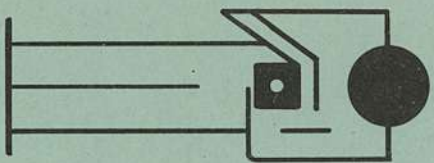


The Little Man



The official magazine
of
UNITED PHOTOGRAPHIC POSTFOLIOS
OF GREAT BRITAIN

AUTUMN 1977

EDITORIAL

Inevitably the day had to come when ever-spiralling printing costs forced Council to adopt this new presentation of the "LITTLE MAN" magazine.

To those of you who have been members long enough to recall the twice-yearly, amply-filled printed version, and the gradual decline in size and number of issues, this new format may come as something of a shock. But remember that cosmetics are not everything, and with the very considerable saving in costs that this production allows, we are able to provide you, the members with better value for money than for some years.

From now on we will revert to a twice-yearly issue; and, even more important, we will not have to cramp ourselves for space and can include all those articles, hints and tips, funny stories and anecdotes that you are itching to send to the Editor !

Seriously though, copy is always needed - more so now than for some time, with issues every Spring and Autumn - so if you have enjoyed reading this one, write and tell me and include something I can use for a future issue. If you haven't enjoyed it, write and tell me and include something to make it a better production next time !

CLOSE UP PHOTOGRAPHY

Among the many different facets of our hobby, there are probably more myths and red-herrings in the field of close-up photography than any other. This introductory article will discuss some of these photographic 'old wives tales', as well as suggesting some inexpensive ways of increasing your scope in this fascinating field. Subsequently it is hoped to introduce specialist articles by others, so that most, if not all of your questions will be answered.

Before going any further, it would be as well to define what I mean by 'close-up'. Being such a vague term, it has often lead to misunderstanding especially as the cine specialists use it to describe a shot taken without any special apparatus. In still photography, and for the purposes of this, and subsequent articles, we will take it as meaning any photograph taken at a closer focussing distance that the normal camera lens will allow. I stress 'normal', so as to exclude macro, and zoom-with-macro facility lenses.

Among some of the most popular red-herrings are :-

1. Never use a telephoto for close-ups because of its smaller Depth of Field.

A lot of people believe it because, superficially, it makes sense. We all know that a telephoto lens has a smaller Depth of Field than a standard lens for any given aperture, BUT remember that when you are taking a close-up and wish to get a specific image size on the film, you will be much closer to your subject with the standard lens than with a telephoto, and thus you will find (all other things being equal) that your Depth of Field will be very similar.

I would go one step further, and say that using a telephoto has quite a few advantages over the standard lens for many types of subject. Firstly, because you are that much further away from your subject, you are less likely to cast a shadow over it, or, if using your own arranged lighting, it is easier to arrange with the greater working space between lens and subject. Secondly, with your narrower angle of view a much small area of background is taken into the picture, which helps keep down possible distractions, or the ease of arranging a simple home-made background. Thirdly, a telephoto lens has a greater Depth of FOCUS for a given aperture than a standard lens. This is quite noticeable if you try to take close-ups with one of the wide aperture standard lenses, say f/1.4 for example. Because of its curvature of field, even if you position your camera and lens exactly at right angles above a page of newsprint, you will find that at full aperture only the centre is sharp and that the edges go well out of focus, and you need to stop well down to get the whole page sharp. This has nothing to do with Depth of Field but is Depth of Focus; i.e. the zone of sharpness at the image plane. A telephoto lens suffers from far less curvature of field, and in addition has a greater Depth of Focus than a standard lens.

2. For macrophotographs always reverse your standard lens for better sharpness.

When we are told that many of today's popular 4 element enlarging lenses are designed so that they resemble a reversed Tessar-type of construction, the above statement would appear to make good sense. In other words, since your camera lens is not computed to be especially effective at very close distances, by reversing it you will make it much more like an enlarging lens, which IS designed for short distances.

In fact tests made with optical charts have shown that the gains made by adopting this technique are so slight as to make no practical advantage when taking normal pictures. What reversing your lens WILL do is to give you a bigger image size.

3. Never use F/22 for close-ups as you will get poor sharpness due to diffraction.

Another myth. Diffraction does not occur at very small lens apertures as I proved to myself when I made an artificial stop by making a crude pinhole through a piece of foil, but this was an extreme case as I calculated the stop to be about f/169! You can safely take it that the smallest stop on your lens can be used without any diffraction problem.

Taking close-ups can be costly if you insist on lashing out to buy the latest macro objectives, but they need not be a great tax on your pocket if you use some of the less expensive, and in some cases extremely simple ideas below.

For modest close-ups, a 1 dioptre lens would suffice. But a cheap lens will detract from whatever quality your prime objective will give you, and an expensive coated close-up lens costs as much as a set of extension tubes. These modestly priced gadgets (costing just a little more for the facility of retaining the auto stop-down of your lens) are excellent for everything from just below your lens' minimum focussing distance to about life-size with a standard lens. Obviously you can get as many sets as you like, and by using them get bigger and bigger enlargements, but the mere fact that they are in sections of (usually) three steps, means that it is a bit of a fiddly business getting just the right degree of enlargement. Far greater flexibility can be got from using a bellows unit, which gives you a continuous range, and for use with some of the simple adaptors mentioned below, they are almost indispensable. The brand sold by your camera manufacturer will, however, cost you anything from 4 to 10 times as much as one made by the B.P.M. Company, and there is very little to choose in terms of quality.

Another saying comes in terms of what you intend to put on your bellows. Obviously if you intend using your existing lenses, then all well and good, but if you own an enlarger and a good enlarging lens, give serious thought to having an adaptor made to fit that lens on your bellows. It can be made for a pound or two, and you will have a macro lens of really superior quality with an absolutely flat field. This is the system I use when I am not worried about using small stops for greater Depth of Field.

For image sizes in excess of about twice life-size, another inexpensive adaptor will enable you to fit your reversed standard lens into the front of your telephoto lens. In conjunction with a bellows unit you will get anything from 3 to 10 times life size.

Converter lenses have come a long way since they were first introduced, and now very high quality pictures can be obtained using them. Don't forget that this also applies to close-up work, and by fitting one between camera body and bellows (or tubes) you will get a far bigger magnification.

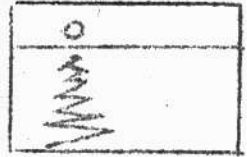
You must have all seen the wonderful detail revealed by a Natural History close-up picture, and indeed our next article on this subject will deal specifically with this field. What you may not have seen, is the magical world that the ultra-close-up photograph reveals of even the most mundane subject. The world of 'inner space' is quite as rewarding as that of outer space, for quite a modest outlay you can explore it too.

