

Japanese Sleeve Protectors.

Even our friends far across the sea have been requisitioned for articles of utility, and the Sleeve Protectors here shown are in common use in Japan for protecting the sleeves from dirt of all descriptions.

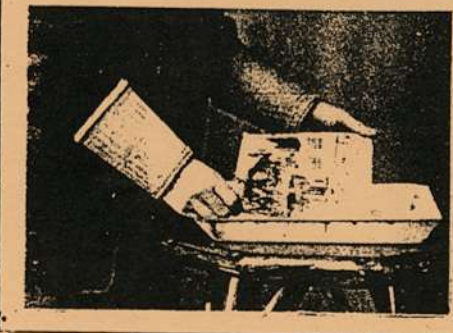


Fig. 331.

They are useful to every person who has a thought for economy in tailors' bills, and a detestation of frayed or dirty sleeves.

With our form of sleeve these articles are even more necessary, as the fabrics we wear show stains and dirt up so clearly.

They are not only useful to the **photographer** for protecting the sleeves from splashes of chemicals, but will be found of use for many purposes besides. The **gardener**, for instance, can defy the thorns that pull out the strands of cloth.

Wherever work is required that may soil or fray the sleeve, these protectors will be invaluable.

In clerical work, where the sleeve rubs the desk and gets glazed, they will be found useful.

They are made of fine plaited vegetable fibres, are neat, and last, but not least, cheap.

The Little Man



The Official Magazine of
**THE UNITED PHOTOGRAPHIC
POSTFOLIOS**
OF GREAT BRITAIN

SUMMER 1986

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President's Viewpoint

With the A.G.M. approaching, it is perhaps worth considering a few items that Council has been confronted with during the year and how the membership can assist in maintaining the high standard that I am sure we all desire.

It is my conviction that our Club has much to offer both the experienced amateur photographer, and indeed the professional too, as well as the comparative newcomer to the enjoyable, wide-ranging, aspects of our delightful hobby. I therefore consider recruitment to be our major concern in the foreseeable future. Happily, an article reproduced in the R.P.S. Photographic Journal resulted in 32 enquiries from which Noel Frith, our industrious Membership Secretary, gained 23 new members.

However, we must not allow ourselves to get complacent; age and ill-health causes the occasional resignation and if we are to steadily grow in numbers we must all act as 'ambassadors' in spreading the word about. Personal recommendation is undoubtedly the most effective means of getting new members which, added to the endeavours of our Publicity Secretary, should see us well on the way to a membership of 500 by next year.

Due to a drop in numbers, the Natural History Circle 2 has temporarily joined up with NHCC 1 but it is hoped to reform No. 2 as quickly as possible. One sees some outstanding NHCC work in most Circles and I would like to suggest that anyone who is at all interested in this kind of work could greatly benefit from the expertise of the 'specialists' by joining as an additional circle this select circle of workers to enable the regeneration of NHCC 2. Just write to Noel Frith and let him know.

There are also several vacancies in the specialist Sport and/or Action Print Circle. The same logic pertains to this subject as to the 'Birds and the Bees' folios. If you are interested in sports events why not join a circle that can help you to get the best results.

I look forward to meeting many of you at the A.G.M. on September 20th. - if you can spare the time during the course of the day, please come up and introduce yourself.

68, Mowbray Road,
Edgware,
Middlesex.
HA8 8JH.

Yours fraternally,

Stanley Berg

BRIAN HIRSCHFIELD ARPS

TREASURER'S ACCOUNT

It is pleasing to be able to say that at the time of writing only three subscriptions for 1986/86 are outstanding. But it was an unnecessary expense on N.P.S. funds to have to hasten almost a third of the membership for outstanding subscriptions in November 1985; may I remind the latepayers that subscriptions are due and payable on the 1st September each year.

Income and Expenditure has more or less run to budget, despite the fact that our two major items of expenditure, the Magazine and Stationery have a nasty habit of increasing in cost above the rate of inflation. That said, the funds are healthy and I shall be recommending to Council that no increase in the rate of Subscriptions is required for the coming financial year.

Ties are now available in green, navy or maroon from myself at £3.75 each or £7 for two. By the time of the A.G.M. new stocks of Badges should be available at a cost of between £1.85 and £2.00. The new badge is slightly different in shape to the old one, is in Gilt rather than Silver and has a pin at the back, making them equally suitable for the ladies as well as the gentlemen. Both ties and badges will be on sale at the Treasurer's table in the exhibition hall.

May I remind all Circle Secretaries that by reason of the Rules and Constitution half rate Subscriptions for new members is operative from 1st May each year, not 1st March as was formerly used.

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HINTS ON PHOTOGRAPHING THE SEVERN BORE. Extract from NH022 Notebook.

There is a book on the Severn Bore by a man called Rowbotham, published by David & Charles, which gives a lot of useful information on viewpoints, tidal predictions and so forth. The gist of the essential information is: 1. Bores worth seeing occur only between 7 a.m. and noon or 7 p.m. and midnight, at spring tides (i.e. about 1-2 days after new and full moon). The bore reaches Minsterworth about $\frac{1}{2}$ hour after high tide at Avonmouth or Cardiff, and Maise more some 30 - 40 mins later. It is about $\frac{1}{2}$ an hour earlier at Newnham.

2. Of the two spring tides in the month, one is better than the other. You can find this out from Tide Tables that give predicted heights (a table for any part of the country will do); alternatively, Rowbotham gives a diagram showing whether the new-moon or full-moon spring will be better in any particular month.

Continued on Page 3.

CONGRATULATIONS TO:

Kenneth Breare FRPS



I was born in Mirfield, West Yorks where I grew up and am still living.

I qualified as a dentist in 1963 and became interested in photography shortly afterwards when I was given a F.E.D. Camera. I joined Batley Camera Club in about 1970 and was helped a great deal by the more advanced members who recommended I join U.P.P. I joined in 1973 and was put into Circle 10 which turned out to be the best thing that has happened to me photographically. I can still remember opening the first box which I received and being quite amazed at the variety and the quality of the work inside - glazed gloss was the order of the day - in fact over the years there has evolved a type of print which is generally accepted amongst the members as the typical Circle 10 print; very contrasty and heavily glazed. I suppose I am as guilty as anyone of producing this type of print - as I tend to filter my negatives quite heavily.

I obtained my Associateship in 1980 in the pictorial section, around this time I became very interested in Infra-Red Photography and it was using this film that I managed to gain the Fellowship - again in the Pictorial Section

(using wide-angle shots of trees and grasses) at the third attempt. Probably a triumph for perseverance rather than ability!

Whilst my wife, Christine, is not a photographer herself she is my greatest critic - never failing to tell me when my prints are rubbish, and after they have been criticised and marked in Circle 10, she is usually proved right.

Circle 10 has enabled me to meet some very fine photographers over the years, but more than that, has enabled me to make some very good friends - I would not have missed the experience for anything and hopefully look forward to many more years participation in The United Photographic Postfolios.

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The Severn Bore (Continued)

3. A good bore is likely to occur (other things being equal) when the wind in the Bristol Channel is south-west or west, barometric pressure is low, and there is neither much or excessively little water coming down the river.

4. Back lighting and a moderately high view-point make for the best photographs. The common tendency is to expose too soon; as the bore moves at some 10 - 14 m.p.h. you have to work quickly to get more than one worthwhile exposure.

5. Don't stand on projecting portions of the bank (or) near water level, not unless you are a really good swimmer with a waterproof camera! You never know it might be a really good bore.

