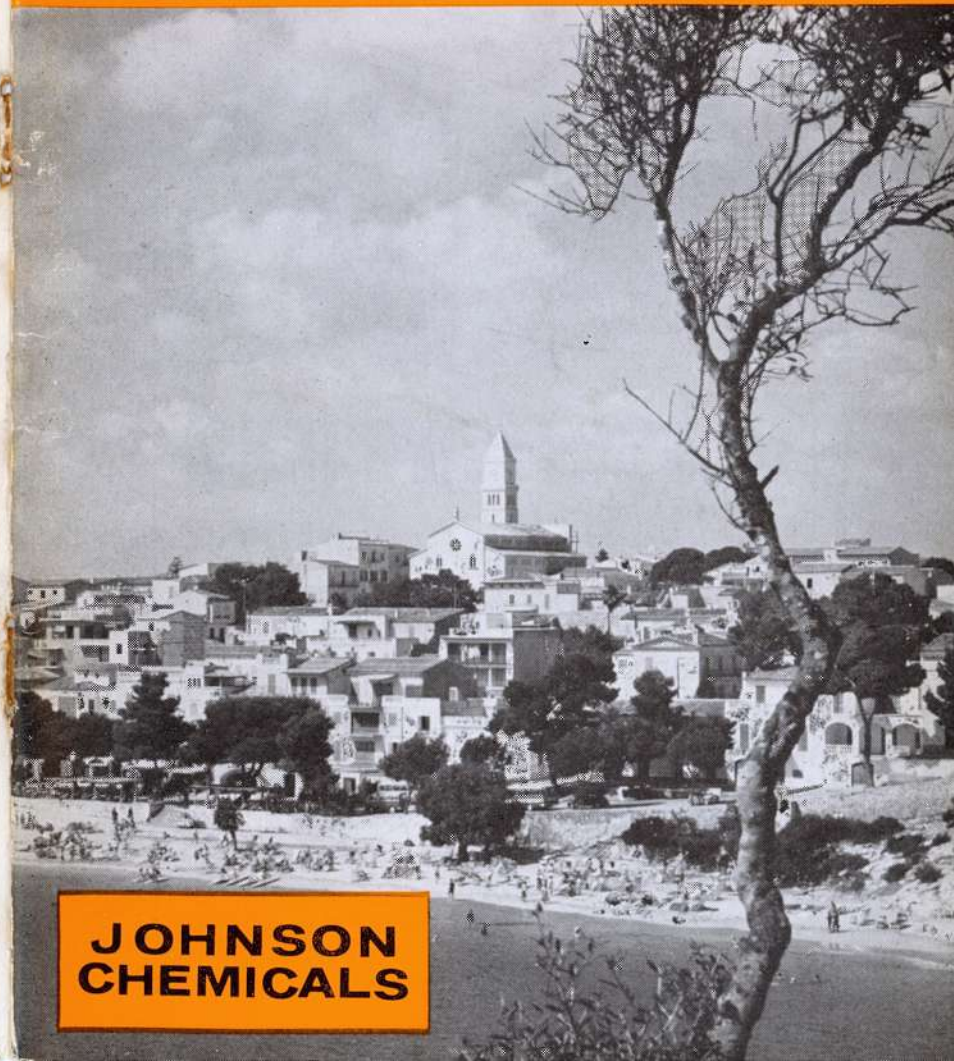


OCTOBER 1966

# *The Little Man*

The Photographic Magazine That's Different



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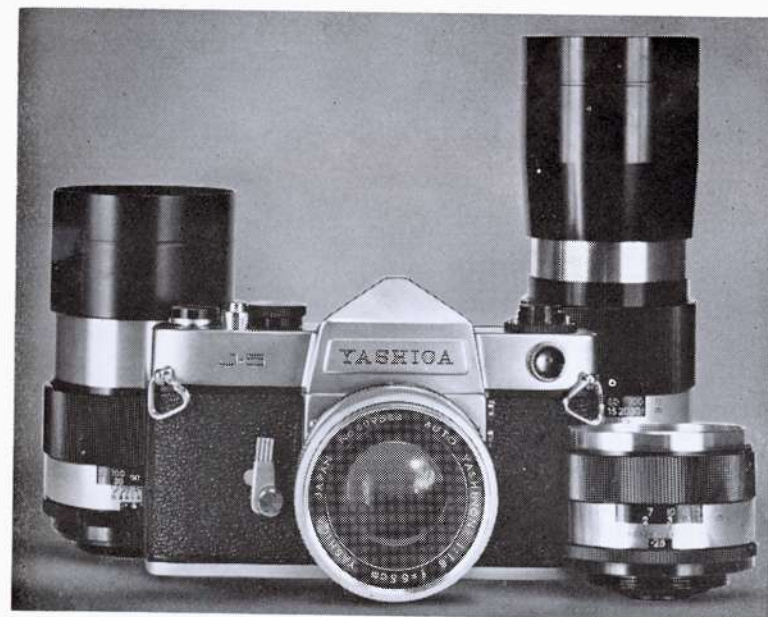