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This is the story of Hopeful Fred
Who listened to what each Judge said.

By Joan Chatfield L.R.P.S.

He made a print of sun and sand
And poor old Fred thought it was grand!
Judge number one said "very neat ,
But make that shine end at your feet".



Another print was made by Fred
When lesser souls had gone to bed.
Judge number two had quite a laugh;
"you've sliced the ruddy thing in half".



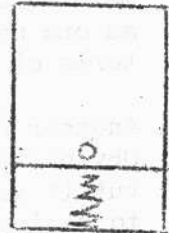
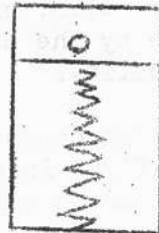
Fred thought he'd change the emphasis
and printed in a rock like this --
Judge number three said "Rock's too trite;
What the print needs is lots more height."



"Aha!" thought Fred, "so that's the way!"
and made print number four that day.
Judge number four said "Rock's a fiddle,
Horizon chops it through the middle".



"O.K." said Fred, "I've got it now"
Prints five and six then made their bow.
The next two judges knew more tricks,
That's what they gave him, "five" and "six".



A major Salon's on the way
"Four prints per worker" 's what they say.
Poor Fred is going round the bend,

HE DOESN'T KNOW WHICH FOUR TO SEND !!!!!!!!!!!!!

Bill Crick has been modernising some old nursery rhymes, some of which also apply to judges:

"Pussy cat, pussy cat where have you been ?
I've been to the Royal where the best prints are seen,
Pussy cat, pussy cat what did you do there,
I slashed them and swept them under a chair.
Oh pussy cat, pussy cat, why did you do that,
They were mostly by judges whose stuff is old hat "

Little drops of whitewash
Little lumps of soot
Make a lovely modern print
On Salon walls to put.

Twinkle, twinkle little slide
up above the audience wide.
Shall we howl and "rubbish" cry?
or let an old pal's picture by?
Selectors come and judges go,
But it takes all kinds to run the show.

Raise the standard of sub-standard prints.
Turf out the old with never a wince.
"Down with the system" some dissidents cry,
"Oh leave us our club" the majority sigh.

Round and round the colour screen
The arrow-headed flash was seen
To jab and dart, then scamper off
From light to dark and peak to trough
Dissecting here and pausing there
Till eyes so worn could only stare
And hope the wretched torch would fail.
Alas it lasted out the weary trail.

THE CENTRAL ASSOCIATION EXHIBITION

Following the euphoria of our winning the Switch Shield in 1974 and 1975, not only was the come-down inevitable, but furthermore our very membership of the C.A. is being questioned. Once upon a time, results notwithstanding, our joint effort in this event represented a much larger number of individuals' efforts than in more recent years, when fewer and fewer send in work. 14 members entered this year which can hardly be said to represent U.P.P. with its total membership nearly 500. If, as may well be the case, many members put their own Federation first (as in my own case) or their local Club first, then no matter how well the remainder do in the struggle for points, it cannot represent an accurate cross section of U.P.P. membership. The following is the detailed report on the exhibition from Roland Jonas:-

The 50 or more members who asked for and received entry forms for this year's Exhibition and those to whom forms were also sent as potential contributors will know that there was a major break with tradition. Instead of being shown at Battersea the Exhibition opened at Basingstoke and was later transferred to Kodak, Harrow. Your reporter was much impressed with the high overall standard and the nice balance between the conventional and the modern. The display at Basingstoke was very good indeed.

The support U.P.P. received from its members was pitiful. Only five sent in prints and ten sent slides. Of these, four and six respectively had work accepted; a very good proportion. We thus did very well with the little we sent in and, suprisingly, U.P.P. came fourth in the inter-club competition for the Switch Shield, City of London and Cripplegate again being the winners.

It is fully appreciated that some of our members feel they must support their local club if it is sending an entry to the C.A. or one of the other federations and entry through more than one club is not allowed. This year more U.P.P. members got acceptance through local clubs in the C.A. than through U.P.P. as will be seen below. One has to add to these work accepted in other Federations.

This leads to the question whether U.P.P. should continue to join the battle. It is most frustrating to send out some 75 entry forms and to get back only 14. However, this is the one real opportunity we have to show the world what we can do and is therefore of some publicity value. Perhaps the two way costs of posting 20" x 16" prints may deter some who have suitable work and in this context it is worth mentioning that this year three members living close together sent their prints in one parcel.

The only real benefit U.P.P. gets from affiliation to the C.A. is the right to submit to their annual Exhibition but if the response in 1978 is no better than it was in 1977 it is doubtful whether our entry can be justified.

Our congratulations go to the following and in particular to Mr. Gibbs who won the plaque for the best pictorial print.

ACCEPTANCES THROUGH U.P.P.

PICTORIAL PRINTS

Figure with Flare (Plaque)	B. Gibbs	Circle 11
Greyhound	"	11
Foggy Day (Certificate)	H.B.Milson A.R.P.S.	11
Belle Tout	" "	11
Essex Farmhouse	" "	11
Young Flyer	R. Norris	11
Nepalese Basket Seller	R.P.Jonas A.R.P.S.	12 & 29

PICTORIAL SLIDES

Gondolier (Certificate)	C.F.Steer	Circle 24 & 36
Sea Lion	G.J.Steel	11
Sherpa Milking	N.A.Callow	N.H.2
Potter's Hands	E.V.Eves O.B.E.	14,36 A/US
Winter	N. Humphries	32
Hare's Tail Grasses	"	32
Disaster at Piza	E.G.Bowley A.R.P.S.	24 & A/US

RECORD SLIDES

Caterpillar of Mullein Moth	E.K.Edwards	Circle 34
7 Spot Ladybird with Fly	N.A.Callow	N.H.2
Robber Fly on Speedwell	"	N.H.2
Cookaburra	E.V.Eves O.B.E.	14,36, A/US
European Swallowtail	N. Humphries	32

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The following members had work accepted through other clubs:-

E.L.Appleton F.R.P.S. (4)	W. Armstrong (1)
R.J.Freeman A.R.P.S. (2)	E.P.Kempell A.R.P.S. (4)
C. Spooner (6)	C. Westgate F.R.P.S. (6)
A.J.McDade A.R.P.S. (3)	

FOR YOUR BOOKSHELF

A new book by Professor O.R. Croy is very much an event to look forward to, and his latest (CAMERA TRICKERY: Focal Press) verifies that he remains one of the most adventurous and innovative of photographers.