DRY ROT

PASSED

By John Murdoch

Semi- and other antics.

It is not generally known that when Henry VIII saw Catherine of Aragon for the first time, he said, "Cor !". This was then subsequently known either as 'Le cor Anglais' or 'Le cor du roi', depending on circumstances. Now the odd thing about the English as linguists is that although by the age of about seven, the average schoolchild can find his or her way with complete confidence through the phonological minefields of, 'enough, bough, through and ought' as well as a few more like, 'now, mow, moth, mother' and so on, this facility seems to disappear with the onset of puberty. From then on, it seems that most words and all foreign ones must be pronounced exactly as they are spelt. The eminent sociologist, philosopher and break dancer, Professore E. Pericoloso-Sporghersi, inventor of aluminium weights for puny weightlifters and currently investigating the possibilities of doing the Messiah on ice, call this the 'phonopause'. Its effects are widespread. A good example is to cause the well-known German firm of Braun, which means brown and is pronounced that way by the natives is rendered here as 'brawn' something which has nourished impoverished Northerners for generations and which is a meat dish of uncertain ancestry.

Thus, to the Anglo-Saxon at any rate, though logic may be regarded as synonymous with reason, what is reasoned is not necessarily reasonable. It is logical to assume, for instance, that a bride and bridegroom are happy on their wedding day. It is not reasonable for them to continue to be so until the vow of lethal termination becomes effective. (Keep going, we're getting there).

There is a similar confusion over the trinity of, 'education, knowledge and wisdom'. Anyone who reads Mansard will soon realise that someone with the benefit of a good education may be neither knowledgeable nor wise. Even more to the point, it is widely but erroneously assumed that 'innovation' is the same thing as 'progress' and a great deal of time and money could be saved if were realised that they are not.

If for the moment in pursuit of this theme we separate the serious amateur photographers, or SAFB as we have come to know them, from the 35 mm users (and if that doesn't start something, nothing will), it can easily be seen that the majority of 35 mm cameras are fitted with lenses within the range of f/1.8 to f/2. It will also be seen from the test reports that most of these lenses are very unhappy until stopped down to around f/5.6 or even f/8. Now, many years ago the widest aperture in common usage was f/4.5 although there were some mavericks amongst them. There was the f/1.5 Sonnar for the Contax/Contaflex but even the self-acclaimed experts would accept that at full aperture it was pretty crummy and there was the unfortunate attempt to take the Tessar up to f/2.8 but these were rather bad jokes (cf. Domiplan) and were, on the grounds of price and performance deservedly unpopular. On the other hand, more modest lenses gave a satisfactory performance even at full aperture. Going even further back, the Beck-Steinheil lens working at f/6.3 had a virtually flat field over its circle of illumination.

It would be interesting to know just what proportion of present-day photographs were taken with the lens at full aperture. On the basis of what evidence already exists that that logic and reasonableness, innovation and progress have become so confused in the minds of designers that the average camera user, as distinct from the specialist is paying out a lot for 'facilities' which are of little, if any, practical value. Add on all the other 'innovative' gadgetry and the answer to declining standards of quality in the end product seems to be within sight. It is rather like the solid silver corkscrew. It doesn't pull out corks any better but it looks good and in terms of utility is second only to the diamond encrusted gold cigarette lighter for non-smokers.

However, leaving technology to one side, at this time of the year the thoughts of most people are turned to holidays either at home or abroad. It is to the ones, and particularly the photographers amongst them that the next remarks are addressed in the furlorn

hope that they might be of some use, being based on that experience over which hope invariably triumphs. Invaluable as the guide book may be, it will have many serious omissions, which, were they to be incorporated, would in most cases kill the resort stone dead.

A good guide book will, for instance, mention the colourful local traditions such as the celebrations at the end of the marijuana harvest or setting fire to the British Embassy but it will not and cannot tell you that the best time to visit the place is either a fortnight before or a fortnight after the time you have chosen. It will invite you to sample the local specialities but omit dysentery. It may even include a few 'useful' phrases (e.g. 'Esta Kartorss es com rubbaduk'- this steak is tough) but beware, do NOT use them. Either you will get the pronunciation hopelessly wrong (see para. 1) and unintentionally insult someone's grandmother or if you do happen to get it right the answer will be less than helpful. Suppose for instance you are in one of those inestimable Balkan countries and you wish to know the time because your watch has stopped. You mug up your phrase book and collar the first unsuspecting passerby and address him thus: 'Koliko je sati, molin vas?' and being polite as most Serbs are, your victim will (probably) answer 'Tanco dvanaest', raise his hat and proceed oblivious to the fact that you are not one bit the wiser. If you are prone to this sort of thing, consider going instead to Brighton where such problems are marginally less. If you MUST photograph topless (surely a contradiction in terms) ladies on the beach, secure your escape route first. Remember that the most exciting/hilarious/sublime incident will occur when you are trying to get the 37th exposure on a 36 exposure film. The rest is easy. Good shooting!

—oCo—

DETAILS OF U.P.P. CIRCLES

Compiled by Arthur Connev

Small Prints

		<u>Circle Nos.</u>
Up to 12 sq. ins	On 7" x 82 mounts	29
Up to 7" x 5"	General Interest	7 21
Up to 7" x 5"	General Interest. Monochrome only	9 17
Up to 7" x 5"	General Interest - Non voting	30

Large Prints

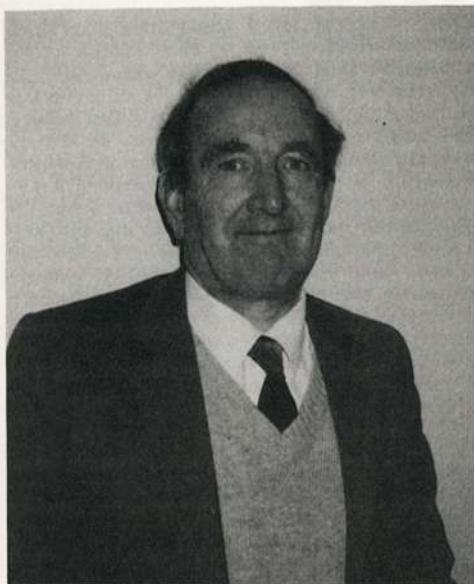
Up to 10" x 8"	Sports and/or Action	16
Up to 10" x 8"	General Interest	3 11
Up to 12" x 10"	General Interest	2/25
Up to 15" x 12"	General Interest	6 8 12 14 18 20 22
Up to 15" x 12"	General Interest Monochrome Only	10
Up to 15" x 12"	General Interest Colour Bi-monthly	4
Up to 15" x 12"	General Interest Colour	19 26
Up to 15" x 12"	General Interest Unmounted Quarterly	Anglo/Australian

Colour Slides

35 mm.	General Interest	23 28 31 32 33 34 35 36
35 mm.	Contemporary, Non voting, Quarterly	24
Up to 2 1/2" x 2 1/2"	General interest	27
Up to 3" x 3"	Natural History only	NHCC 1

Jim Marsden FRPS

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I have had an interest in photography for many years, which dates from the time I was asked to produce pictures using the proverbial Box Brownie because, it was said, "You always take a good photograph".

Later having bought a 35 mm I found it was largely devoted to family pictures. However about this time I was invited to join the Bristol Photographic Society. My photographic interest was limited to attending on nights which I thought might be particularly interesting.

