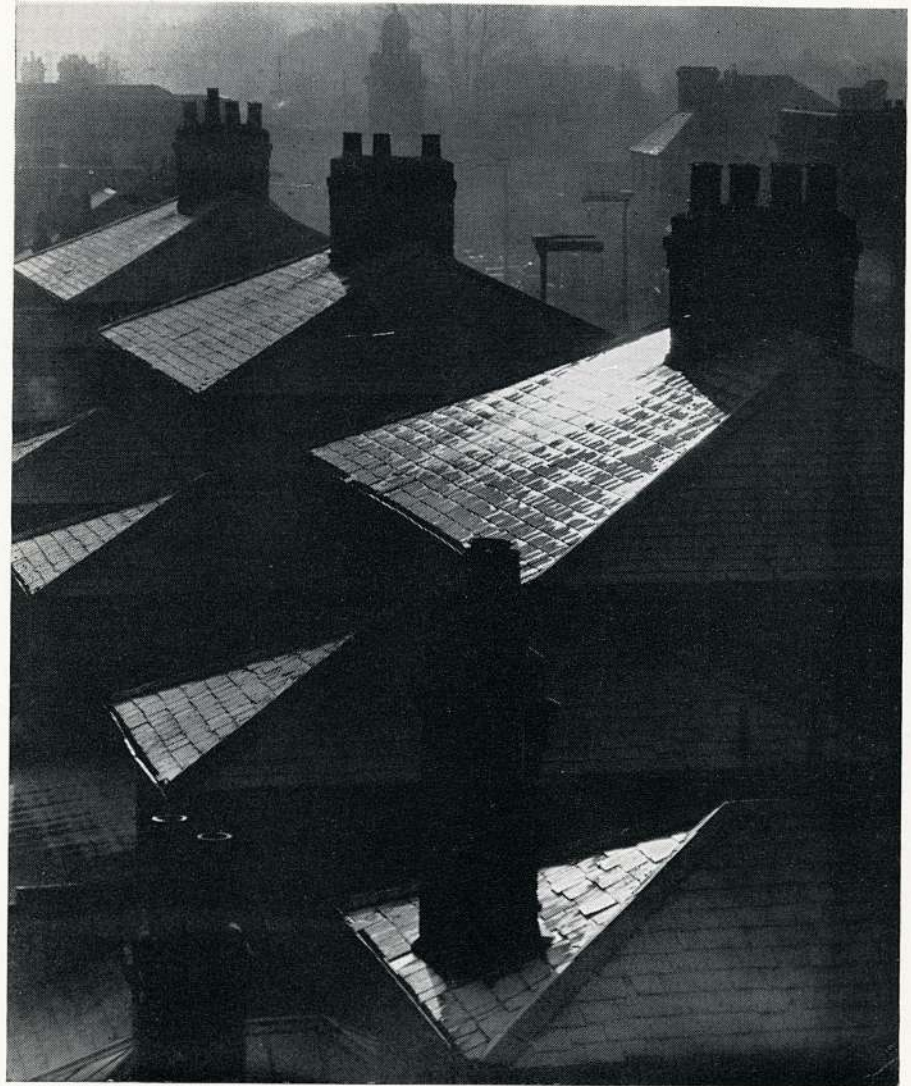
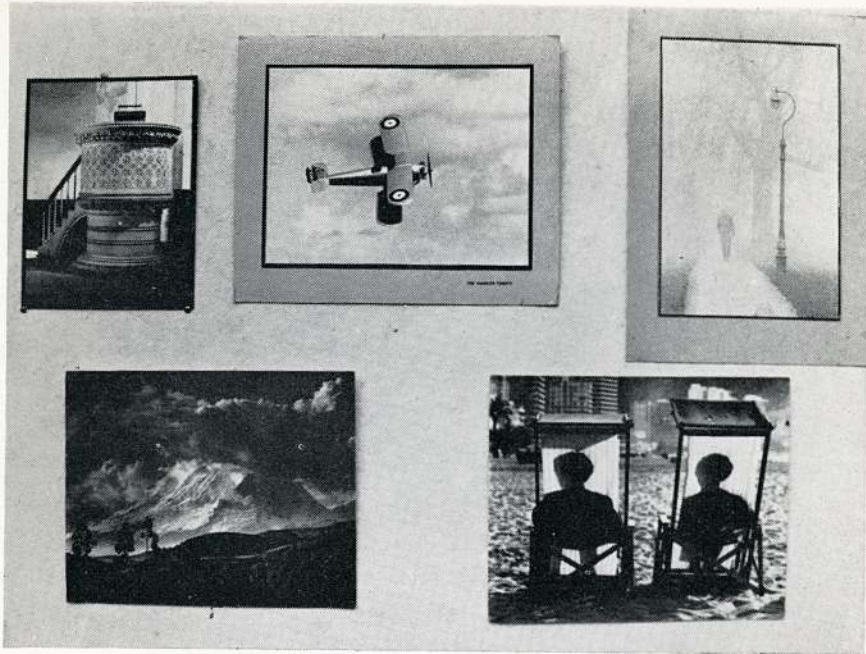
BEST LARGE PRINT