Although this book covers a variety of techniques, its mainstay is an in-depth study of photo-montage. As with all his previous works, this one contains many examples of his own pictures showing in addition to the final product, many of the intermediate stages of a technique, all of which amplify the text admirably. In addition to the orthodox "cut-and-paste" type of montage, he deals at length with montage at the negative taking stage, and also via the enlarger direct onto the paper. Any special apparatus required for these variations are described in detail, and this latest book makes a valuable addition to the previous ten from the pen of this author.

As with all his earlier books, its great value lies in the fact that the author stimulates the imagination with his own examples, and then leaves the enthusiast to pursue his own approach through the advice of Croy's lucid explanation of techniques. To those readers new to this remarkable photographers work, Focal Press advise me that others of his earlier works still in print are:

The complete art of Printing and Enlarging (1976: 3rd edition £3.00)

A marvellously illustrated book which is a reference for not only the straight forward print, but also the derivation processes. It is quite encyclopaedic in its coverage, and no serious darkroom addict should be without it.

Design by Photography (1975: 5th impression £3.95)

Is breathtaking for the sheer variety of its inventiveness. With literally hundreds of illustrations, each showing a step-by-step approach towards the exciting end-products, this must surely be the definitive book on the graphic photographic processes.

Creative Photography (£3.95) and Creative Photo Micrography (£3.50)

Both, in different fields, superb examples of how in many instances the mundane has been turned into the unusual by the application of vision coupled to impeccable technique and the application of different ideas. As with other books of his, precise details of the methods used provides the follower with a sound platform from which to launch his own ideas.

Throughout all his books, Professor Croy implies, and in his latest "Camera Trickery" states, that not everything gains in stature through manipulation, and that for the best results, the idea should start before the negative is taken. To sum up this mans approach to creative photography best, would be to say that here id someone who has applied purpose to techniques, and who shares his inventiveness and obvious enthusiasm for his subject through his extensive writing and marvellous pictures.

" FED UP WITH THE BOTTLED VARIETY ? "

by B.A. HIRSCHFELD, L.R.P.S.

No doubt you will have noticed that your favourite brew (photographic of course), is either out of stock when you want it, or, more to the point you do not see any change from a note when you can obtain it. Like some other members of my circle, I became fed up with the search for what I wanted and decided to both make up my own and to experiment.

Any good library will have a volume or two containing photographic formulae, and by copying those you need into a notebook, you have made your start. Next, purchase the following:-

a) 9 basic chemicals, from Messrs Raycolour Limited at a cost of £8.10 plus postage 75p.

Hydroquinone	100 gms
Potassium Bromide	100 gms
Metol	100 gms
Phenidone	25 gms
Sodium Carbonate (Anhydrous)	500 gms
Sodium Sulphite	" 500 gms
Sodium Tetraborate (Borax)	500 gms
Sodium Thiosulphate (Anhydrous)	1,000 gms
Potassium Metabisulphite	100 gms

b) A pair of mini-beam scales from Eric Fishwick Limited at £3. approximately (1 gm to 125 gm).

The scales are the only capital cost, as 1 litre used bottles come free from your chemist. What do you get for your basic cost of £8.85? Well, granted you cannot make up brands of undisclosed formula such as Acutol but with your basic 9 chemicals you can make up the following:-

Films

Beutler Fine Grain Developer
Most two-bath contrast control developers.
Standard M.Q. developers.
Some published fine grain developers

Prints

D.163 Print Developer
LD20 " "
Standard M.Q. developer
Kodak D11 Contrast Developer
Kodak D165 Soft Gradation Developer

With the last two alone, a normal grade 2 paper can be varied a good half grade either way, which saves on paper purchase. In addition, the chemicals make up a print stop bath and a general purpose fixer. The quantities allow for experiments plus a basic stock of chemicals sufficient for about a years work on average, and I use some 200 negatives a month.

As I started my photography in the era . . . when pre-packed developers were non-existent, the making up is not unfamiliar but a few words of warning. Formulae are published in the order of making-up, as some chemicals will not readily dissolve in water, so do not vary the formulae! In addition some people are subject to skin irritation from Metol Phenidone and other developing agents - please take care: rubber gloves are cheap.

At the moment one member of the circle is working with Beutler and I am experimenting with two-bath developers in conjunction with a third member. We may not achieve any great results, but it certainly brings fun back into photography. In addition, it is suprising just how much one learns about the physical process of development as you proceed. If you do not fancy the experiments, the provision of all you really need at a low cost may interest you.

It is quite noticeable that more and more publications carry crossword puzzles to tease the wordpower of their readers. Not wishing to be left out of this trend, but not having a regular crossword compiler, I have "borrowed" this one from an Irish newspaper.

Clues Across

1. Percussion Tool
2. Strike a blow
3. Party Drink
4. Humorous magazine

Clues Down

1. Green vegetables
2. Female sheep
3. Fowl
4. Oceans
5. Often dropped

1	2	3	4	5
2				
3				
4				

Any volunteers to continue this idea ?

RECIPE'S

We have already had one article on photographic recipe's from Brian Hirschfield, and any contributions from the readership on photography, cooking, home brewing etc. might be sufficient to make a regular recipe feature. You might find one or two of the following either amusing or useful - all gleaned from a book called "Tuppenny Rice and Treacle", on cottage housekeeping from 1900 to 1920.

Remedy for Boils Place one teaspoonful of gunpowder in a good thick fig. Eat one three times a day before meals until the boils disappear (presumably one moves with care!)

Remedy for bedsores The white of an egg beaten to a stiff froth; add two tablespoonfuls of spirit of wine. Apply occasionally with a feather (bit of a giggle that one).

Substitute for Brandy or Whisky Equal parts of chloric ether, tincture of ginger, and sol volatile. Keep in a well corked bottle. One teaspoonful in a wineglass of water will act as well as either brandy or whisky, even with heart failure.

and a serious one: Elderflower Champagne - 10 heads of elderflowers; rind and juice of 4 lemons; 1 gallon water; large tablespoon cream of tartar; 1 pound sugar. Wash flower heads and chop lemon rind. Place in a large bowl and add water and cream of tarter. Stand for 24 hours. Strain and bottle. Can be used next day or will keep for weeks.