In the early 70s I started to enter Club Competitions with a certain amount of success. At that period of time professional and family commitments restricted my photographic endeavours. At this time the Bristol Club was strong on traditional photography and really in the doldrums. Further I found my photography was quite different from the majority of the club members. My style did, however, earn me requests to talk on "Derivatives", when perhaps neither myself nor those asking for the talk were quite sure what it was all about. A feeling that pre-in some club photography even to this day.

In the late 70s I took over the Chairmanship of the Colour Group of the Bristol Club, a position I held for four years. At this time the B.P.S. collected a number of younger enthusiastic members who extended their, and our, horizons into Competitions and Salons outside B.P.S. By this time I was also judging and giving talks. Ken Gough of the Western Counties Federation suggested I applied for Associate Distinction of the P.P.S. After carefully studying the rules I sent off an entry of slides in the Pictorial Section which was successful.

Following the R.P.S. move to Bath my interest was further stimulated in R.P.S. Distinctions. In those days the Royal showed successful and un-successful panels and I made a journey to the Midlands in the hope of seeing a F.R.P.S. successful slide panel but without success.

However, in 1983 when I was one of the selectors in the Pictorial Slide Selection of the Southampton International Salon and in conversation with Brian Most, another of the selectors that year, he mentioned that he had gained his Fellowship with slides in the Applied Section. Brian also invited me to join Circle 24. A little later I was fortunate enough to view Brian's Panel in a presentation he made at Keynsham near Bristol.

In 1983 I was elected Chairman of the Bristol Club and served the usual two years spell. B.P.S. members were steadily collecting R.P.S. Distinctions. Apart from sending slides to Salons I never seemed to have enough time to consider a panel.

I considered what might be a suitable approach for an FRPS entry, using as a basis my Salon successes. This decided me to look towards a theme of trees/wood subjects, I started to take more shots on this theme. The Fellowship Section gives an opportunity to divide the entry into sections. I found the material I had to hand fell into place quite well featuring one particular tree in a set of nine. Differing aspects of trees formed the other group. Very few of the slides were straight pictures, the majority being montages with a derivative picture being used here and there. I found the concept of a set theme rather demanding but with the advantage that one had to work hard to provide variety.

When the time came to select my entry I set up the basic format, and tried it out on members of the family. After making a few substitutions I am happy to say my final selection pleased the R.P.S. Judges.

Glyn Jones

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CIRCLES 3 & 6.



The Field

My photography is wholly self-taught, which explains why it is inconstant and generally unloved. Hence my great surprise at the Editor's request that I write something and show some of my pictures.

I am not a recent convert to photography. Being in my fifties, it started during the war when I was shown an Agfa Karat camera at the age of eleven at school. Eventually I processed my first film about three years later. It was a L20 Bauchet and I processed it in a dish. I had bought it for 6d from Joshua Hackett (Est. 1887). The emulsion appeared to have been coated onto a transparent steel spring. The memory of this film (I still have it's metal case) will always be treasured, even though the developer and emulsion were spattered all over the bathroom.

I became a regular customer of old Jos. Hackett; a very odd character. He had made a killing by spending a summer doing beach photography in the Isle of Man. This entailed rising at 2 a.m. to make the contact prints in the early sun. This was over a 100 years ago and only 40 years after Fox Talbot was on the go. The Hackett clientele was definitely on the odd side. He told me that "Ellis the 'angman" had been a customer, "Little red- 'aired chap" he said. Later I checked the description. It matched that of Ellis who had been the Public Executioner before Albert Pierrepoint. I owe a lot to old Jos. He was not an artist but he knew how to make a bob or two. When no one else could get film at the end of the war, he got it by the lorry load - it probably fell off!

After using the ancient family camera, I began to dream of getting a better one.

The choice was between two. Not because of their optics or accuracy - they just happened to be cheap. Indeed the Wemply Sports was the cheapest camera advertised in the Amateur Photographer. It was of bakelite construction with a f/8 lens and a three or four speed shutter. It was priced between £7 and £8. I think the next cheapest was the Super Eljy. I never got either. To buy one today would be over £200 on equivalent earnings. Eventually I got the only other camera I could only dream about in those days - a new LEICA. Actually it took me another 35 years.

I could not afford the subscription to a society in those days, but I did go once, and once only, to the Liverpool A.P.A. to hear the late Lancelot Vining. By then I was hooked on photography and, in due course, I joined Kodak as a trainee. After a spell with Rolls Royce I became a Medical Representative in the Notts/Lincs area. There was still a photographic connection. Who remembers Tabloid Developers made by Burroughs Wellcome?

For several years I potted about doing the usual club photography, very badly, until eight or nine years ago when I was approached to cover (photographically) the Newark district for a large provincial daily newspaper. Of course, a lot of people take photographs for the press, but this was different. In the first place there was just me, to cover 400 square miles, all in my free time. Secondly, I was soon not asked to attend functions, I was expected to find suitable situations from any source. If anything was missed, but picked up by the rival weekly, I got the blame. After a time the reporters left me to do the interviews as well. Sometimes I found myself competing with two photographers and one reporter, all working for the weekly. More than one Mayor used to phone me at home to see if it would be convenient to attend a function, and what time would suit me? The occasions varied from the humorous to the bizarre, and even, to the unpleasant (a suicide) I became quite well known. The camera had become a passport. I once attended a Sports Meeting, Councillors v. Staff, where one of the female Councillors, playing tennis, was wearing rather skimpy shorts. My arrival was greeted by a stentorian voice from the spectators, "Take one of Mary in her knickers"!

Because I was not full time staff, I was able to do what I wanted, without untoward obsequiousness, and in the five or six years I did the job, I got paid, plus expenses and met a lot of interesting people. Many of whom I was able to portray including a Duke, an Ambassador, an English Cricketer and the Chairman of the F.A. Even in a small town plenty



IN WINTER'S GRIP

of politicians, entertainers and sportsmen came and were duly photographed. I was able to meet an astronaut and to appear on Television two or three times. And to top everything - to lie in front of the Kop at Anfield at a first division match.

To return to photography, I gave up the newspaper connection because it was too demanding. I was spending up to 30 hours each week at the job and money could not compensate. One thing I gained was confidence. I do not usually push my way to the front, but, with a camera in my hand, I get where I want to. I would not have had 1,500 pictures published without that confidence. It gave me an attitude that if I want a picture, I am not going to let anyone stop me.

Now I am perfectly happy doing Club Photography and entering the odd Exhibition. Mostly monochrome landscapes. It took me years to realise that colour required a different technique and understanding. I enjoy the result of taking slides more than I used to, and Cibachrome is pleasant but expensive. I am lucky in that my job is a great help to photography. How else could I be on the Lincolnshire Wolds before 8-00 a.m. on a spring morning? When I go out the camera goes with me, even when shopping. After all, I did once phone the Editor and told him to hold the front page, and he did!

I have two or three dislikes. I am suspicious of the person who takes to please himself and does not care if no one else likes them. Rubbish! I am personally affronted if others do not like my pictures. I am not enthusiastic about judges who tell me what I should have done instead of criticising what is in front of them. Of course, I do it myself but that does not make it right. Finally, a plea to all judges, please regard print mounts as protection only. Can you imagine great painters being criticised because of the frame?



HARVEST

Cliff Barnes Circle 31

Members of Circle 31 were very saddened by the news that their Circle Secretary, G.S. (Cliff) Barnes had passed away suddenly, but peacefully, without prior evident illness on 13th March 1986.