CIRCLE 4



G. HUTTON

CIRCLE 3



W. ARMSTRONG

CIRCLE 6



R. JONES, A.R.P.S.

CIRCLE 14

THE GOLD LABEL JUDGING

THIS year, this particular aspect of our activities was held on the campus of the City University. Our judges; three in number in order to avoid the possibility of a tie for the major awards, were Mrs. Lucy Jones F.R.P.S., her husband, a Past-President of the Central Association, T. Herbert Jones, A.R.P.S., F.R.S.A., and Frank Weemys, A.R.P.S.

Mervyn Williams, with helpers in Bob Scott, Roland Jonas and Ian Platt, were soon moving smoothly through the well-practised system of obtaining Certificate winners from the various print Circles, followed by reminders of overall standard for the best Circle awards. Our judges behaved in an exemplary manner; many times in total accord, and on the occasions when disagreement was met, each giving way a little until a suitable compromise was reached. The plaque winners were in both cases unanimous decisions, and it was a great personal pleasure for me to see the high quality of the few colour prints present from which came the large-print plaque winner.

After refreshments, the slides were similarly dealt with. The only minor consternation being caused by the specialist Natural History Circles. One of the judges expressed the opinion that he was not competent to judge work of this type, but, as so often happens, when actually pressed into service, had no more difficulty than anyone else in selecting the more outstanding ones from their counterparts. Is this the first time the Glen Vase for the best Natural History entry has gone outside the specialist Circles?

Finally came the moment towards which everything had been aiming. To select the Leighton Herdson Trophy winner. Once again groans were heard from our judges when asked to do the impossible; i.e. to choose between the best small print, large print and transparency. This year's dissimilarities being heightened by the fact that even the two prints were different more than just in size. However, as always eventually happens, the impossible is breached, and despite the apparent disadvantage of not being a user-processed product, with all the skill and control that this normally assumes, the transparency won. Indeed, it was a very close thing, and could so easily have gone to any of them such as their quality.

FOR YOUR BOOKSHELF

COLOUR IN YOUR CAMERA

by Gosta Skoglund £4.00 Focal Press

BEING the owner of an earlier version of this book I was particularly interested in this fully revised edition. Like its predecessor, it is noteworthy for the profusion of excellent colour reproductions that comprehensively illustrate the various points covered in the text. Of particular interest to the relatively inexperienced photographer is the way in which the author has not only mentioned the many small mistakes and pitfalls that can be encountered, but has illustrated these by showing right and wrong pictures alongside each other so that they can be easily identified. Despite this, the book is not just for the beginner. Its wealth of good pictures and pleasant unaffected narrative covers the entire spectrum of colour photography and makes it well worth adding to your collection, or buying for a friend.

CREATIVE PHOTOGRAPHIC PRINTING METHODS

by Harold Woodhead, F.R.P.S. £4.00 Focal Press

THIS is most definitely a book for the dedicated enthusiast. It explains, with infinite patience and meticulous attention to detail, every conceivable variation of derivation printing processes. In addition to the photographic reproductions illustrating the various techniques, the many block diagrams and graphs ensure that the reader will be able to produce predictable, and most important, repeatable results instead of the often hit-and-miss attempts of many amateur photographers. At an early stage the author wisely advocates the use of large-format inter-negatives and positives, on which alterations can easily be made by using photo-opaque etc. He has chosen to use 5 × 4 size, and has made his own enlarger to suit. This insistence on such a size may in fact put off more potential devotees than it encourages, and it should in fairness be pointed out that many workers, using universal

size enlargers—up to 2¼ × 3¼, have found that this size to be quite suitable for even quite intricate work. That apart, the wealth of comprehensive information makes this an ideal reference book for both the experienced and beginner in this field of print making. In addition, although written with the monochrome print in mind as the end-product, it requires very little adaptation to be equally of value to the derivation colour-print worker.

SLIDE-TAPE & DUAL PROJECTION

by R. Beaumont-Craggs, F.R.P.S. £3.00 Focal Press

THIS excellent book fills a rather large gap in photographic publications. For, of all the many facets of photography, the slide/sound or Diaporama presentation is the one that is getting most attention these days and must be the fastest-growing, as witness the oversubscribed seminars conducted by the R.P.S. on the subject. The author, who found himself gravitating from cine to slide/tape productions, writes in a most pleasant easy-to-read manner. He covers all aspects of this type of production from modest single projector non-dissolve techniques, to the more sophisticated dual-projector systems so popular nowadays, and even mentions complex multi-dissolve systems. With a background of thinking in sequence instilled from cine days, the author stresses that good productions are a result of taking pictures especially for the various themes, rather than being merely content to ransack ones existing collection for material. He also manages to overcome the extreme difficulty of showing examples of a slide/tape feature by means of some simple but effective drawings, and shows how these are planned, "scripted" and executed. With chapters devoted to suitable recording equipment as well as various proprietary and home-made brands of dissolve or fade devices, this book will greatly assist in allaying many of the fears that might otherwise put-off potentially interested individuals in taking up this fascinating and rewarding branch of photography, as well as providing good reference material for those who have already embarked upon it.