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# THE LITTLE MAN

Number 53

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### To all contributors

**T**HE LITTLE MAN is published twice a year by the UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN, which is affiliated to the Photographic Alliance through the Central Association and is the LARGEST POSTAL PHOTOGRAPHIC CLUB IN WORLD.

Correspondence on general club matters should be sent to the General Secretary, Mr. R. Osborn Jenkins. Inquiries about membership should be addressed to the Publicity Secretary, Wing Commander N. Lochhead.

All correspondence regarding THE LITTLE MAN should be addressed to the Editor, Richard D. Ridyard, FRSA, "Fieldside", 4 Festival Road, Wath-on-Deane, Nr. Rotherham, S. Yorkshire. (Wath-on-Deane 2226).

Editorial contributions — articles, letters, suggestions, tips, details of home-made gadgets, talking points, photographs — are particularly invited. As this is a club magazine, no payment can be made, but the aim is to keep the magazine the valued, representative link in club life it has always been and your co-operation will be warmly appreciated. The important thing is to maintain a steady flow of material: the motto — DO IT NOW!

Circle news is asked for by no later than the first of April and the first of September.

### OCTOBER 1966

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

**YOU** will see from the A.G.M. report that our magazine is costing us a little more. This is not an insuperable problem but there are several aspects I should like to mention.

It cost us a little more last year on balance because we lost certain advertising revenue. This is a trend and is not peculiar to UPP. We are indeed sorry to see old friends depart. We are grateful to them for their support and we hope one day they will return. We are especially grateful to other old friends, Johnsons of Hendon, Kodak Ltd., Photax (London) Ltd., May & Baker, and F. S. Hargreaves (Wath, Barnsley and Wakefield) who continue to afford us their valued support. From time to time we have newcomers to our columns. Their interest and support are similarly appreciated.

**NEEDLESS** to say, the quest for additional revenue goes on, but the absence of courtesy common to so many transactions these days is, like the poor, ever with us and ninety per cent. of the firms and individuals to whom I write — enclosing copies of the magazine — don't bother even to reply. It might help, I guess, if I enclosed a stamped card bearing the words "We are interested. | We are not interested. (Please cross out the sentence which does not apply)", but that would not assist the general process of "endearment"!

**PRINTING** costs vary according to the size of each issue. Our printers do an excellent job for us. The cost of illustrations varies according to the number we include. Here, I manage to get a ten per cent. discount, but the cost is still considerable. However, we are a photo mag. Many years before I had a personal hand in it (apart from contributing) I always looked forward to it immensely as the personal link between us. It is Council's intention to continue to produce two issues a year. We shall attempt to cut down a little on illustrations and it may be that issues

will be a few pages smaller — both measures in an attempt to keep within our "sliding scale budget". I mention it here so that you will understand the problems, but more especially in another bid to emphasise what I say each time we publish: I want your help. We are the biggest club of our kind in the world. Surely, with the membership we enjoy, we can manage a regular flow of tips, topics, articles and pictures! Please see what you can do — but most of all, please let me have your contributions NOW. This way I can plan and by this means the magazine will be doubly valuable.

**IT** was a very great pleasure to have as a guest at this year's AGM dinner one of the two exhibition judges, Mr. C. Todhunter, FRPS (his colleague, Mr. K. H. Gaseltine, FRPS, was, unfortunately, unable to join us, otherwise he, too, would have been there), and to hear his gracious reference to all concerned with the arrangements for judging at Manchester Square — and to the very high standard of the exhibition. They had not felt, he said, that the slides quite matched the prints but in each case the winners had been out on their own and the winning slide was outstanding.

Especially interesting was his reference to small prints and especially gratifying his unstinted admiration for the high quality "gems" they had had before them. Those concerned with "smalls" would appreciate his own admitted difficulty in producing them. It's not as easy as it looks! And this is the opinion of a very distinguished craftsman!