Cliff had been a member of Circle 31 since November 1943 and Secretary since 1961. During this period he successfully launched 297 boxes, starting his first with No. 88.

He conducted the Circle affairs in the most consistent, friendly and efficient manner. Each notebook commenced with meticulous detail regarding the circulation, in multi-colours with no possibility of misunderstanding the various diviations and holding periods, to circum-navigate the pitfalls of member's absences. Followed with very readable, cheerful and often humorous notes drawing in each member in turn, commenting and commiserating on each member's contribution in the previous folio.

Not only was he an efficient secretary, but his photographic contributions were also of a high standard. Almost all, especially in recent years, of subjects and locations near his home in Alt Altrincham, Cheshire. So much so that he was consistently top of the marks league table, kept by our circle statistation, Ken Cope. He was also a keen gardener and often chose horticulture subjects for his circle entries.

Cliff was in his 70s and had been living on his own since his wife died in 1975, he had few relations.

He will be greatly missed by the members, who all feel a sense of real personal loss in spite of the fact that most had never met him personally.



WINTER 1985

WORD SOLUTION

Across. 1. Hired., 4. Filter., 9. Decinal., 10. Finis., 11. Lode., 12. Travels., 13. Pee., 14. Gral., 16. Ekta., 18. Aid., 20. Exposed., 21. Mail., 24. Gling., 25. Portray., 26. Latent., 27. Tower.

Down. 1. Models., 2. Mined., 3. Damp., 5. Infra-red., 6. Tangent., 7. Resist., 8. Plate., 13. Flash Gun., 15. Reprint., 17. Pencil., 18. Adapt., 19. Player., 22. Arrow., 23. Trip.

—oOo—

Correct solutions were received from the following; Francis Overy L283., 2 28., Glyn John L283., 2 3 2 36., Glyn Jones 2 3 2 6., Lawrence Theard 2 18., and Brian Smithson L283., 2 19 2 36.

The first to be drawn was Glyn Jones, who has received a Club Tie.

Going Round in Circles

SECRET 3 Frank Seale is now back as Circle Secretary - a post he has held for two long periods before. Frank must be the oldest (or one of the oldest) serving member in UFF. The next longest is Glyn J. John - one of many Aberdare members still serving in UFF Circles. He has been a member of this Circle since 1947. Other former members were Glyn Davis (another long-serving member); Hans Hoyer, Glan T. Howells, Eugene Neuborg, Bryn Evans, Jonathan Evans, E.R. John, A.R. Kestell and E.M. Clark, all of Aberdare.

Messrs Hoyer, Howells, Robert Lloyd, &c., are now in other Circles.

Our membership is still on the low side, but we are happy to welcome two new members - Colin Grinnell, of Evesham, Worcs., and Terry Hope of Leeborough, South Yorks. We are hoping to persuade one of our former members to return to the fold - if the transfer fee can be successfully negotiated!

We began as a Small Print Circle, i.e. 12 sq. inches. We are now listed as a Large Print Circle - although our print size has only increased to 10" x 8" maximum. In effect we are an 'in-between size Circle.

Until a few months ago, we had three Glyn's as members. At present we can boast two!

Techyd da!

SECRET 6 The year started off disastrously for us, soon after the AGM we had two resignations, Steward Holden, who left under a cloud (but not of our making), then a couple of weeks later Peter Crossley left us to concentrate on other things.

Immediately after this shock, Les Rodge worked his usual oracle and produced our newest member, Paul Back L283., so it looks as if the fight for G.S.'s is going to hot up somewhat.

Bou Baker won the POTY Trophy this year, with his print, "Nothing There!" which also won the Circle Certificate at the A.S.T. It looks as if Bill Browne will retain the League Championship Trophy, although all the results are not in yet. As I forecast in a previous 'Little Man' Glyn Jones is now on the Gold Standard, he has two prints in this year's collection, also Allan Tearnley.

Last year's Set Subject, "Worm's Eye View" turned out to be a little difficult for us. It brought a few interpretations, but inspiration seemed to be at a premium. This year Reg. Geldart has set us "Reflections" which should be more popular, and maybe better results.

At the moment we have 15 members, room for just two more, anyone interested? you will not regret it if you join us.

SECRET 11 Membership has been at its maximum 20 for some time. Sadly we have lost Roy Manover who died recently. Jim Dolan our Circle Secretary has a waiting list so I am sure we will be back to full strength very soon.

It is fortunate in attracting some of the finest photographers in the country. We have a fair share of Associates and Fellows of the R.P.S. and other members equally as good.

Circulation has been excellent this year. The Note Book has been very lively and the standard of prints seems to improve with every box. With so many good photographers gaining a Gold Label has become increasingly difficult, with no single member taking a monopoly.

Our rally this year has been arranged by Les McLean who lives in Northumberland, it will be a long week-end in May. A party of about 19 members and wives will be making the trek northwards. We look forward to a happy re-union, good chat, food, wine and perhaps a little time for photography.

CIRCLE 17 A sad start to 1985, with the death of our esteemed Hon. Sec. Norman Almond. The post was filled by the joint efforts of Sue and Harold Thompson, with a lot of help from many people, not the least from their own Circle Members, they managed to get back on an even keel. To their surprise managed to get the Gold Label winners gathered up and sent off in time for the A.G.W. Competition. The year was brightened considerably by the Circle winning the Best Small Print Panel. Plus David Bennett winning two Certificates. So belated but a hearty, 'Well Done' to those members whose prints did so well for us all. Keep up the good work folks.

In early 1985 when the partnership took over the running of Circle 17 membership was down to eleven members - now we can boast of a full compliment of 19 - scattered all over the country from Sussex to South Wales, the Midlands and up as far as Gateshead and many points between - so welcome to all our new members and may your stay with C 17 be a long and happy one.

CIRCLE 21 Not a lot of changes in the past six months, but it was a pleasure to welcome new member Alan Jenkins from Bristol. Rumour has it that the Circle will shortly be re-named Circle Bristol and that outsiders will not be allowed!

Nothing extraordinary has happened unless one counts the instance of a lady member vanishing into a river holding her husband's Pentax aloft - it is understood the husband member did not cry out, "Excalibur" but something quite unprintable! Asked if there were any ill effects from the dunking, the husband replied that the camera was fine!

1987 will see the issue of our 500th box and we hope to be able to have some form of rally to commemorate the event, even if it only a weekend in Paris!

CIRCLE 27 The first half of this year has not been brimming over with fun. One member found it necessary to resign, another has had to overcome numerous trials on the home front (successfully, I'm glad to say), there have been troubles in the Note-Book, and to cap it all - we've had a change of Circle Secretary. Mind you, it does help to make to make life interesting!

Anyway, I am more than glad to report that the Circle is on a sure and happy footing again, with some excellent entries in all formats. Everyone plays a full and active part, with a wide variety of subject matter in their slides as well as in the Note-Book.

We were very sorry to see A. Williams resign the post of Circle Secretary after fifteen years at the helm, but are delighted that he will be staying amongst us as an ordinary member. Enjoy your rest Willi, and enjoy your photography. Many thanks for past service.

We are only short of one thing - New Members! Whether you use 35 mm, 6 x 4.5 or 6 x 6, if you enjoy colour slide work then this is the Circle you are looking for. Seek no further.

CIRCLE 22 Other than continuing the high standard of work and the commitment of all the members, very little has happened in recent months. The Secretary had a red face when apologising in his Editorial for the issuing of the Circle Magazine more than nine months late, but at least it went out!