THE A.G.M.

ONCE again enthusiasts from far and wide converged upon London for the Annual General Meeting. This year our venue had altered, and we were meeting on the premises of the City University in St. John Street, where members were delighted to see that we had s-p-a-c-e to move around and view the prints in comfort, as well as use of an excellent theatre for the meeting. The only slight drawback to this excellent move was that the weather once again played tricks on us, and proved to be less clement than hoped.

Circle Secretaries Meeting

The informal gathering of Circle Secretaries were especially asked to ensure that the Folio Circulation Secretary was always kept informed about the present strength, and that this number was to include all paid-up members, even the dormant ones. One suggestion from the floor was to the saving of postage by Council, and that by issuing Council minutes, Gold Label lists, A.G.M. Booking forms etc., under one envelope instead of the present practice of sending them all out separately, within a few days of each other, would save considerably on postage. Finally, and inevitably, the remainder of the time available was used in discussing ways of trying to combat the ever-rising postal costs. After much to-ing and fro-ing, it was agreed that to strip a Folio completely bare merely to save, say, 8p per month was pointless, and although weight reduction without loss in the quality of the Folio **might** prove worthwhile in some cases, other means were better pursued. For example, one Circle now sent out only 6 boxes per year, but made each one a double with 2 prints per person, this came to far less than the cost of two separate boxes. Another Circle was discussing the idea of reducing to 10 or even 8 per year, and yet another to the posting of comment sheets and vote cards etc., separately to each member in a years supply, so that the boxes were kept down in the weight of 'dead' or unused material. By far the most constructive suggestion came from Arthur Cunnew, who pointed out that since it has always been true that 'recruitment' on a personal recommendation basis has always produced our best results, then by recruiting another person in your area, you could share the cost of postage. The discussion concluded that Bus Routes were well worth

investigating. Despite the penalty of having to collect a parcel, the costs seemed to be about one third of present postal charges.

Annual General Meeting

Glen Robson was once again looking fit and well in the chair, and soon had last years minutes adopted. He reported that membership was similar to last year with the losses balanced by the recruitings. Our display of Gold Label prints, which had been up for the entire week prior to the meeting had resulted in several enquiries for membership. In fact U.P.P. had fewer vacancies than last year since several Circles had effected 'mergers', and large gaps had been replaced by full houses. He also pointed out that we had the Switch Shield on display for the first time since 1950, and could do this as outright winners this year, following our first-place tie with another Club in last years C.A. Exhibition.

Roland Jonas announced that with the new postal rates, what used to cost £5 to circulate the entire membership would now cost £30. In view of this he was suggesting that any future changes in Membership Fee, necessitated by further rising prices, could and should be vested with Council. To do this and to alter existing rules would require a paper vote from everyone, and finally it was decided the simplest method would be to place this notice in LITTLE MAN, where all could see it, and vote accordingly. (Please see last page).

The Election of Officers was perfunctory in that all were standing for re-election except Mr. Huxtable, the retiring Publicity and Recruiting Secretary. Due to ill-health he had to relinquish this post, and Glen Robson appealed for a volunteer replacement.

Next came the most popular part of the proceedings, the roll-call of those present. As various Circle members stood up, one occasionally saw the clannish gathering of several all seated together, to the other extreme of greatest possible distance separating them. Circle 36, for some years one of the runners-up in this 'event', came out a convincing top with 10, Circle 11 had 8, and Circles 12, 14, 20 and 35 had 7 each.

Any Other Business, despite the welcome return of Sid Pollard, was led off by Arthur Cunnew who informed the meeting that the mornings' Camera Club studio session had attracted 42, and since the poor weather prevented any outdoor location work again, it proved to be a little cramped. The meeting thanked E. Eves for arranging this facility. Stan

Berg asked if there were any opinions 'from the floor' concerning postage costs and methods of combating, but the ensuing discussion followed very similar lines to that in the Circle Secretaries meeting earlier. Congratulations were offered to the successful U.P.P. entrants in this years' R.P.S. Annual International Exhibition, and also thanks to 'Toot' Tootell, retiring from Circle Secretarial duties with Circle 21 after 30 years. This had followed an earlier, and most popular vote of thanks expressed towards the sterling service given over so many years by Roland Jonas.