**THREE** members of Circle 34 have been successful in recent applications for F.I.A.P. Honours (Federation Internationale de l'art Photographique, referred to in my May editorial). Bob Ballance (Bangor) and Tony McDade, (Guernsey) were awarded Excellence (EFIAP) and Dr. P. A. N. Warnwright of Wigan (Circles 23 and 34) was awarded Artiste (AFIAP). Artiste is awarded in recognition of proficiency of a very high order in practical photography and Excellence for work of distinguished ability which is outstanding in its field.

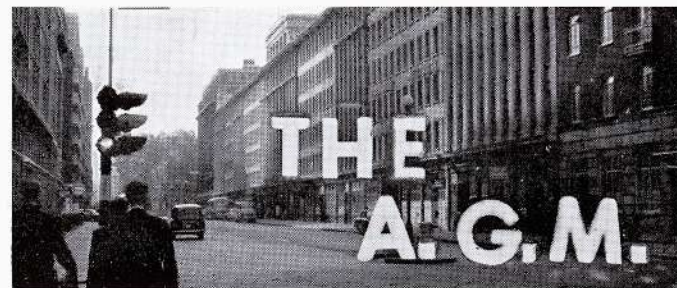


"The Lens", incidentally (the official magazine of The Photographic Society of Ireland) which carried the announcement, also contained a report of a lecture given to the P.S.I. by Bob Ballance. "The fact that a full house turned up at Hume Street was, in itself, a tribute to the reputation of Bob as a 'colour photographer'. We were not aware of his capabilities as a lecturer but it was quickly established that he was equally efficient in this sphere . . . . it was soon obvious that we were listening to a photographer who combined excellent technique with a sensitive artistic feeling . . . it was one of the most entertaining and instructive lectures heard at the Society's headquarters during recent years.

I would, if I may, draw your attention to the announcement in this issue by The Camera Club, Manchester Square, W.1. This Club, which was founded in 1885, which has throughout its history boasted a membership which has included the names of men and women who have made outstanding contributions to photography, and which is proud of its share in establishing the fellowship which exists among photographers, is an organisation which should appeal to every member of UPP.

There is Town Membership, for those who live within striking distance and who are able to get there regularly, and there is Country Membership, for those who live farther away and can get there only occasionally. Both are catered for admirably.

The Club occupies a fine 19th century house in Manchester Square. The premises are open every day of the week and close only on Bank Holidays. There is a pleasant dining room, there is a well-stocked, pleasantly appointed bar. There are studios, workrooms, darkrooms. There is a library and there are lots of social activities. There are also specialised Groups, and an excellent Journal is sent out monthly to all members. You would enjoy membership of this fine Club. A line to the Secretary will provide you with full details.



SIXTY-FIVE-SIXTY-SIX has seen our credit balance reduced by £42. It stands at £392 as opposed to £434 a year ago, but as Mr. R. P. Jonas told the A.G.M. on September 10th, although it's the first time we have experienced a figure of this kind there have been very sound reasons for it.

Magazine receipts were £23 less than in the previous year (£63 as opposed to £86). Printing costs — £201 in the previous year — had increased to £241. Receipts (from advertisers) were symptomatic of a general trend and further reference to this subject is contained in earlier editorial notes.

It was Council's wish to continue to produce two issues a year. It was felt that with slightly fewer illustrations and slightly fewer pages this would be possible. He mentioned it at this stage by way of explanation to members.

That was one reason for the loss. Another concerned Council, whose expenses had increased from £16 to £31, the principal reason being the decision to pay travelling expenses over and above ten shillings. It was a step which he fully supported. As a result of agreement following earlier discussion at the Circle Secretaries' meeting, their expenses would also be greater in the coming year.

We were not in any danger. If the trend we had seen in this year's report continued for a matter of some future years we might well feel our fifteen shillings subscription was



not enough, but there would be no change this year and certainly not for the next two or three years.

The statement of accounts (as circulated to members) was adopted and warm appreciation was expressed to Mr. Jonas for his work for UPP in this and in previous years.

#### CONSOLIDATING

The President, Mr. H. G. Robson, said membership was just a trifle down, but very little, and the policy continued to be one of consolidating the 40 existing Circles which, it was felt, were as much as the existing honorary officers could adequately handle. The most urgent need was for a few more large print members.