We welcomed back from the wilderness Jim Walker, a former holder of the Leighton Verdson Trophy, and that meant a sigh all round as we started to pull our socks up! Also back after a period of intense pressure at work is Gwyn Roberts - yet another reason for pulling the socks even further up the legs. We are also working on at least two other past members and if they return it is almost certain that we shall be wearing socks as caps!

The notebook continues to be a source of pleasure and a mine of information and the comradeship of the Circle has never been higher.

CIRCLE 31 Our thoughts are very much dominated by the recent sad decease of our greatly respected and admired Secretary of 25 year's standing, Cliff Barnes. His passing will leave a gap difficult to fill nearly as adequately, but Stan Johnson will do his best.

Otherwise our membership in recent months has been stable. Although Ken. Dope has taken temporary leave of absence following domestic problems, we would welcome one or two new members.

One of our lady members, Marie Tyler of Plymouth and her husband recently completed a visit to Japan and Hong Kong. Being received and hosted by personal friends. Their accounts of their experiences at the domestic level in these countries make fascinating reading. This was an opportunity not often available to the average tourist travelling superficially and from hotel to hotel. We are keenly looking forward to seeing the results (in pictorial form, of course).

Our other intrepid traveller, Brian Ship, is planning yet another far ranging tour to distant parts later this year, we marvel at his energy.

CIRCLE 33 Nothing particularly spectacular has happened in the past six months. Two new members are currently joining the Circle, each introduced by existing members.

The Secretary has been assessing how many Circle Members have been, or are currently, active in their local Photographic Societies - certainly the vast majority - and he wonders whether the same applies throughout the U.P.F. Membership generally. One of the Circle 33 Members, Roland Reed, was recently presented with an engraved goblet by the Midland Counties Federation in recognition of his services to Photography in the Midland Counties Area over a long period of time, from the early 1960s onwards both as a Photographic Judge and as a lecturer - mainly in Audio-Visual.

CIRCLE 24 After the ups and downs of the last year a rehabilitation programme is under way for the Circle Members so that they can be ready to cope with the arrival of the Folio Box on time. More seriously it will take a few months until the rota can settle down properly a little more patience is still required.

I am always impressed by members' comments on all matters photographic which certainly match their pictures. So I am looking forward to more interesting writings and pictures in the coming months.

CIRCLE 36 A memorable six months in the history of Circle 36. 14 of the 17 members having slides accepted in International Exhibitions, including many Highly Commended and even, occasionally, a Gold Medal.

Congratulations are due to Mavis Ferguson who earned her Associateship in the Royal this year with a set of Pictorial Slides. A worthy, if over delayed honour. This brings the total of members in the circle holding photographic honours to twelve.

On a less happy note, there was evidence of slides being over-heated during their travels. It was felt this was caused by the use of Diastar and similar viewers. These were tested with the aid of a ThermoSlide and the results were truly alarming. At a room temperature of 20.0 the ThermoSlide reached 70.0 in 45 seconds and 90.0 in 4 minutes - and still rising. The Photographic Alliance quotes the following:

A rise above room temperature of 25.0	SAFE
A rise above room temperature of 35.0	REASONABLY SAFE
A rise above room temperature of 45.0	POTENTIALLY DANGEROUS
A rise above room temperature above 45.0	DANGEROUS

It will be seen from this that even a few seconds in this apparatus is actively dangerous. The convector cooled model was also tested and showed little improvement. 25.0 rise in 35 secs., 35.0 in 60 secs., 75.0 in 3½ minutes. All the members have agreed not to use the viewers when viewing other members' slides.

PHOTOGRAPHY AND THE HISTORY OF TRANSPORT

BY CHRISTOPHER TAYLOR

The use of photographs in historical research has always been recognised as of great importance. The statement that a photograph is worth a thousand words is correct up to a point, the big problem being that to appreciate the photo one must already have a great deal of knowledge. The large number of books of photographs being produced all over Britain show how people are very interested but the captions are more or less useless, especially in regard to transport which is my domain.

For the last 25 years or more I have been collecting and saving information, photographs etc on transport in South Wales; mostly road but some rail.

With regard to photographs, these turn up in files or boxes in old storerooms that I have visited. Photographs were usually taken by companies to show accidents, or first days, or new extensions, and these are usually the ones that are found nowadays.

One of the most unusual phenomena is that if a photograph is in effect a postcard it costs a lot more than just a photograph.

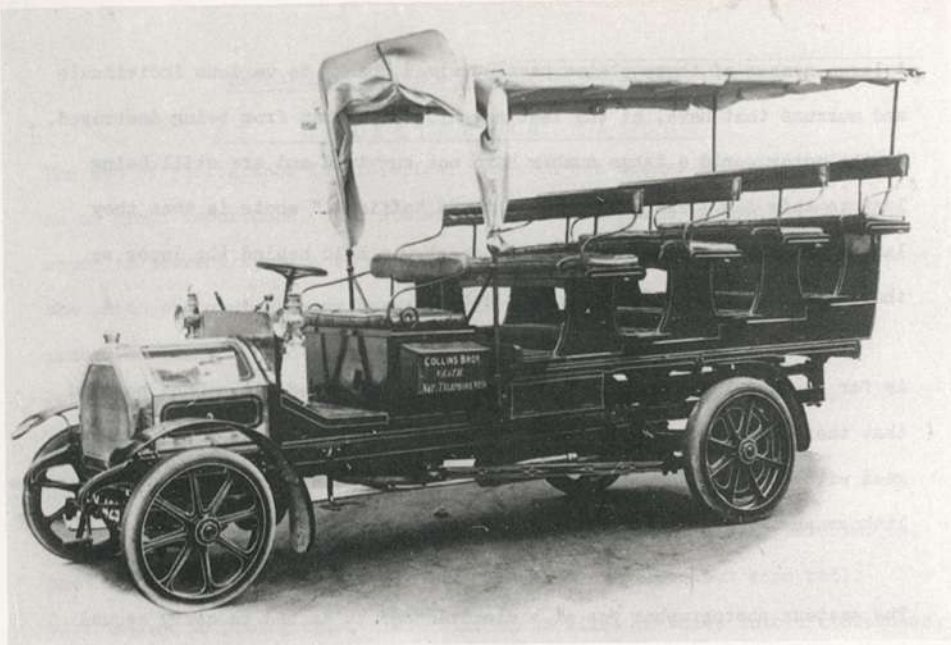
The railway locomotive constructors, railway contractors and railway companies were the first ones that you can find. The earliest railway photographs go back to the start of photography. Photographs were used by loco builders as a means of reference in case future orders were forthcoming, and the complicated liveries could be copied (complete with lining out etc). The big problem in those days was that the photographic plates in use were not sensitive to all colours, so the locomotives had to be painted in grey to show the livery in contrasting shades.

A large number of these plates have survived thanks to various individuals and museums that have, at the last moment, saved them from being destroyed. In the motor world a large number have not survived and are still being lost to this day. The problem with these "official" shots is that they lack character, as very often a dust sheet was held behind the locos so that nothing detracts from the main subject.

As far as actual sharpness of photographs is concerned, it cannot be said that there has been much improvement, as the smallest works plate can be read with ease. Before the photograph came into use for this purpose, various lithographs, drawings etc were used.