The Dinner and After

Despite the fact that the food served up failed to coincide with the menu ordered, it was a most satisfactory meal. One that augurs well for our future association with this new venue. This year we had the pleasure of the company of our three judges, and we all sat back in the theatre afterwards to enjoy a stimulating and amusing talk by Tony Boxall, F.R.P.S. Mr. Boxall's prints covered an immense variety of work, and his expertise in handling the graphic designs of his pictures came over well. Many were (successfully) taken specifically for competitions, but to dispell any idea that his photography was all commercially orientated, he concluded with just a few glimpses of the enchanting series of pictures taken of gypsy family life, which had been instrumental in his gaining both the Associateship and Fellowship. Sid Pollards' vote of thanks for a stimulating talk was endorsed by us all.

Finally came the projection of the Gold Label slides. Despite what appeared to be absolutely ideal facilities, with a proper projection room at the back of the theatre, we did suffer the unhappy fate of seeing all the vertical slides appear partly on the ceiling. The enormous screen, permanently in position, was a horizontal rectangle, and perhaps the University only uses that format when projecting its own slides! A longer focal length lens will (hopefully) solve that particular problem next year.

It is hoped that next years' A.G.M. can be arranged to coincide with the R.P.S. Exhibition, and as such no firm date was fixed for it, until information can be obtained. Friends said farewell for another year, and the many new faces seemed to have enjoyed the experience, so if you have not yet managed to get to one of these functions, make a date for next year when it is announced.

GOING ROUND IN CIRCLES

Circle 4

After nearly four years of existence the circle is settling down with a hard core of really enthusiastic members all contributing enormously to each others knowledge. The standard of work seems to improve each year which is to everybody's benefit, and the stimulation to strive after greater excellence abounds in the circle. As a colour print Circle it was a unanimous decision to have a six week interval between boxes and seven full days allowance for holding the folios. One member has been in various portfolios forty years!, and even now admits looking forward to his next box! That's enthusiasm for you! We have two A.R.P.S.'s and two L.R.P.S.'s amongst us and altogether we are nearly full with thirteen members. Even so a few more enthusiasts are welcome—so does anyone want to improve their colour photography?

Circle 5

Circle 5 has maintained steady progress during the year with the box going the rounds between members mainly centred around Newark and Nottingham, with another strong group in Cheshire, Salop and Birmingham. Other members come from Merseyside, and Canterbury. We now have three L.R.P.S.'s, Elizabeth Venn, Cliff Harding and yours truly. Some concern was felt regarding the increased postal charges, and the later boxes have been put on a slimming diet, discarding the notebook cover and any superfluous notebook matter. Using unmounted prints was thought of, but not adopted. The boxes now come under the 3lb. limit, although in certain areas, the box is passed around, Newark P.S. meetings making ideal change over venues.

Circle 6

The highlight of Circle 6's year is the annual spring rally. This year it was held in Maidenhead and was well attended by members, ex-members and friends. It surely says a lot for a Circle when you can't keep ex-members away. There were jaunts around Windsor and the Thames Valley, the weather behaved, and believe it or not quite a bit of film was used.

Highlights have highlights and after the dinner on Saturday

night Les Dodge presented, on behalf of the members, to Sid and Jean a silver candelabra to celebrate Sid's thirty years as Circle Secretary. This is surely a U.P.P. record and we are proud. And having won yet again the Star Circle Award for the year it shows what a good hand we have on the helm and we hope it will be there for a long time to come.

However, even the best of Circles loses a few members from time to time. We have a few vacancies at the moment.

Circle 7

"No room, no room!" Alice was told at the Mad Hatter's tea party; that's not quite the situation in circle 7, but with sixteen members, prospective new members may have to be invited to join a waiting list and that is very encouraging after several years with only nine or ten. Although it has been agreed to accept an occasional colour print, black and white still has plenty to offer and is assured of support for many years to come. The circle is proud of Doug. Cranston and Geoff. McCabe who recently obtained licentiateships of the Royal and Doug. had an impressive four page spread in A.P. in August as Clubman of the Preston Society. Can just a little bit of their success be attributed to helpful comments in the crit. sheets and notebooks? We hope so as, for the most experienced and for the least, circle 7 is fulfilling its function of encouragement and assistance, helping us all to get the most out of our hobby.

Circle 9

Since my last notes were published we have been saddened by the death of Bob Donnelly, a former secretary, and by the resignation of Len Lamerton. In their different ways they contributed much to the circle activities and ambience, and their memory will be treasured.

It is quite a relief to be able to report that our numbers have since been made up by Dave Bennett (of C.26), and two West Country newcomers to U.P.P., Rog. Cobbledick and Dave Palmer, whom we are very glad to welcome.

Folios continue to circulate with astonishing regularity and the notebook remains a source of information and entertainment, with lively comment frequently provoked by Dave P.'s regular "Thought for the Month". Although the photographic activities of a few stalwarts have been

somewhat curtailed this year, the general standard of our work is most encouraging, and we cheerfully anticipate that Elvin Thurston's A.G.M. breakthrough in 1974 will herald better things for the circle in years to come. Gold Labels for the 1974-5 season were shared by five members, with Warwick Arbon, Bernard Baker and Ray Friend being notably successful.