In his report, which had also been circularised, the General Secretary, Mr. R. Osborn Jenkins, similarly referred to recruitment (one of the main items discussed by Council this current year) and to the "information" leaflet, "Ever heard of UPP?", now available. Council hoped members would use it to encourage friends and local club members to join.

Recruitment and publicity had now been split, Wing Commander Lochhead remaining as Recruiting Secretary and Miss M. Rosamond accepting responsibility for publicity (as indicated in our Spring issue). He further reminded Circle Secretaries to submit the names of deputies and expressed pleasure that Circle 25 had been re-opened as a whole plate Circle under the leadership of Mr. G. Weare and that Circle 37 had been re-formed under Mr. A. Nuttall to provide a print Circle for, in the main, ex-GPP members. Appreciation was expressed to this year's judges, Mr. K. H. Gasteltine, FRPS, and Mr. C. Todhunter, FRPS, to Exhibition Secretary Ted Carson, and to all officers for their help and co-operation. UPP was also indebted to Messrs. E. Leitz (Instruments) Ltd. for the loan of a 250 mm. lens and to Messrs. Kodak Ltd. for their courtesy in supplying the exhibition stands.

All existing officers had been re-elected. No proposal for any change had been received.

#### THE "ROLL"

Circle 21 (the specialist 35 mm. men, who through colleague John Wardale, ARPS, have "lifted" the small print plaque this time round) again topped the AGM attendance roll call with nine. Circle 20 had six members present and Circles 11, 15, 18, 28 and 37 each had five. The remainder varied between four and zero, but as it was pointed out, it was very gratifying to know that though many members could not always get in to the AGM, many dropped by to see the exhibition or to attend the dinner (there were well over 100 this year).

It is possible that 15 members of an ex-GPP Circle who wish to join UPP en bloc to be administered by UPP will be thus accommodated, President Robson promising Council's sympathetic consideration to the request.

There was a proposal from the floor that UPP pay a guinea a year and join the Friends of the London Salon. The feeling was not what might be described as unanimous, though it was mentioned that this year's Salon contained pictures by UPP members. The vote showed a majority "for", but certainly from the count (16-6) there were many abstentions.

#### BEST WISHES

Circle colleague "Nick" Reynolds offered UPP's congratulations and good wishes to 21 Secretary G. A. Tootell on his recent marriage and members were most happy to have the opportunity of meeting Mrs. Tootell at the AGM and dinner.

Guests at dinner included Mr. Todhunter and Mr. A. E. Pullen, ARPS, who subsequently delighted his evening audience with an illustrated talk on "Towards Creative Colour".

This year, as a result of discussion at the 1965 AGM, there had been included "on the agenda" for anyone interested a suggested Sunday morning water bus visit to Greenwich and a dozen members availed themselves of the opportunity, subsequently splitting up into groups and returning to town at their leisure.

# The Judges' Awards

THIS year's exhibition has been judged by Mr. K. H. Gaseltine, F.R.P.S., and Mr. C. Todhunter, F.R.P.S. Their awards were:

## Leighton Herdson Trophy and Certificate

J. Boston, C.8, for "Tricia"

## Plaque for Small Prints and Certificate

J. Wardale, A.R.P.S., C.21, for '1-2-3-4-5-6-7-8'

## Plaque for Slides and Certificate

D. Evans, F.R.P.S., C.27, for 'Studio Rock'

## Certificate Slide Circles

C.23	Mrs. C. M. Walker	for 'Washday Pattern'
C.24	David Marsh	" 'Joan Parkinson'
C.28	M. C. O'Donoghue	" 'What's New, Pussycat?'
C.31	C. S. Johnson	" 'Winter Glory'
C.32	J. K. Hood	" 'Strength and Fragility'
C.33	Miss C. M. Miers	" 'Erithronium'
C.34	R. Ballance, E.F.I.A.P.	" 'Design'
C.35	N. C. Bowdidge	" 'Len Singerling'
C.36	G. Bellamy	" 'Dirty Weather Promised'
Anglo/U.S.	Lois Cox (U.S.A.)	" 'Bubbly Blossoms'
NHCC1	J. L. Otley, A.R.P.S.	" 'Desert Iguana'
NHCC2	N. A. Callow	" 'Araneus Quadratus'