The Gold Label Judging

Once again the judging took place in the premises of the Camera Club in London, and on this occasion we welcomed Dorothy Quemby A.R.P.S. and Charles Todhunter F.R.P.S. as our judges.

The preliminary explanations over, our two experienced selectors were soon looking over the panels of prints and making their choice of individual winner. In each case the Circle whose overall standard was considered the best, the prints were kept to one side as a reference until superceded by better. Thus the top Circles and individual Certificate and Hon. Mention awards were arrived at.

At one stage in the judging, one of the selectors whispered to me that they thought they might end up with a reputation for being too traditional in their outlook. But in retrospect I don't think this can be said with any authority for, although most of the major awards went to traditional work it was of a very high standard indeed, but good creative entries were also rewarded with certificates or H.M.'s, as anyone who saw the A.G.M. display of prints and slides can verify.

As usual, the difficulty in retaining the memory of the best slide Circle presented less problems than forseen, and indeed I doubt if anyone in the room, judges or helpers could argue with the choice of best slide circle. The choice between the three plaque winning entries of small print, large print and transparency was equally decisively made, and one was left with an overall impression of two dedicated and skilled photographers who had coped with the not inconsiderable complications with equanimity and accord. We extend our sincere thanks to them both for sparing us their time, and also to the Camera Club for the use of their premises.

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INDIVIDUAL AND INTER-CIRCLE RESULTS

Leighton Herdson Trophy:	"Morning, Ullswater" Mrs. D.M.Handley	Circle 33
Glen Vase (Natural History)	"Red Champion" Neil Humphries	Circle 32
<u>Small Prints</u>	"In Old Baghdad"	
Plaque for best entry	J.R.Stanforth	Circle 9
	Best Panel	Circle 7
<u>Large Prints</u>	"Exit"	
Plaque for best entry	D. Arundel	Circle 10
	Best Panel	Circle 10
<u>Colour Slides</u>		
Best Entry	"Morning, Ullswater" Mrs. D.M.Handley	Circle 33
Runner up	"Gondola" C.Steer	Circle 36
	Best Circle	Circle 33
	Runner up	Circle NHCC2

<u>Circle</u>	<u>Title</u>	<u>Author</u>	<u>Award</u>
1	Beechwood in Spring Baby in the House	H.G.Brewer M.B.Williams	Cert. H.C.
2/25	Recording the Shambles The Stepping Stones	B. Sanderson A.F.Elliott	Cert H.C.
3	Tollgate House Alone	C. Gibson "	Cert H.C.
4	Red Tunic Teapots	B. Heathcote "	Cert H.C.
5	Smile Please Singing for their supper	A. Parsons "	Cert H.C.
6	Young Enthusiast	W. Armstrong	Cert
7	Sweet Dreams Pipe Dreams	J. Haydock G.E.McCabe	Cert H.C.
8/26	Ascending	I.W.Platt	Cert
9	In Old Baghdad Bentley	J. Stanforth D. Dell	Cert H.C.
10	Exit Ruth	D. Arundel K. Breare	Cert H.C.
11	Essex Farmhouse Derelict Church, Skye	H. Milson C. Westgate	Cert H.C.
12	Ancient & Modern Cockney Orator	M. Hooton Mrs. S. Mellor	Cert H.C.
14	Seatoller	F. Broadbent	Cert
17	Fish Quay Lake Buttermere	E.G.Hargreaves E.R.Selvidge	Cert H.C.
18	An Outside Job Leap	B. Sanderson "	Cert H.C.
20	Sidecar Scramble	W.T.Harrison	Cert
21	Seascape	R. Baldwin	Cert
22	End of an era 3	A.C.Wood	Cert
23	Bucket Parade Stubble Fire	R. Johnson W. Watson	Cert H.C.
27	Simple Elegance Girl in the King Cups	A.F.Chapman G.J.Simpson	Cert H.C.
28	Caterpillar	Tony Willis	Cert
30	Onions Evening	Dr. F. Sandy H.R.Smith	Cert H.C.

<u>Circle</u>	<u>Title</u>	<u>Author</u>	<u>Award</u>
31	Dragon Fly	R. Thomas	Cert
32	Red Campion Power Boat	Neil Humphries G. Ryall	Cert H.C.
33	Morning Ullswater Borrowdale from Derwentwater	Mrs. D.M. Handley J.J. Pyne	Cert H.C.
34	Day Lily Heart & Soul Frosty Lane	J. Rundle G. Cooke G. Cooke	Cert H.C. H.C.
36	Gondola The Red Roof Ting-a-ling	C. Steer R. Couchman "	Cert H.C. H.C.
35	Indian Beggar Power & Glory	E. Ball T. Hayes	Cert H.C.
NHCC1	Red Damsel Fly Crane-fly	D.K.H. Martin Mr. Ellis	Cert H.C.
NHCC2	Freshwater prawn Head of small White	I. Bowen N.A. Callow	Cert H.C.
Anglo/US	Kwana Spiral	D. Hart (U.S.A.)	Cert.

(No entries from Circle 29 or A/A/NZ)

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MEET THE WINNERS

DORIS HANDLEY - Circle 33 - Winner of the Transparency Plaque, and Leighton Herdson Trophy, like many enthusiasts started photography with the ubiquitous box brownie. She currently uses two Spotmatics, and is an active member of Kidderminster P.S. having served in various Committee posts from tea maker to President, including 14 years as Secretary. In addition to her colour work she also enjoys print making, and has exhibited both locally and at international level. She has been a postfolian for many years, initially with the Half-plate Postal Club and then with U.P.P. Her favourite branch of photography has always been landscape, and she enjoys rambling and effectively combines this with looking for the most suitable spot for the photograph.

J.R. (Stan) STANFORTH - Circle 9, 27 and Anglo/USA, winner of the small print plaque, is one of U.P.P.'s institutions. In his own words he started photography while slightly unsober on Christmas day 1938 with a borrowed camera, and has stayed the same way ever since in the hope that something equally nice will happen! Joined U.P.P. in 1948 and has been a member of circle 9 and 27 ever since. Was Sec., of 27 from 1958/71, and founding Sec of the Anglo/USA Circle from 1961/76. Also a member of Nottingham and Notts P.S. and E. Midlands Colour Reversal Club. Prefers the larger format for drink as well as camera, and mixes all his own brews - for colour and monochrome - from basic chemicals.

DAVID ARUNDEL - Circle 10 Winner of the Large Print Plaque for the second year running, was featured in last years' 'Meet the Winners'. It is an especial pleasure to see someone like David, who does not belong to any other major photographic club continuing to do so well in this competition.