Our recent round of self-portraits (with autobiographical gen.) was a great success, and a long felt need to bridge geographical barriers and get to know one another better was at least partially satisfied. During the year we held our first colour slide round which was generally welcomed, and a well patronised single negative round is currently circulating, to be followed shortly by a set subject round.

Looking to the future, we are actively exploring all ways to reduce our collective account with the G.P.O., and a folio packed in a plastic container is now on trial. If this innovation, and some re-organisation are approved, the secretary is confident that the weight of each folio can be halved, and our bills dramatically reduced. Naturally this policy is sufficiently flexible for us to accommodate a few more members, and one or two ladies would be especially welcome to correct a marked imbalance in our membership!

All in all, a good year with much accomplished, and yet much more to look forward to in the coming season.

Circle 11

After a very stable period, the Circle has been going through a somewhat convulsive stage, with no less than five members resigning within as many weeks. However, we were very pleased to welcome Brian Gibbs and Marion Moseley to help fill the gaps and we are now only two below our nominal maximum of 18 members.

Some very interesting work has appeared in the boxes, and generally the standard is very high. The awards for 1974/75 were shared by three members, Colin Westgate winning the C.11 Trophy for the highest average over the year, Robert Norris winning the Thomas Smith Shield for the highest scoring print, and Dave Richardson winning the Progress Award for the greatest improvement.

We were pleased with our representation in the 1975 C.A. Exhibition, with no less than seven members having work accepted. Special congratulations to Hugh Milsom and

Gordon Steel, who each won Certificates. This follows our success last year, when 8 of U.P.P.'s winning Switch Shield panel of prints were from C.11 members.

A Rally was held at Woburn, in June, and a fine sunny day rewarded the attendance of 13 members, who, with families and friends made a total gathering of well over thirty. The cameras were active, "shooting" the various animals in the Wild Life Park, although some anxiety was felt for Joe Baxter, who arrived on a motor cycle! However, Joe hitched a lift in one of the cars and calamity was averted.

The Circle is currently engaged in a print exchange with our Australian counterparts, the A.P.P.S., Circle 2. We have viewed their prints, and are now in process of collecting our own for transmission to Australia. It has proved very interesting to see work from the other side of the world, and all being well, this should be the forerunner of more exchanges in the future.

Circle 12

Circle twelve has had a quiet and comparatively uneventful year. There have been two resignations, one temporary, and we have welcomed one new member, leaving us with thirteen active members and some three vacancies. As a result of the rise to 6½p. in the postage on warning cards we are trying the experiment of discontinuing them; instead, the Secretary is putting in each folio the proposed rota for the next following one, together with approximate arrival dates. This will give members a month's warning and will work as long as folios circulate to schedule without hold-ups. Circle 12 has been exemplary in this respect in the past.

Circle 17

In September of 1974, this circle held its Autumn rally at Kedleston Hall. Good weather and the excellent arrangements of our deputy Hon. Secretary, Roy Selvidge, assured an excellent and well enjoyed day out for the members, families and friends. The rally was well attended.

A second rally was arranged for the spring by Roy. A total of 22 met on a fine day in May this year at Alton Towers, Derbyshire. Prior arrangements were made with the estates office for the Towers and they assisted with the arrangements. The members, all of whom arrived by car, were allocated their own section of the car park to facilitate

gathering the party together and here a picnic lunch was taken. After an afternoon spent in groups in these fine surroundings, a meal was arranged in the Swiss restaurant on the estate before the respective parties departed for home.

We were given much assistance and co-operation by the estates office and would recommend Alton Towers to any circle within easy reach who might consider arranging such a meeting.

Through the period 1974 to September 1975, Circle 17 has maintained a membership of about 12, with, in this time two resignations and two new members filling the vacancies. One of the members who resigned did so to take up a five year teaching appointment in New Zealand. This member, Dorothy Comley, has kept in touch and has settled happily to her new country, and already joined the local photographic society.

Just before this report was prepared, Ted (E.G.) Hargreaves of Circle 15, and I were discussing arrangements for the merger of our respective circles. His membership had at that time dropped to 7, but by the time the merging of the two groups had got well under way an eighth member joined Circle 15 so the combined strength is now 20. It has been decided that I shall continue as Hon. Secretary of the "new" group and that, if no one considers it should be otherwise, we shall continue as Circle 17. We both decided that the combination of 15/17 or the reverse was rather clumsy and, all working under the "17" banner, better. Ted has agreed to continue as one of the circle's Deputy Secretaries. We welcome Ted and his merry men, and one lady, and anticipate a successful future for a now "full strength" circle. One folio of work from members of the two original circles is already going the rounds and by the time this is in print others will have followed.

Circle 18

Another very enjoyable weekend was held in June. This time York was the venue and a dozen members and wives enjoyed(?) the climb to the top of the Minster tower followed by draughts of the local brew. (Sounds a good place; booze in a Cathedral—Ed.) Another weekend is being planned for next May in the Lake District. I should like to take this opportunity to thank all those members who made the presentation to me. The Gold Labels were well spread out

again this year, seven members sharing the twelve labels. The Circle is running along smoothly with boxes keeping to time and a good selection of prints.