The amateur photographer was at a disadvantage as he had to carry around large plate cameras with only a few plates so his subjects had to be chosen with great care, so that a large number of subjects were not recorded. It was a rich man's pass time, so that in areas such as South Wales and the North East, unless there was a railway enthusiast living in the locality, then these areas do not have a lot recorded. Best served was of course the South East. Many of the early railway enthusiasts were clergymen as they seem to have to carry out a lot of railway journeys.

By 1896, photography had reached a stage that the amateur could participate, mainly due to the perfecting of the dry plate. These dry plates were still slow and non colour sensitive. Also prints had to be made on daylight printing paper. It is from this period onwards that the large number of amateur photographs exist. Even these have not been safe however, as many collections have ended up as glass plates in greenhouses when the original photographer has died.



OPEN SIDED BUS Approx 1907. Berna (a Swiss make) with bus operator in Weath. Vehicle is registered in London where most of the dealers were situated.



CHARABANC Daimler charabanc of Gough Motors of Mountain Ash is typical of this type of vehicle in the early 1920s. Trips of locals, maybe outside Wales, as Wales was "dry" on Sundays until recently.

Before WWI the railway enthusiast was on his own, except when he found a friend, but after the war, the hobby took on a more respectable stature. The introduction of railway magazines in the 1890's and early 1900's for the interested person helped towards this new enlightenment, as well as requiring a large number of photographs. The railway companies themselves also began to produce postcards showing their locomotives and trains for publicity purposes, and these now command high prices.

With regard to road transport, the interest in this is a 1930's onwards phenomenon that has only caught on in recent years.

Early road transport before railways was by stage coach, before photography was invented, except for a few isolated examples.

The stage coach was replaced by the railway train for long distances and the roads went back into a sort of limbo until the motor car caused their resurgence.

For town passenger work the horse bus and tram came into use to enable people to live apart from their workplace. The tram became popular because it required less effort for the horse to pull it along.

Photographs of the horse era do not exist in great numbers especially outside the large towns, the greatest source being the odd vehicle caught in a shot of a building or a new road.

The introduction of the motor vehicle in the 1880's and 1890's was a good subject for the photographer being a bit like the visit of a space ship in today's world.

Motor buses came into use in this country from 1898 onwards but were very expensive to maintain and not too reliable. In many towns the electric tram was the most reliable means of transport. These were painted in very beautifully lined out liveries, each council and company being proud of their liveries and coat of arms. Plates exist of many of these items as they came into service, but as they became the norm, less photos were taken. To obtain views of this period the picture postcard is the best source, or if one is lucky enough, official plates of an accident or road widening usually has the view of a tram or motor vehicle in it.

The earliest motor bus photograph that is in my collection was taken in 1899 and was shown to me when I visited a firm selling confectionary. A relative of the owner was on the vehicle and this is why it was taken. The private family view is an excellent source of the history of the motor vehicle, especially those of the large houses that existed in those days.

During World War One, the bulk of the men were in the forces and so the very interesting vehicles and scenes of these days have gone unrecorded.

Post WWI the amateur photographer came into his own and many snapshots exist of the charabanc trip to the seaside as well as the official views. I only wish that I could have visited some of the photographers who took the complete charabanc picture in the 1920's so that I could obtain a print for myself. Unfortunately most of these collections have been destroyed. One annoying habit that these persons had was that they would leave the bonnet and radiator out of the photo, only including the people and the body, thus making identification difficult.

As the years progressed more photos were taken and more exist. There are bad periods however, reflecting the situation of the times, especially in the 1940's. As people have had more money to spend so more photographs have been taken until now when not much is missed.

There are several types of enthusiast/historians interested in transport. The historian usually has a fair collection of older shots, perhaps 10,000, whilst the modern younger one may have collections of up to 35,000 of either colour or black and white. As stated previously, not much is missed by the modern photographer, not like the days when I was taking photos, when, because of the cost of film I had to choose my views.

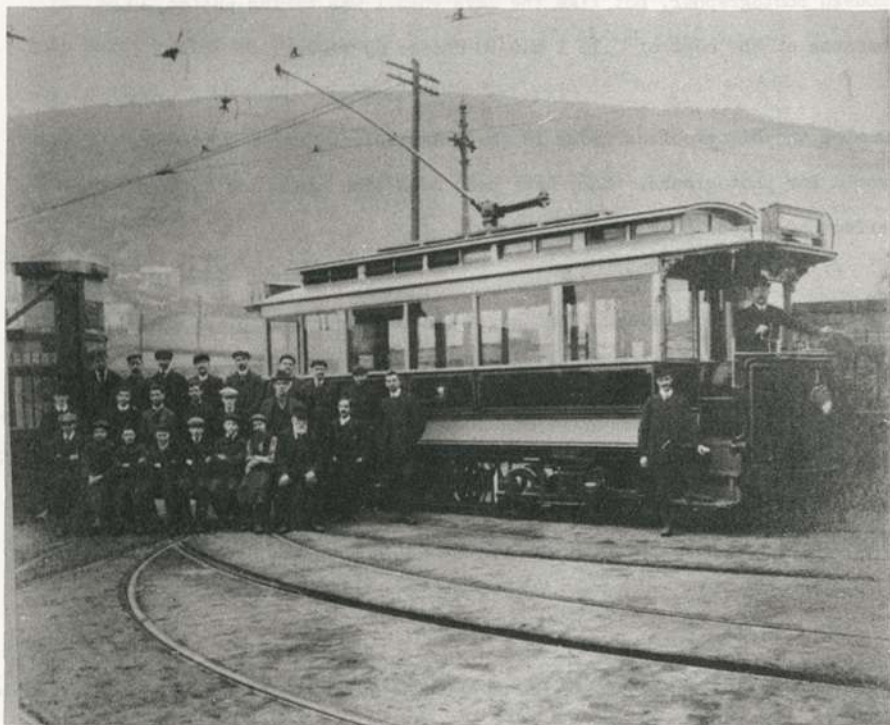
One of the big problems today is the insatiable appetite of the publishing world for photographs. Many have been used time again and do spoil the effect of a good book on the reader.

This famine of photographs has caused the publishers to place adverts to purchase collections. My sources are old drivers' wallets where an old photo is produced if one asks, very dog-eared but valuable. The relatives of former bus operators have proved a marvellous place to find them. Visits to various museums' collections, and making it known that one is interested sometimes causes the odd photo to turn up from ones business colleagues; including some valuable finds.

Some of the pre-WWI magazines had such excellent plates that these can be copied and give some good prints.

One of the worst acts of vandalism by the National Bus Company when it was formed was to paint all their bus fleets in standard red and green liveries. The beautiful old liveries that distinguished the various parts of Great Britain were lost. A lot of interest was lost in taking photographs of transport subjects at this time, but in recent years NBC have seen the error of their ways and have allowed a lot more variations, to the great pleasure of the enthusiast photographer.

As one can see, the subject is an on-going interest that will shortly have a new boost with the new Transport Act that will come into force in 1986. This will have the effect of introducing more local companies and liveries, to the photographer's delight.



TRAMCAR

This is pictured at the entrance to Glyntaff Depot of the Pontypridd U.D.C. Tram Depot, which was next to the power station. The power station has been demolished and the South Wales Electricity Board District Offices built on the site. Photograph is typical of Council type shots of workers, office staff etc., at about the time of the opening in 1905. The photo was brought in by one of the Electricity Board's clerks for me, as it had been found with his Mother's effects after she had died. Only shot of this location I have seen.