TO CATCH A PHOENIX

or

SPECIALIST CIRCLES RULE - O.K. ?

by Dr. Philip Keates

Combine photography with another interest and you have a great mix, each hobby spurring on the other, but what can you do with the pictures you produce? You will be lucky to find anyone in your local club who shares your enthusiasm. General postal circles are rather better and in most of them you can hope to find at least one other oddball who will respond but you have to allow for the unlightened majority and not strain their tolerance too far. The real answer is to join a specialist circle. The nuttier and more obsessed you are the more they will take to you and help you along your chosen byway. I have the fondest memories of that excellent circle NHCC2 which turned me from a photographer of garden flowers into someone who could at least appreciate the quality and fascination of their demanding craft.

But there are few specialist circles, so what do you do if you can't find one to join? A couple of years ago I got all serious about monochrome printing, joined some U.P.P. circles, made friends and learnt a lot. I also came across a certain character in circle 12, Charlie Thompson by name, who indicated that "sports pictures" were not what was shown on the telly, but what one shot oneself. Once infected, I was in trouble, no sports circle, anywhere. The obvious answer was to get one started, but a circle limited to Charlie and myself was likely to be on the small side. U.P.P.'s top brass were sceptical, in a kindly way, but agreed to the circulation of an appeal in all the U.P.P. print circles. The result was overwhelming! We doubled the size of the projected circle (i.e. two members joined). Perhaps a few more were needed? Write to all the camera magazines and to "Sports Review". Four more members arrived from the five monthlies, but the Amateur Photographer did not publish my letter, and "Sports Review" itself immediately stopped publication, which seemed a rather drastic way of divorcing itself from the project.

However, dip the quill in gall and write another, more scurrilous letter to the A.P. hoping that no writs would follow if the editor published it. He did, they did not, and another dozen great guys signed on the dotted line. At last there was a quorum and we could look for a respectable home.

U.P.P. Council are, it appears, more used to attending funerals than births these days but most graciously sprinkled holy water on the newborn, christening it "Circle 16", thus reviving an old and honoured title for the fledgling Phoenix, sprung from the ashes of past glory. So here we are a 10" x 8" circle for "SPORT AND ACTION", nineteen men and a girl brimming with enthusiasm. The circle was conceived on Christmas Eve 1976 and sent out its first folio six months later on 1st July 1977. Most of the members are new to U.P.P. and half of them have done no postal work before, but the circle machinery turns sweetly and the work is both varied and interesting.

The olden days Circle 16 was limited to Fellows and Associates of the Royal Photographic Society, but though we have our share of these we range through all grades of experience down to the humble secretary, who will gladly put your name on the waiting list in case one of the twenty stalwarts finds the excitement too great and falls by the trackside.

GOING ROUND IN CIRCLES

CIRCLE 4

At one period we were overflowing with twenty two keen colour printers but one noted member, Briggs Dyson F.R.P.S. regretfully passed away this August, another member Sid Carter, has moved to South Wales from London and consequently has asked to be excused for the time being, whilst another member has decided to concentrate all his available time on courtship. I can, therefore, accomodate a few keen colour enthusiasts so that the circle can proudly regain our "overflowing" position once again.

A tentative proposal for a circle rally in September, 1978 is on the agenda and as the majority of us are founder members it will give a long awaited opportunity to come face to face with names that exist only on a postal rota!

CIRCLE 5

It has been a sort of up and down year for us, it started with a spate of resignations for one reason or another, this took our members down to 8. There was talk of us joining another circle but this faded as our numbers stayed steady at 9, and now we shall probably go bi-monthly towards the end of this year if everyone is agreeable.

Bill Coy was Secretary during the early part of the year but had to give it up due to pressure of work, much to his credit he stayed with us. Due to this and various other problems our hoped for rally didn't come off this year, last years rally at Chatsworth was a great success, and it was hoped to repeat it.

Andrew Parsons claimed this years honours with five Gold Labels.

A set subject box each year is one of our projects, with each member in turn selecting the subject, Mrs. Margaret Murgatroyd, our only lady member is making this years selection. If anyone is interested in small prints (mount size 5" x 7") please get in touch with the Secretary we could do with a few more members.

CIRCLE 8/26

Circulation of boxes has been very satisfactory and weight has been reduced by several members including unmounted prints and box stationery being sent out separately.

A suggestion of circulating 6 times a year, two prints each round, had a very mixed reception so we are continuing on a monthly basis, but as with other circles the postage is now shared by all mainland members which has reduced cost to the isolated member.

A meet has been arranged at Southampton on October 22nd and it is hoped we can encourage our members from darkist Devon and the metropolis to get together. A very pleasant day was spent by several members on the occasion of the Bristol Salon. Our congratulations to Ian Platt on winning the P.S.A. Gold Medal with his print "Cold Journey". Don Hogg (now unfortunately an exmember) also received an H.C. Don brought a model with him on this occasion and no doubt a print of the young lady will appear in the panel at the A.G.M. (Cont'd)....

We offer our contratulations to Jack Bradley on gaining an L.R.P.S.

A negative is at present being circulated among members and it is hoped to produce a round of prints from this negative in about 5 months but no doubt the whys and wherefors will still appear in the notebook 12 months from now.

CIRCLE 9

After an unsettled period of changing membership during the last year or so, it is pleasing to report that stability is once again established although with thirteen members one or two vacancies remain to be filled. We recently circulated our up-dated collection of self portraits (with autobiographical notes) to enable newcomers Donald Campbell, David Dell, Fred Coles, Albert Parker, Jim Shaw and John Watts to get the measure of existing members and vice versa.

The standard of work remains competant with flashes of inspiration, and the variety of subjects seem ever widening, which must make for great interest all round. If anything the notebooks are more entertaining, and sometimes contrroversial than ever before, and one never knows whether to reach for them or the prints when opening a new folio.

The twelve Gold Labels this year were shared by seven members, and although the influence of the new arrivals is already apparent it is satisfying to applaud our senior member "Stan" Stanforth's achievement in being awarded the plaque for the best small print on exhibition this year.