Circle 21

The Circle has undergone considerable change during the past twelve months. George Tootell, our Secretary for THIRTY YEARS, has decided to take a well-earned rest from the job, and we can but say a sincere 'thank-you' from all the members, past and present, to Toot for all his efforts on our behalf. A founder-member of the Circle, Toot is remaining with us as a member. Eric Haycock, another founder-member has left us, and yet another loss to the Circle we could ill afford. The resignation during the year of A. J. Scrivener, A.R.P.S., was sadly followed by his decease and we shall miss our 'Scriv.' However, we welcomed new members, and despite being low in numbers we maintain a steady entry of prints and a thriving notebook. It may not be the Circle at its prime, but we intend to keep going.

Circle 27

The decline in membership has been stopped, in fact we are one up on last year having 2 new members in Miss M. Kiworra and S. W. Huttleston, who seem to be settling in very nicely. But Sid Sherriff has left us. Our circle now numbers 15 and we could accommodate one or two more. Continuing from last years report, the circle champion was eventually found to be Ken Brading. This years champion is Dicky Dalton, who has had a remarkable run of successes since taking up 2¼ square format. Interesting to note that there have been 6 different league leaders during the year, and seven members contributed the 12 slides for the A.G.M. Exhibition. The special round for the Bill Boyce Trophy again took a slightly different form, the subject being a view containing a well-known landmark or alternatively a clue should be given, and in addition to the usual points for the photography, a bonus could be won by correctly naming the locations. The secretary's time has been taken up in devising means of reducing weight of the boxes to counteract the increases in postage cost. Boxes now go out at under 4lbs.

Circle 30

Our membership is still up to full strength, namely 15, as many as is prudent in these days of postal delays.

As we have two small groups who can HAND the box on, we share the postal charges, by each putting in 33p. in stamps and taking out 54p. to post the box when this is necessary.

When the S.T.D. system can be used, we dispense with advice and warning cards, and use the minimum time on the cheap rate, another big save in postal charges. We have also gone over to the system of putting the print into the box on the way round.

Our percentage of entries per month still remains high, being 94% over the year.

Our Hon. Sec. was successful this year in obtaining his Associateship and had the pleasure of showing his prints to a splendidly attended meeting arranged by our Deputy Hon. Sec. Frank Hall and his wife Peggy, who acted as hosts. Another member "Plumber" Jenks, showed us a first class selection of colour slides covering a visit to a Safari Park in Africa, and his son, Michael exhibited a selection of excellent prints of architectural subjects taken in Canada and the U.S.A.

After this photographic feast, we moved off to Dorking to partake of a delightful meal at the "Old Haunt" restaurant.

A memorable day in every respect.

Circle 31

The members of Circle 31 were delighted to hear that George Bingham, following his success in being awarded the Leighton Herdson Trophy for one of his slides in 1972, has now gained his L.R.P.S. Not that this is very surprising for George can be relied upon to produce some very fine slides, but what made the news more pleasing to us in the Circle was that all the fifteen slides submitted to the Royal to gain the award had at one time or another appeared in the folios, and when deciding on the choice of slides to submit George took into consideration, amongst other things, the members' reaction to them. So on congratulating George on his personal achievement, it was also felt that just a little of the honour had rubbed off onto the Circle.

Circle 33

There have been a number of changes in the membership of Circle 33 in the past year (including the resignation of two longstanding members through ill-health and a course of study respectively), but happily the Circle strength is still fifteen. Once again the twelve Gold Label slides came from nearly half the Circle membership.

The main event of the year was the Circle Meet held in the Spring at Burford in Oxfordshire. The Circle were indebted to the two members (Richard Prickett and Rodney Sandell) who live in that part of the country for planning the itineraries for both the Saturday (a tour of various surrounding villages) and the Sunday (a tour of Oxford). The weather was glorious on the Saturday but unphotogenically dull on the Sunday. The Saturday was an interesting contrast to the Saturday of the Meet two years earlier when most of the day was spent in a cathedral and the immediately surrounding area. Both the Friday and Saturday evenings were very fully and interestingly occupied with slide shows. It is pleasant therefore to record the thanks of all present to those who put on, or contributed to, the shows, not only for the workmanship involved in producing the slides, but also, in the case of Roland Reed and Geoff Hands, for the matching of these to their accompanying sound tracks and for the bringing along and the setting-up of all the sophisticated apparatus used in the presentation of their shows. The hotel (to whom a photographic meet was a new experience) were, one sensed, somewhat taken aback by the mountain of equipment which passed through base camp (the hall just inside the front door) to be ferried, by the stream of porters, up the stairs and through various swing-doors to the lounge upstairs where the shows were held.