CIRCLE 20 RELAX By Tony Redford ARPS



Circle 20 had their traditional Annual Reunion in April and undeterred at the persistent cold wet weather which would have dampened the spirits of any group less dedicated to extending the warmth of friendship and sharing of their photographic experiences with like-minded members, wives and friends.

The venue was Church Stretton in Shropshire and after a hearty meal on Friday evening, the bar was taken over by our party, 28 strong, and plans were made for the next day which the weatherman had promised would be wet; this proved to be accurate.

An hour boat trip along the river from Ironbridge seemed a good idea after it was established that the boat had a lid. It transpired that picture-taking possibilities were next to nothing as the boat had windows that soon steamed up on the inside and what could be seen through the rain looked highly uninspiring anyway. However this gave us an opportunity of handling a member's Canon T90, the closest most of us will get to such expensive sophistication.

An enjoyable afternoon was spent at the Blist Hill Working Museum, dodging showers between fascinating exhibits including a Chemist Shop and Candle Factory. All manned by experts dressed in period costume and well able to demonstrate the methods of yesteryear. This provided a real photographic challenge especially to those who had left their flash-guns at home!

After the evening meal on Saturday a selection of rather good slides, brought by the members to prove that being print workers did not constrict their aesthetic appreciation, were projected amidst the customary banter characteristic of C 20, as well as genuine appreciation of the high standard of many of the transparencies. We were also treated to a selection of very impressive colour prints presented by one of our guests, John McGibbon ARPS., who was accompanied by his wife Winifred, amply demonstrates that he is well qualified to be one of our judges again for this year's A.G.M.

Following this display, we adjourned to the T.V. room where our much loved Circle Secretary Harry Buck turned us into stars of the small screen by plugging in a video recording of our activities which he had 'filmed' during the day. His 'candid' approach provided some hilarious moments. Harry was duly thanked for this and his organization of

the week-end by our fellow member and President, Stanley Berg and we engaged in some self congratulations as being one of the few Circles to muster such a large contingent for a get together every year §

Sunday morning was so wet that our traditional group portrait had to be taken indoors. One can imagine the ribold comments which ensued as the photographer first discovered that his flash batteries were flat and then was unable to persuade the camera's self-timer to operate - especially as the photographer, much experienced in the studio, was our much revered Circle Secretary. However, with borrowed batteries and guest John operating the shutter, the record was eventually made of the group which by common accord all had enjoyed to the full the special comradeship engendered through membership of a U.P.P. Circle. We shall all be there next time.

Circle 11's Notebook

The following thoughts have been preserved by Brian Whiston, Circle 11, from the Circle's Notebook and are reproduced here for all U.P.P. Members to peruse and ponder upon. Jim Dolan, Circle Secretary writes;

I was prompted by the piece in the Odd's Folder which reviewed monochrome printing.

"... offering complete control from beginning to end, the world of black and white gives you the chance, at each step, to manipulate original subject tones in precisely the manner you choose."

I wonder if we really do all that, and take advantage of the creative potential offered us. Or do we just grind away using the standard treatment specified by the supplier with perhaps our own tiny habitual modifications?

Over all as a whole, we have a great range of manipulative control of the medium but some of us seem to be in a state of energetic repetition. This is O.K. while we are establishing a new idea or technique, or getting over the odd period where we can not get down to printing, but we should all beware of the rut which grows longer and deeper with the time we spend in it. Photography is about communicating ideas in a stimulating and if possible pleasurable way. In a closed society such as ours, we have to be careful not to spoil the pleasure by frequent repetition of work in a recognisable rut. Perhaps some of us have lost sight of the choices that monochrome photography (and to a lesser extent, home processing colour photography) offer us.

This prompted the following reply;

Jim's remark about taking advantage of the creative potential offered us sparked off an idea which I have had germinating for some time now. I think our obsession with technology has had a very harmful effect on photography - in fact on all the visual arts. In general our technology has far outstripped our ability to utilise it creatively, yet we continue to press for more advanced technology long before we have fully exploited the full potential of existing technology. Film and television are wonderful technologies, but what do we do with them - For the most part they are the media for the trivia of human experience. It is more or less the same with still photography. Most of us could do what we are doing now with the camera technology of twenty years ago, but we persist in thinking that, "If only I had that lens...etc." What we want is a moratorium on technical development and a massive displacement of energy and interest into utilization. Speaking for myself I'm overequipped and under-inspired!

Seeking the Photographic Heights

BY J. WILLIAMSON (Circle 33).

In a discussion as to possible sources of inspiration towards putting one's photography on to a higher plane, I observed that, "it is interesting to note that, while painting a picture is a leisurely occupation, quite a number of paintings are real action pictures whereas photographs representing an instant of time and taken in an instant of time, are too often static or wooden, or lacking in vitality."

"To advance one's photography one needs to consider the essence of the problem. One must consider whether too much time and energy is dissipated in discussion of doubtful value, or having a cramping effect on the photography attempted. For example, there often seems to exist in amateur photography in particular almost an obsession that a photographer should be ever striving to do something different, and any failure to do this classes him as a stick-in-the-mud. And, of course, conversely many bearing this label think equally disparagingly of "new fangled" photography.

The main emphasis should be to keep eyes and mind open for subjects that have some personal appeal, or seem to have something significant about them. It is by a constant practice in looking that the repertoire of subjects is increased. It need hardly be emphasised that the photographer must have, or acquire through looking, a feeling for the subjects that he will portray successfully. Having "seen" the subject, it should then be the primary (even unswerving) aim to transmit that appeal or significance, via the photograph, to the viewer. In other words, one's primary duty is to the subject of the photograph, whether the end result is achieved by direct translation, or by indirect translation either by changes of emphasis or through some subsequent darkroom technique.

In this article, I propose to concentrate on "subject matter", and to omit the question of "processing" which, supplements what is already recorded when the film is exposed. The "vision" comes first, and everything else in the photograph process (even though important and linked) follows afterwards.

At the risk of preaching to the already converted, I suggest that one can learn more easily from a study of paintings than from photographs even though one should by no means eschew the latter. One supplements the other. One tends to see the basic atmosphere more easily in paintings. But it is easier if one studies the right painters and the right paintings - namely those with greater relevance to the type of subject matter one is likely to meet in photography. Foremost in such study come the Impressionists (in virtually all their work) and some of the Post-Impressionists. One can mention the work of numerous painters right up to the present day; each of us can have an interesting time picking out his own examples; Whistler and Sargent are but two. Delving back further, one can immediately pick out "The Painters Father" by Albrecht Durer (1471 - 1528) and "The Shrimp Girl" by Hogarth (1697 - 1764) both in the National Gallery.

It would not stretch the imagination to suggest that the Impressionists were "forerunners" of 35mm photography, though one should also mention the work of certain photographers, not least the spontaneous (but presumably posed) photographs of people by Frank Sutcliffe of Whitby.

There are numerous books on the work of painters and it is a matter of personal choice whether one studies books whose illustrations show the brush marks of the original paintings or those who do not. Some versions also contain useful critical appreciations of individual pictures. Van Gogh, provides a quick mental stimulus. Forget whether or not you like his stylistic draughtsmanship (of trees, for example) and look straightaway for the attack on the subject and the impact achieved. As should suit the complete photographer most books contain both colour and monochrome illustrations. Most libraries have books on painters but as it is advantageous to refer to them repeatedly, it is useful to build up one's own (even if modest) collection. One series with a page size of 8½" by 6" priced at £3.95 each is a constant source of mental refreshment and inspiration for the cost of a colour film or less.