CIRCLE 10

Although not heard of for some time we are very much alive. We are, in fact a very active circle. For the second year running we held our annual rally at Stamford, Lincs. Ten members and five wives attending and with the weather being kind to us we all enjoyed ourselves. These rallies are just the thing to help members to get to know each other better by putting a face to an otherwise imaginary person. While at the rally Bill Butterworth our recently retired Sec. was presented with a "Parker Pen" a gift from all members in Circle 10 in appreciation for all he has done for the circle in the ten years he was Sec. Bill is now taking a well earned rest but thankfully staying on in the circle. Also we had the presentation of a new award the "Annual Portrait Shield". This was donated this year by our new Hon. Circle Sec. Len Holman to go to the winner of our Annual Portrait round. This year, and the first name to go on the shield was Ken Breare.

One of our new members gained his Associatship to the Royal. A very fine achievement by Peter Greenwood. Other new members were Bon and Vic Mountain from Cirencester, David Brookes from Tunbridge Wells, and an old member returned in Eric Fearon from Preston.

We have the usual trouble with keeping the boxes circulating caused by one or two people hanging on to them longer than they should. With everyone contributing equally and only six members out of fourteen posting the cost is being kept to the minimum. At the last A.G.M. we got the best large print award plus two merits so we must have been close to the winning panel award. Better luck this year. Our 1978 rally is to be held at Stratford upon Avon.

STOP PRESS

Very sad news - Sid Pollard
passed away suddenly on
24th November, 1977.

Cont'd..

CIRCLE 12

Circle 12 has had a fairly uneventful year with a full membership of sixteen until the recent withdrawal of Mike Hooton, one of our best members who has been prominent in the "Gold Label Stakes". Folios circulate with remarkable regularity; it is by no means rare for a member to write apologetically to the Secretary when a box has been kept as little as two days over the prescribed period. Warning cards are no longer used; instead, the Secretary send out with each folio an approximate timetable for that and the next folio so that members can see whether the current one is on time and also the date when the next one should arrive. It works.

CIRCLE 21

After a fine year in 1976 when the circle picked up the best print panel and best print awards, this following a few years in the doldrums, the circle has consolidated and settled down to a steady pattern.

This year saw the sad and untimely loss of Glen Sharman whose pleasant and cheerful entries both print and notebook will be missed. However, our four new members have now been with us for nearly a year and have settled into circle life.

With hopefully, continued membership, the circle looks forward to the next year, and the possibility of having a complete first round. The notebook is always full, a sign of flourishing activity, and contains more information than some magazines. Unfortunately a number of members have been unable to provide 100% prints this year due to other commitments, but for 1977/78 we have high hopes.

CIRCLE 22

Despite one or two resignations circle strength remains in double figures and although more members would be welcome, the circle is a lively group. Last May a circle gathering was arranged at Alton Towers and much enjoyed by those who were able to attend. It is hoped to make this an annual event but with a change in venue.

CIRCLE 27

The last sentence of last year's report said that boxes are now going out with two folios in each at intervals of two months. This has proved to be quite inaccurate due to the fact that it takes a double folio 6-7 months to complete the circuit and also with 5 boxes there has to be one single folio which gets round in 3 - 4 months. In view of this the single box has to go in a different orbit to the double ones and despite very careful routing there is, due to delay, nearly always someone who gets two boxes at the same time, thus causing more delay, and others who have to wait three months between boxes. All this is annoying but it does save on postage which has been increasing yet again. Also it will be almost impossible to get 12 Gold Label slides in the year. We have managed 12 this time but only because we had two dead heats in the 10 folios that went round. Another difficulty is holidays, very few can tell their holiday dates seven months

Cont'd...

(Circle 27 continued)

in advance and so posting rotas have to be altered during the course of the circuit.

Again the 12 Gold Label slides have been provided by 7 members but not the same 7 as last year, although three have repeated their success, as have Bertie Chapman and Ken Brading, in holding on to the trophies they won last year. The membership is now 15 having lost Dicky Dalton through pressure of work.

The circle rally this year was not well supported and the weather was also not up to our usual standard, but those who did go to Bath and Bradford on Avon enjoyed meeting a few old friends again

CIRCLE 29

At one stage it looked as though 1977 would see the demise of this, the last 12 square inch print circle. However, by dint of a lot of hard work from the members the circle has pulled itself together and is now flourishing.

With only one loss in membership the circle is fortunate, although a few more would be more than welcome. There has been plenty of activity within the circle with Helen James gaining her Associateship and John Hinman and Ricki Raistrick their Licenciateships of the Royal.

First rounds are full, and the notebook is a mine of informative comment - what more could a Secretary ask for?

CIRCLE 30

Not a lot to report this year. We have been plagued with illness, either of members or their wives, in consequence of which, several have had to move to smaller residences, necessitating the building of a new darkroom. We have managed to keep going and have kept up our usual high average of about 94% entries. One of our members, as a result of moving discovered that out of a possible 480 entries, he had managed to achieve about 90% no mean achievement for a veteran of pre-war vintage.

Colour printing has not yet taken over, though 3 of our members are turning out consistantly good work. We have reluctantly come to the conclusion that we are becoming a circle of "oldies" and would welcome an infusion of young blood, who would be attracted by the idea of belonging to a non-voting circle where Gold Labels are not the be-all and end-all of its life.

CIRCLE 33

The year for Circle 33 contained happenings both sad and the reverse. Early in 1977 the death of Jack Parratt cast a shadow over the Circle. He had been a member for only some eighteen months but was already contributing a distinctive photographic outlook to the folios. In the 1977 U.P.P. Exhibition the Circle achieved the distinction of being both adjudged the best transparency circle and of having one of their members Doris Handley win the Leighton Herdson Trophy. Each of these distinctions had come to the circle once before but in difference years.

CIRCLE 31

We were all very sorry to learn that Len Lamerton lost his wife during the past year, and that the wives of three other members have spent several weeks in hospital with very serious illnesses. This could have been a valid reason for a temporary falling off in the number of slides submitted. In spite of these worries entries have reached over 98% of the maximum possible during the past year.

An interesting feature of the circle for some years has been the progress record kept by John Foster. Every month John tots up each member's marks over the previous twelve months converts them to percentages of the total marks possible, then prepares a continuous monthly graph of each member's progress. The ever changing positions in the "League Table" are of much interest and we feel an incentive too.

We shall soon be sending out our 290th folio, and there are members still with us who have never missed a slide since folio No.1. This loyalty shared by the newer members too, makes the Secretary's work so much easier.

ANGLO/U.S. CIRCLE

We have not seen too much American work since Autumn's notes in "The Little Man" due to a local difficulty in the U.S. now sorted out by our very able U.S. Secretary David Hart. This has resulted in only one folio circulating in the U.K. and only four Gold Label slides at the A.G.M. Now the bugs have been sorted out however, we hope to have our full quota next year so watch out.