## Commendations

C.27	D. H. E. Knights	" 'Sandra'
C.33	M. C. Jemmett	" 'Borrowdale Farm'
C.34	M. J. Wilson	" 'Gladioli Detail'
C.36	G. Bellamy	" 'Pipes of Peace'
C.36	A. Handley	" 'Last Sun, Greenhithe'

## Certificates Large Prints

C.2	Gwyneth Jones	" 'Snow Scene'
C.4	A. J. Jackson	" 'Luz'
C.6	J. Nicholson	" 'Michelle with Smile'
C.10	W. Jesse	" 'Maxime'
C.11	A. E. Stanley	" 'Seven Sisters, Southdowns'
C.12	E. G. Bowley	" 'The Pond at Finchingfield'
C.14	F. W. Pyle	" 'The Sleeper'
C.17	S. Runacres	" 'Waiting'
C.18	J. Benzie	" 'The Anchorage'
C.19	P. Sanger	" 'Wheels'
C.20	S. Berg, A.R.P.S.	" 'No title'
C.22	C. Pentley	" 'Marine Monster'
C.25	Gerald Weare	" 'Greenfinch at Nest'
C.26	Stan Ashton	" 'Profile'

A.P.C.	Roy Walters, F.R.P.S.	" 'Invitation'
Anglo/Aust.	Don Forbes (Aust.)	" 'Choir Practice'
<b>Commendations, Large Prints</b>		
C.8	J. Boston	" 'Portrait'
C.12	R. P. Jonas, A.R.P.S.	" 'Clunie Ridge'
C.19	F. Seale	" 'Raymond'
C.20	E. A. Carson	" 'Jeanette'
C.20	S. Berg, A.R.P.S.	" 'Industry'
A.P.C.	E. C. Hobbs, A.R.P.S.	" 'The Choir Aisle, Ely'

## Certificates, Small Prints

C.1	C. Penley	for 'Marine Monster'
C.3	G. I. John	" 'Pont Yn Y Niwl'
C.5	B. E. Jones	" 'Unsettled'
C.7	Marcia Fairbairn	" 'Cat Ballou'
C.9	J. C. Richardson	" 'Romulous II'
C.15	H. Jones	" 'Cwmcaesingrug Farm'
C.17	A. G. Belcher	" 'Wheels Up'
C.29	W. H. Findlay, A.R.P.S.	" 'Highlight on History'
C.30	V. P. Davies	" 'Clearing Mists'

## Commendations, Small Prints

C.9	E. F. W. Thurston	" 'Snow in the Park'
C.9	E. F. W. Thurston	" 'By the Quay'
C.17	F. Graham	" 'Summer Holiday'
C.29	J. Armstrong	" 'The Rape'

## Gold Star Circle

Circle 34.

Runner up for Large Print Plaque, E. G. Bowley, C.12.  
(The Pond at Finchingfield)



Mr. J. Boston receiving the Leighton Herdson trophy from the President, Mr. H. G. Robson.  
(Photo by Stan Berg, ARPS).



**THE LEIGHTON-HERDSON  
TROPHY WINNER —**

**“TRICIA ” — by J. BOSTON  
(Circle 8)**



**Awarded the Plaque  
for small prints —**

**“ One, two, three, four,  
five, six, seven, eight ”  
by J. WARDALE, A.R.P.S. (Circle 21)**



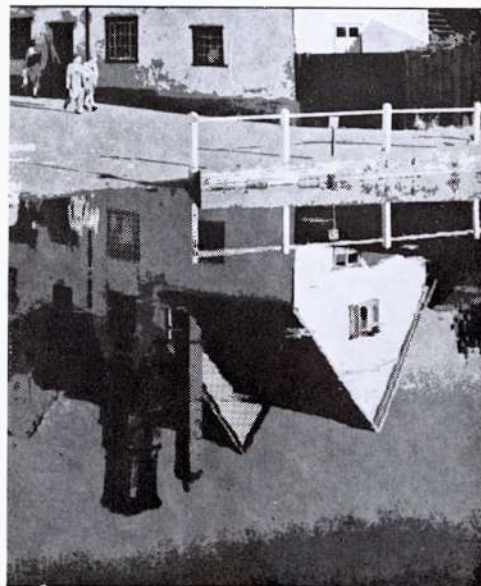




**SNOW SCENE**  
(by Gwyneth Jones,  
Circle 2 Certificate  
winner.)



**CHOIR  
PRACTICE**  
(by Don Forbes,  
S.Australia, Anglo/  
Aust. Circle  
Certificate winner.)



**THE POND AT  
FINCHINGFIELD**  
(by E. G. Bowley,  
Circle 12,  
Runner-up for  
Large Print Plaque)



Mr. J. Wardale, ARPS,  
receiving the Small Print  
Plaque from the President.  
(Photo by Stan Berg, ARPS).