Anglo/Australian/New Zealand

Another steady year with few changes in membership. Owing to illness the Aussies lost their splendid Sec., Norman James-Martin, who is happily now recovered and back in the Circle as a member. John Gordon took up where Norman left off and has done an excellent job. They have the 'full house' signs up and a waiting list for members. On the Anglo side membership is still a little low but there is a very faithful following thanks not only to the good and varied work seen but also the chatty Notebook. A fifth box is now in

circulation, and has helped to steady the flow of boxes. Ken Bush produced a grand rogues gallery for the Anglos and Eileen Houlgrave is trying to do the same the other end. Members in other Circles may like to know that Eileen and husband Norman Houlgrave hope to visit U.K. in the Spring of 1976. We would like to welcome 2 or 3 new members who do prints up to 15 × 12 and wish to see work that is different only 4 or 5 times a year.

OBITUARIES

A. J. Scrivener, A.R.P.S.

My introduction to U.P.P. came through the kindly and helpful hands of Joe Scrivener, who was Secretary of Circle 9 when I joined in 1962. I, and no doubt many others, will always remember his clear and helpful comments delivered in an immaculate script. Joe, or 'Scriv' as he was known to many, joined U.P.P. in 1945 and only resigned because of ill-health in 1975. During that time he was a member of Circle 21 for some 26 years. His photographic expertise was undoubtedly at its best in the production of the exquisite small bromoils that he produced so well. I.W.P.

A. E. (Paul) Pullen, A.R.P.S.

The very sudden death in January 1975 of Paul Pullen came as a great shock to everyone connected with organised photography, for this modest and likeable man was that well-known. A deputy Head Teacher by profession, he did a prodigious amount of work for the Photographic Alliance, where he was a Past President, and also his own East Anglian Federation. Paul had been a member of Circle 24 since it was reformed as the Contemporary slide Circle, and will be remembered for his enthusiasm, skill and ingenuity as a photographer, as well as his pertinent Notebook and slide comment entries. I.W.P.

Harry Spencer

One of U.P.P.'s keener members, Harry Spencer joined in 1946 and at one time was in no less than 8 large and small print Circles before eventually leaving due to eye-trouble in 1966. He later recovered from this and took up oil painting with the same enthusiasm he had previously devoted to photography.

B. H. (Pop) Russell, A.R.P.S.

Although Pop Russell's membership of U.P.P. terminated in 1971 after ten years, he remained active in photography through his local Club in Brighton, despite poor health, up to his death, and we note with pleasure that he had work accepted at the 1975 Central Association Exhibition.

UNITED PHOTOGRAPHIC POSTFOLIOS

President: H. G. Robson

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

THE COUNCIL, 1975-76

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.

In addition to the President and the Hon. General Secretary, the Council consists of the following members:

Vice-Presidents: S. BERG, A.R.P.S., 68 Mowbray Road, Edgware, Middlesex. 01-958 9555.

I. W. PLATT, F.R.P.S., A.P.S.A., E.F.I.A.P., 199 Bilford Road, Worcester WR3 8HL. Worcester 51687.

Past President:

R. FARRAND, F.I.I.P., F.R.P.S.

Hon. Gen. Secretary: Mrs. C. JONES, 21 Madeira Road, Palmers Green, London N13. 01-886 7071.

Hon. Treasurer: R. P. JONAS, A.R.P.S., Cranworth, Summerhouse Road, Godalming, Surrey, GU7 1PY. Godalming 22377.

Publicity and Recruiting Secretary:

Folio Circulation Secretary: E. G. BOWLEY, A.R.P.S., 7 Hillary Road, Farnham, Surrey, GU9 8QY. Farnham 6891.

Representatives of Circle Secretaries:

E. HAYCOCK, C. WESTGATE, A.R.P.S.

Representatives of Ordinary Members:

Miss M. ROSAMOND, 24 Wetherby Drive, Mexborough, Yorks. Mexborough 2774.

R. C. SCOTT, 12 Holliesfield, Cromer Street, London W.C.1.

Competition Secretary:

(Prints) M. B. WILLIAMS, 64 Link Lane, Wallington, Surrey.

(Slides) R. C. SCOTT.

Magazine Editor:

I. W. PLATT, 199 Bilford Road, Worcester WR3 8HL.

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Circle

No.