Membership looked as if it might be going into decline in the U.K. with some very good workers unfortunately leaving us for various reasons, but we have caught up again and the next applicant will head the waiting list. As well as being an international circle we now have long lines of communication in the U.K. stretching from Al Bridel in Guernsey to Alex Stephen in Ayrshire. Is this a record?

I'm pleased to report that the U.S. team is keeping up it's high proportion of lady members. Not just pretty faces either as the General Chairperson of the 1976 P.S.A. Philadelphia Regional Convention Committee was none other than our own Lyn Hardwick, and 25% of our Gold Label entry this year came from Elsie Boggio. Keep up the good work ladies.

CIRCLE SECRETARIES Please note Circle news is now required twice per year on 1st March and 1st September.

THE 1977 A. G. M.

The annual U.P.P. invasion of London took place on a cool September Saturday. However, the weather was not too unkind for the morning operation at the Camera Club and no doubt an enjoyable and successful studio session, both indoors and out, took place. A report of this annual highlight may appear elsewhere. Others may have been enticed to Croydon to see the London Salon. Those who may have hoped to see the "Royal" at the Kodak Gallery would be disappointed as it does not open on Saturday. Gone, it seems; are the days when Royal, Salon, and U.P.P. could be crammed into one Saturday.

Our venue was again the City University on the edge of the city and near to the Angel. Early arrivals found that the Competition Secretary and helpers had beaten them to it and that the G.L. Prints were on display, circle by circle, as usual, but in a more private area than before.

The exhibition is always the focal point of the A.G.M. with prints to be studied, circles to be compared and of course judges to be criticised. All in the friendliest way because the main function is the reviewing of old friendships and the making of new ones.

The formal sessions began with the Circle Secretaries Meeting where they discussed their problems from print boxes lost in the U.S.A. to the use of Woolworths Plastic sandwich boxes for transporting slides. This was followed by the A.G.M. proper with everyone on parade and Glen Robson, brisk as ever, in the chair. He began with the roll call which resulted in a win - no award unfortunately - for Circle 14 with a score of nine present. In his address Glen reminded us that we could do with a few more members and personal approach was easily the most successful way of recruiting. He introduced Mr. & Mrs. Burton our new Publicity Secretarial team, and assured them of your full co-operation. And on the same theme, we now have a new Circle 16 just begun and already full. It is a specialist circle with the theme of "Action". A waiting list is already building up.

Mrs. C. Jones the Hon. General Secretary said briefly that all goes well with her well-oiled machine and Roland Jonas wearing his treasury hat, explained the details of the financial statement. Our principal expense is the LITTLE MAN. This it is hoped to reduce by giving him a new and less expensive look. The election of Officers and Council was, as Glen would put it, the return of the old gang, it indeed reflects our trust in their ability.

Any other business - Sid Pollard made a welcome come back. For years Sid was the mainstay of this part of the Agenda. One of the principal topics under discussion was the desirability of judging the work specialist circles by knowledgeable people. This involves mainly the natural history slide circles and the Glen Vase award. It was eventually agreed that Council would seek a solution to what could be a ticklish problem in which the top award - the Leighton Herdson Trophy - could also be involved. The annual chestnut of "What is the C.A." brought an explanation from Roland. The simple answer is that the Central Association is just another federation, this time representing the South East in which we happen to be 'situated' or at least accepted as a member. So we support its exhibition and allied competitions. And we desperately need your support.

Cont'd...

A.G.M. Cont'd

and so to tea and biscuits followed by the projection of our own G.L. transparencies, and what an excellent bunch they turned out to be - as usual. The sheer technical excellence of the natural history slides always gives pleasure and of course reminded us that they need specialist judging.

The awards and certificates were now presented and many of the worthy recipients were there to receive them from our President. The meeting now adjourned for about an hour before dinner which turned out to be the usual excellent, well served, meal we have come to expect.

Journey to Tuscany

Possibly a few 'pictorial' hearts fell at the thought we were in for a travelogue, holiday slides, and what have you. Mr. F.A. Weemys A.R.P.S. our Lecturer soon dispelled these doubts. It was a travelogue, but with superb photography and a really intimate knowledge of the area. Your reporter was spellbound and filled with a great desire to visit this part of Italy. Mr. Weemys knew the area and its access routes from France and the talk was in depth, personal and delightfully presented. Technically the slides were excellent and pictorially inspiring. He could pick up any G.L.'s if he cares to join us. Need I say more. We are indeed grateful.

And so to the end of another happy and successful A.G.M. Pity you didn't all make it, but remember to keep mid-September clear for next year.

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The 1978 Central Association Exhibition

The 1978 Central Association Exhibition will be much later than usual and will open at Ashford, Kent on July 15th, remaining open till July 29th. There will probably be a second showing in North London early in August.

The classes remain unchanged, as does the maximum entry of three per class per member. Entry forms and a summary of the rules are being sent to all who have asked for them.

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V.I.P. news

The following members had work accepted for the R.P.S. exhibition, well done to you all.

W. Armstrong A.R.P.S. (C.6.)
E.R. Ball (C.35 and A/US)

W.H. Gillingham A.R.P.S. A.F.I.A.P. (C.23)
A.J. McDade A.R.P.S. A.F.I.A.P. (C.24)

The following three members had work accepted for the Salon, once again congratulations.

E.L. Appleton F.R.P.S. (C.24)
B.V. Woods A.R.P.S. (C.4)

E.P. Kempell A.R.P.S. (C.11 and 22)

COUNCIL MEETING

Minutes of Council Meeting held at St. Brides Institute, London E.C.1.
on 12th November, 1977.

Present: S. Berg, Miss Rosamond, M.B. Williams D. Burton
E. Haycock Mrs. C. Jones, R.E.A. Jones Mrs. J. Burton

Apologies received from R. Jonas and H. Robson, and B. Hirshfield.

183 Minutes of the meeting held on 21st May 1977 were taken as a true record
Miss Rosamond proposed they be accepted, this was seconded by Mr. Haycock.

184. Matters arising from these Minutes - Mrs. Jones reported that a
duplicator had been purchased at a very reasonable price with the help of
Mr. Berg and this would be used for the production of the magazine.

185 Election of Chairman Mr. Robson had asked not to be included in the election
this year. Mr. S. Berg was asked to act as Chairman for the coming year, and
he accepted this office.

Council expressed their appreciation to Mr. Robson for the many years he
had deliberated at Council Meetings, his presence would be sadly missed.