The source of an  
endless variety  
of pictures . . .

## Hunting in the market

**S**TREET markets are common to practically every country in the world, and they can be the source of an endless variety of pictures for the amateur photographer. Often, the wares on sale are colourful; certainly the stallholders are. Each has his or her own colourful personality (a "must" for anyone in the highly competitive business of selling from a stall) and it is this that can be captured in a fraction of a second by the camera.

Some people suffer a certain amount of shyness when pointing a camera lens at a complete stranger — particularly if he happens to be a burly bloke with a malevolent glare! — but once you have taken a few shots and find that you haven't

been biffed by an empty orange box nor had a rotten tomato aimed in your direction, you'll get by.

### AT THE READY

Nevertheless, it pays to have your camera all primed and ready for action! If you start to fiddle with the controls and take light readings, any spontaneity will quickly disappear. So wind on and adjust the camera controls well before raising your camera to your eye so that all you have to do when a likely subject appears is shoot.

There are dozens of picture-worthy situations to capture with your camera. Photograph the stallholders arranging their wares, then the colourful goods themselves; shoot the wary customer haggling over the price of a pound of bananas, the jovial salesman as he indulges in his favourite line of patter; the young children casting covetous eyes on the sweet stall, and the orderly rows of fresh oranges catching the sunlight. And don't forget to take plenty of film with you. You'll find that a morning in the market literally eats up exposures.

Some markets, especially those abroad, are situated in shady, narrow streets where the sun cannot burn up the goods nor the stall owners. Here you must be careful to avoid under-exposure, for even though the sun may be shining with all its might outside, the subjects which interest you will be in shadow. And one last point — an early start is advised if you plan to visit a fruit or vegetable market such as London's Covent Garden. The accompanying photograph of a stallholder operating a cabbage-shredding machine was taken in the market at Albufeira in Portugal.

### New Eumig Super 8 accessories

**T**WO new inexpensive items for owners of Eumig Mark S Super 8 projectors have been announced by Johnsons of Hendon Limited.

The first is a reel to take 550 feet of striped film which retails at £1 1s. 0d., and the other is the line input cable referred to in the Mark S instruction booklet. The cable costs 13/- retail.



## SET YOUR SIGHTS ON A BUILDING SITE

**D**O you ever gaze at the civil engineering project in your locality and think of the numerous shots you could take if let loose with a camera?

Having been engaged for many years as a supervisor in this interesting industry, I can assure you of a welcome on most sites provided you observe one or two essential preliminaries.

The Contractors sign board will tell you the name of the architect. Write to him, stating your photographic interest, giving the name of your Society or Club, and asking permission to visit the site. The architect is the only person who can give you access and permission to photograph.

Should this site not be available, would he kindly allow you on an alternative site?

Having obtained permission, make an appointment by telephone with the site agent, to visit at a convenient time, preferably on a concreting day.

### DON'T WANDER

Present yourself to the site office at the time arranged. Do not wander about the site on your own.

The Agent will no doubt ask if you would like the company of one of the staff to show you around. Do not refuse this offer, as it can be of great help.

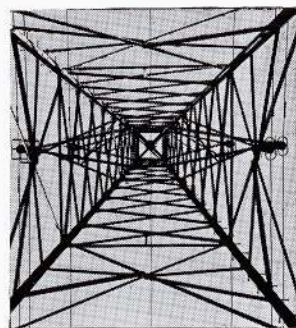
Please wear the protective helmet you will be given, also heavy type shoes and "second best" clothes.

A red filter brings out the concrete structure in sharp relief. Use it for outline effect. But if the concrete is of exposed aggregate finish, a yellow filter reveals the detailed stone patterns.

Call in and thank the agent before leaving the project. You could include a general view of the job, in your letter of thanks to the architect, and you must obtain his permission before submitting prints for publication, should you so wish to make use of them.

**By A. G. WINN**  
(Suffolk)

## SOMETIMES THE MOST UNLIKELY SUBJECT CAN MAKE AN INTERESTING PHOTOGRAPH



**S**OOMETIMES the most unlikely subject can make an interesting photograph. It depends on the way you present it. Keep your eyes open! Instead of looking straight ahead, look upward and on the ground for your subject matter. You'll be surprised at the wealth of material there is. Let's make a list, beginning with things above.