- 1 H. THOMPSON, 16 Mary Road, Mill Hill, Deal, Kent.
- 2/25 J. B. BROOMHEAD, 38 Charnville Road, Gatley, Cheadle, Cheshire SK8 4HE.
- 3 F. SEALE, 94 Hawthorn Grove, Combe Down, Bath BA2 5QG. Combe Down 7440.
- 4 H. CHORETZ, 64 Welbeck Avenue, Hove, Sussex, BN3 4JN.
- 5 W. H. COY, L.R.P.S., 14 The Banks, Bingham, Nottingham NG13 8BL.
- 6 S. POLLARD, 34 West Road, Weaverham, Cheshire CW8 3HL. Weaverham 2106.
- 7 A. GREENSLADE, 35 Patching Hall Lane, Chelmsford, Essex CM1 4BT. Chelmsford 54513.
- 8 F. W. JAMES, 21 Geneva Close, Worcester, WR3 7LZ.
- 9 W. T. ARBON, 41 Tugwell Road, Eastbourne, Sussex.
- 10 W. G. BUTTERWORTH, Whalley Villa, Whalley Lane, Blackpool, S.S. Lancs. FY4 4PL. Blackpool 61947.
- 11 C. WESTGATE, A.R.P.S., Court Cottage, 12 Elven Lane, East Dean, Eastbourne, Sussex, BN20 0LG. East Dean 3134.
- 12 R. P. JONAS, A.R.P.S., Cranworth, Summerhouse Road, Godalming, Surrey, GU7 1PY. Godalming 22377.
- 14 A. E. CUNNEW, 203 Lynton Road, Rayners Lane, Harrow, Middx. HA2 9NE. 041-866 4693.
- 17 R. N. ALMOND, 49 Cleveland Avenue, Newby, Scarborough YO12 6DB.
- 18 A. J. BIGNELL, 13 Heston Avenue, Patcham, Brighton, Sussex, BN1 8UP.
- 20 H. BUCK, 2 Linkside, Seascale, Cumbria.
- 21 B. A. HIRSCHFELD, L.R.P.S., 2 Park Avenue, Rudlow, Corsham, Wilts., SN13 0JT.
- 22 D. J. WILLIAMS, 22 Pencisely Avenue, Llandaff, Cardiff, CF5 1DZ.
- 23 J. J. MARSHALL, 33 Bryansford Meadow, Bangor, N. Ireland.
- 24 I. W. PLATT, F.R.P.S., A.P.S.A., E.F.I.A.P., 199 Bilford Road, Worcester WR3 8HL. Worcester 51687.
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- 29 O. H. DALTON, 8 Gibson Gdns., Paignton, Devon TQ4 7AJ. Churston 3405.

- 30 V. P. DAVIES, A.R.P.S., Blue Cedar, Love Lane, Petersfield, Hants. GU31 4BW. Petersfield 3436.
- 31 G. C. BARNES, 2 Granville Road, Timperley, Altrincham, Cheshire WA15 7BE. 061-980 3308.
- 32 R. HARVEY, 2 West House, Buckland Corner, Reigate, Surrey RH2 8QP.
- 33 J. WILLIAMSON, 46 Famer Avenue, Purley, Surrey CR2 2DN, 01660 6952.
- 34 Dr. P. A. N. WAINWRIGHT, A.F.I.A.P., Four Winds, Springpool, Winstanley, Wigan WN3 6DE. Wigan 82554.
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- N.H.C.C.2 N. A. CALLOW, 14 Avenue Elmers, Surbiton, Surrey. KT6 4SF.
- Anglo/Aust./N.Z. Miss H. JAMES, A.R.P.S., 11a Alexandra Road, Colwyn Bay, Denbighshire LL29 7YB.
- Anglo/U.S. J. R. STANFORTH, 71 Newfield Road, Sherwood, Nottingham NG5 1HE.

Types of Circle

PRINTS

12 sq. ins. on 7in. x 5in.	29
Up to 7in. x 5in.	1, 5, 7, 9, 17
ditto 35mm only	21
ditto non-voting	30
Up to 10in. x 8in.	3, 11
Up to 12in. x 10in.	2/25
Up to 15in. x 12in.	6, 8, 10, 12, 14, 18, 20, 22
ditto colour only	4
ditto unmounted	Anglo/Aust. N.Z.

SLIDES

2in. x 2in.	23, 28, 31, 32, 33, 34, 35, 36, Anglo/USA
ditto Contemporary	24
ditto Natural History	NHCC 1
ditto and 2 3/4in. Nat. History	NHCC 2
ditto and ditto non-specialist	27

ANNUAL SUBSCRIPTIONS

According to our Rules any changes in the rate of annual subscriptions must be decided by a postal vote of all members. This may have been appropriate when the rate remained unchanged for long periods and it cost only £5 or less to circularise all members individually. Today the cost has gone up to some £30 and the need to change the rate has unfortunately become more frequent under present inflation.

The Annual General Meeting discussed and overwhelmingly supported a change in the Rules to transfer responsibility for fixing the rate of annual subscriptions to the Executive Council. This can be done by amending the first part of Rule 7(a) to read:-

An annual subscription at a rate to be decided by the Executive Council shall be due . . .

and by amending Rule 7(b) to read:-

A member belonging to more than one circle shall pay a reduced annual subscription for each additional circle at a rate to be decided by the Executive Council.

If you do **not** agree to these amendments, please use the slip below to record your vote. If you approve the amendments you need take no action and your silence will be taken as consent.

To the Hon. General Secretary

Annual Subscriptions

I do **not** agree to the proposed amendments to Rules 7(a) and (b)

(Signed)..... Circle.....