I recollect reading that the Impressionists were weak on composition. I am unable to agree. But one must credit them with the ability on occasion to circumvent very successfully certain aspects of composition which are commonly regarded as normal dogma - at least by some Circle Critics and Club Competition Judges. One can have an interesting time seeking how to confound these photographic critics. In my own case I still "travel hopefully" and at times "arrive" photographically. But there is yet room for improvement. As an intermittent leisure painter, I find when I go on a painting holiday that, at the start, progress is retarded by attempting to paint in too much detail. But as the holiday progresses I think and paint in simpler and broader patterns. At the same time I see with the camera more and more of attraction in the subjects round about, though this greater awareness tends to wear off again if I am not careful.

Finally, let me refer to the two basic educational aspects of belonging to U.P.P.

- (1) To get appraisals on the photographs one submits and, arising out of the comments of others, to improve one's photography.
- (2) The broadening mental exercise of having to write reasonable and sensible appraisals on the entries of others, maybe of subjects one may know little about. This gives an insight into the problems (conquered or not conquered) in a much wider range of subjects than any one photographer might normally meet. Hence one reaches a better position to avoid pitfalls in tackling extra subjects for the first time.

Submission of work by a member implies carte blanche for the critics. Otherwise any critical appreciation would be incomplete. The presence or absence of grain, or of a figure (to mention but two aspects) comes within the field for criticism; the intention or otherwise of the photographer in respect of any aspect of a photograph is irrelevant as against the carte blanche. A critic may forget that he is as much on trial as the photographs that he is called upon to comment. While comments may be necessarily subjective, there are objective standards as well. Precisely where the "objective" ends and the "subjective" starts may not be clear, but with some critics and with some competition judges the word "subjective" has become an alibi to cover judgement faulty by rational standards. In the closed community of a circle, while being courageous but at the same time courteous, one should accord the last word to Charles Kingsley (in his book, "The Water Babies") to be mindful of the precept of Mrs Do-As-You-Would-Be-Done-By lest one meet up with Mrs. Be-Done-By-As-You-Did.

—oO—

OBITUARY

ROY HANDOVER

It was with deep regret that members of Circle 11 learnt of the death of Roy Handover on 26th February 1986. We do not exactly know Roy's age, but he must have been in his 70s. He started photography when he was only nine years old with a Hawkeye Box Camera which he bought with his savings for 25d and some Lifebouy Soap coupons. He learnt to develop and print at his school Camera Club. He then had a rest from photography for a while. When he was 24 his interest was rekindled with the purchase of a Zeiss Ikonta. In 1922 he joined a Postal Portfolio called, "the Circle". He was a member of Southgate C.C. for a year or so.

Later he moved to Woking and was one of the Founder Members of that Society, he was Chairman for two spells. He was instrumental in setting up the Surrey Photographic Federation with some friends from the Halden Club, he was the first Secretary and later served as Chairman.

In 1968 he moved to Battle where he retired from work. He joined Battle C.C. and became Competition Secretary, then Treasurer and Chairman. It was about this time he became an A/V enthusiast, he gave talks to the W.I. and local organizations. He gave Historical Shows to tourists.

In 1981 he became involved in the Sussex Federation and was subsequently Treasurer.

He joined U.P.P. in 1979 as a member of C.11 he only missed two folios, that while he was on a long holiday in New Zealand. He will be sadly missed by all of us.

CIRCLE SECRETARIES

002. G.Naylor, 72 Burnan Rd., Math-on-Bearne, Rotherham, S63 7NA	0709-872734
003. F.Seale, 94 Hawthorn Grove, Combe Down, Bath, BA2 50G	
004. H.Thoretz, 1 Woodhouse Road, Hove, East Sussex, BN3 5NA.	
006. F.Chellinor, 171 Lansdowne Road, Crewe, Cheshire. CW1 1LR	0270-589087
007. A.Greenslade, 35 Patching Hall Lane, Chelmsford, Essex. CM1 4BT	0245-354513
008. F.James, Frogmarsh Cottage, Eldersfield, Glos., GL19 4TW	0452-84419
009. A.R.Treweek, 95 Sutton Road, Barking, Essex.	
010. E.Holman, 14 Littlecoats Rd., Grimsby, South Humberside DN34 4LY	0472-53453
011. J.Bolan, 17 Mavers Lane, Bishop's Stortford, Herts. CM23 3PA.	0279-506943
012. Mrs J.Booker, 4 Otley Close, Eastfield Green, Cramlington, Northumberland.	0670-713833
014. P.Jones, 21 Madeira Road, Lalmers Green, London. N13	01-886-7071
016. J.Thompson, 30 Foxdale Avenue, Thorpe Willoughby, Nr Selby, N.Yorks.	0757-705394
017. E.Thompson, 2 Ellesmere Rise, Grimsby, S.Humberside. DN34 5PB	0472-79497
018. R.Sanderson, 11 Greenlands Close, Newport Pagnell, Bucks. MK16 8JF	0900-610443
019. P.Antrobus, 40 Brookhurst Court, Beverley Rd., Leamington Spa, CV32 6PB.	0926-34228
020. H.Duck, 2 Linkside, Seascale, Cumbria. CA20 1QQ	0940-28630
021. B.Hirschfield, 75 Wheatcroft Grove, Rainham, Gillingham, Kent. ME8 9JF.	0634-388192
022. Mrs E.Bainbridge, 158 Liverpool Rd. South, Maghull, Merseyside L31 7AJ.	051-526-1707
023. Miss J.Crosbie, 1 Glebe Place, Newick, Roxburghshire. TD9 9JG.	0450-75699
024. J.Harsden, 34 Aldercombe Road, Bristol, Avon. BS9 2PL	0272-684498
026. P.Antrobus, 40 Brookhurst Court, Beverley Rd., Leamington Spa, CV32 6PB.	0826-34228
027. P.Beaumont, 16 Minian St., Treherbert, Y Rhondda, Mid Glam. CF42 5SD	0443-771915
028. J.Sullen, 13 Guard Court, Warblington, Havant, Hants. PO9 2TN	0705-476076
029. B.Hirschfield, 75 Wheatcroft Grove, Rainham, Gillingham, Kent. ME8 9JF.	0634-388192
030. W.Davies, Blue Cedar, Love Lane, Petersfield, Hants. GU31 4BW.	0730-3436
031. R.Johnson, Rivendell, Sway Rd., Brockenhurst, Hants. SO4 7SG.	
032. Dr. P.Johnson, Flat 1, 54 Station Rd, Acocks Green, Birmingham. B27 6DN.	021-707-5113
033. J.Williamson, 1 Priory Crescent, Kents Bank, Grange-over-Sands, Cumbria. LA11 7BL.	04484-2675
034. Dr. P.Mainwright, 5 Spring Pool, Winstanley, Wigham, Lancs. WN3 6DR	0942-82554
035. A.Greenslade, 35 Patching Hall Lane, Chelmsford, Essex. CM1 4BT.	0245-354513
036. P.Couchman, 179 Wilson Ave, Rochester, Kent ME1 2SJ	0634-45769
04A. P.Flow, 39 Cogdeane Rd., West Canford Heath, Poole, Dorset. BH17 9AS.	0202-603279
04L. Miss F.Burton, 29 Culcheth Hall Drive, Culcheth, Warrington. WA3 4PS.	092-576-2002