186 Standing Orders It was proposed by Miss Rosamond that standing orders
be adopted, this was seconded by Mr. Haycock, and accepted.

187 Recruiting Secretary's Report - Mr. Hirshfield sent in a report which
gave details of vacancies. There are still quite a few vacancies for
monochrome work, but very few for colour slides.

188 Publicity Secretary's Report - Mr. & Mrs. Burton reported that they had
managed to get U.P.P. mentioned in quite a few magazines, and it would seem
from their report that they have been very active. A discussion followed
regarding publicity and recruiting.

Mr. Berg thanked Mr. & Mrs. Burton and Mr. Hirshfield for the effort they
are making on behalf of U.P.P.

189 Report on "The Little Man" Mrs. Jones reported that the magazine was
almost ready, all the articles had been received.

190 Ordinary Members Report Miss Rosamond reported sadly that Eric Astel had
passed away earlier in the summer. He had been an active member of U.P.P.
for many years, being in Circle 25 and Anglo/Aus. in their earlier days.

191 A.G.M. 1977 All Council Members felt that the A.G.M. had been a success
and it was agreed that once again the City University would be approached
for 1978.

Mr. Berg on behalf of the Council thanked Mr. Williams and Mr. Scott for the
work they had done in assembling the Gold Label slides and photographs.

192 Glen Vase - At the A.G.M. a discussion took place regarding the judging
of the Glen Vase. Mr. Williams was asked to get the opinion of the Natural
History Circles before a final decision was taken on this point.

193 A.G.M. 1978 It was agreed that the date for 1978 would be 23rd September.
Mr. Williams was asked to once again commence the task of procuring the
services of a judge and lecturer.

It was agreed that the next meeting would be on May 13th. The Meeting
closed at 4.45 p.m.

CIRCLE SECRETARIES

- No.
1. M. Williams, 64 Link Way, Wallington, Surrey
2/25 G.Naylor, 72 Burman Road, Wath on Deane, Rotherham, Yorks.
3. F. Seale, 94 Hawthorn Grove, Combe Down, Bath
4. H. Choretz, 64 Welbeck Avenue, Hove, Sussex
5. F.A.Challinor, 215 Alton Street, Crewe, Cheshire
6. S. Pollard, 34 West Road, Weaverham, Cheshire
7. A. Greenslade, 35 Patching Hall Lane, Chelmsford, Essex.
8. F.W.James, 21 Geneva Close, Worcester
9. W.T.Arbon, 41 Tugwell Road, Eastbourne, Essex.
10. L. Holman, 24 Felstead Road, South Humberside, Grimsby
11. C. Westgate F.R.P.S. Court Cottage, Elven Lane, East Dean, Eastbourne
12. R.P.Jonas, A.R.P.S. Cranworth, Summerhouse Road, Godalming, Surrey
14. R.E.A.Jones A.R.P.S. 21 Madeira Road, Palmers Green, N.13
16. Dr. P. Keats, 10 Hollyshaw Grove, Leeds 15
17. R.N.Almond, 49 Cleveland Avenue, Newby, Scarborough
18. A.J.Bignell, 13 Heston Avenue, Patcham, Brighton
20. H. Buck, 2 Linkside, Seascale, Cumbria
21. B.A.Hirshfield, 3 Portal Avenue, Rudloe, Corsham, Wilts.
22. A.C.Wood, 37 Bredon Grove, Gt. Malvern, Worcs.
23. W. Gillingham, Braye Cottage, Braye Road, Vale, Guernsey C.I.
24. G.A.Lycett, F.R.P.S. 5 Parkland Road, Bevere, Worcester
27. A.J.Williams, 54 High Street, Whittlebury, Towcester, Northants.
28. E. Haycock, 178 Park Street Lane, Park Street, St. Albans.
29. B. Hirshfield L.R.P.S.
30. V.P.Davies A.R.P.S. Blue Cedar, Love Lane, Petersfield, Hants.
31. G.C.Barnes, 2 Granville Road, Timperley, Altringham
32. R. Harvey, West House, Buckland Corner, Reigate Heath, Surrey
33. J. Williamson, 46 Famet Avenue Purley, Surrey
34. Dr. P.A.N. Wainwright, Four Winds, Springpool, Winstanley, Wigan.
35. J. Shirley, 31 Detton Ford Road, Bartley Green, Birmingham B.32
36. G.E.Smith, 149 Queen Street, Rushden, Northants.
N.H.C.C.1 D.K.Martin, Tram-y-Glyn Broadway, Llanblethian, Cowbridge, Glam.
N.H.C.C.2 N.A.Callow, 14 Avenue Elmers, Surbiton, Surrey
Anglo/Aust. Miss H. James, 11a Alexandra Road, Colwyn Bay, Denbigh.
Anglo/U.S. J. Daniels, 71 Vicarage Road, Chelmsford, Essex.

1977/78 COUNCIL MEMBERS

PRESIDENT: H.G.Robson, 3 Spring Terrace
North Shields, Northumberland

HON. GENERAL SECRETARY: Mrs. Christine Jones, 21 Madeira Road,
Palmers Green, London N.13

HON. TREASURER: R.P.Jonas A.R.P.S. Cranworth,
Summerhouse Road, Godalming, Surrey

VICE PRESIDENTS: S. Berg, A.R.P.S. 68 Mowbray Road,
Edgware, Middlesex.

I.W.Platt F.R.P.S. 199 Bilford Road,
Worcester.

PAST PRESIDENT: R. Farrand F.R.P.S.

REP. OF CIRCLE SECRETARIES: E. Haycock, 178 Park Street Lane,
Park Street, St. Albans.

R.E.Jones, A.R.P.S. 21 Madeira Road,
Palmers Green, London N.13

REP. OF ORDINARY MEMBERS: Miss M. Rosamond, 24 Wetherby Drive,
Mexborough, Yorks.

Mrs. Burton, 67 Willian Road,
Hitchin, Herts.

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

FOLIO CIRCULATION SECRETARY: E.G.Bowley, 7 Hillary Road, Farnham
Surrey.

PUBLICITY SECRETARY D. Burton, 67 Willian Road, Hitchin
Herts.

RECRUITING SECRETARY B. Hirschfield L.R.P.S. 3 Portal Avenue
Rudloe, Corsham, Wilts.

EXHIBITION SECRETARY: M.B.Williams, 64 Link Way,
Wallington, Surrey (Prints)

R.C.Scott (Slides)

EDITOR OF "LITTLE MAN" I.W.Platt F.R.P.S.

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