### ABOVE AND BELOW

For a start you get clock towers, church steeples, lamp standards, public clocks, chimneys, pylons, water cooling towers, shop signs, TV. aerials, trees . . . (the illustration is of a pylon — looking up).

Below there are pavement inscriptions, cobblestones, grills and gratings, manhole covers, the mosaic work in shop doorways, children's "hop scotch" chalkings: all these provide enough material for dozens of pictures. It's the treatment you give them that counts.

Don't just take straightforward record shots; look for unusual angles or different lighting conditions. Strong cross lighting (the sort you get early and late in the year) is best for ground level subjects as it shows up any surface texture. A nice sharp picture of a pylon isn't everyone's idea of a good pictorial subject, but you can prove them wrong by indulging in a little darkroom work.

Use more than one negative, two of the same subject, or two different negatives. Let's take the lattice steelwork of a pylon (which is, itself, an interesting pattern) as an example.

Using a second negative taken from a different angle and by overlapping them in your enlarger you can put an extra pattern onto your print. Experiment and you can obtain an almost endless range of "abstract" designs.

#### PATTERNS

Secondly, you can mask part of a negative with photo opaque and print only a portion of it. Now move the paper along a bit and print it again. After a dozen or so times, when you develop the print, you've got a repeat pattern.

If you use large sheets of printing paper (20in. x 16in.) you can turn your "pattern" into lampshades, bookjackets, or (to be one step ahead of the Joneses) — wallpaper!

Just think of the effect on your friends! Your very own wallpaper with an exclusive pattern! Surely the ultimate in photographic "one upmanship"!

*If there's something you're finding difficult to get  
try*

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## **NORMAN BOWDIDGE**

(Guernsey)

## **Suggests an OFF-BEAT SUBJECT**

**H**AVE you ever thought of making a photographic expedition into a graveyard? Perhaps the idea seems macabre to you but there's nothing sacrilegious about it, you know. There may be a world of difference between a tidy, well-tended churchyard and one that is neglected and overgrown, but both can be worth a visit — with your camera at the ready.

As always, the important thing is to use one's eyes. Your pictures may be pictorially striking or a record of something interesting, typical or rare. One of my most successful pictures is a very simple one of part of a German headstone with an ivy-leaved geranium and a salvia growing at its base. I spotted the striking effect of the sunlight slanting across the flowers while the face of the stone remained in shadow.

#### OTHER POSSIBILITIES

My first visits to local churchyards and cemeteries were prompted by my interest in heraldry but I soon found I was seeing photographic possibilities other than merely recording examples of interesting stones and vaults. I now work in colour and I find the pictures I have taken in graveyards during Continental holidays have added greatly to the interest of my slide collection. They have surprised and delighted many audiences to whom I have presented my slide shows and some of them have gained acceptance at international photo exhibitions too.

In some parts of France you will find graves protected by miniature glass shelters. Everywhere, French graves seem laden with wreaths or posies of china flowers, though progress has resulted in the introduction of plastic varieties. Some-



times you will find an ornamental ironwork frame which has hooks upon which these perpetual tributes may be hung. The frame over a family vault may be a huge and ornate affair, perhaps with a climbing plant trained over it.

#### MAGNIFICENT

There is a tiny churchyard on a promontory at La Pernelle in Normandy where the visitor can enjoy a magnificent panorama of countryside and coastline. All that is necessary is to glance over the wall! In this case a visit to the church itself is more than usually interesting because the simple, charming and seemingly old exterior is host to a surprisingly modern and beautiful interior.

I know of two churchyards in Austria which afford awe-inspiring views of the nearby mountain. To add depth to his picture, the photographer may include tombstones for which that very mountain probably provided the stone. In contrast, the churchyard high on the Salzberg, near Hallein, is a splendid vantage point from which to photograph the landscape far below. I was there during September, when a neighbouring farmer had cut the grass in his tiny field and had thoughtfully provided me with some typical hay posts for foreground interest.

#### EVERY QUARTER

Another good viewpoint is to be found in the graveyard of the Roman Catholic church at Hallstatt. Looking down from there it is possible to photograph the single, narrow, village street where one-way traffic only is allowed, the direction changing every quarter-hour, controlled by traffic lights. The tall, slender tower of the nearby Protestant church looks well against its background of mountains and you may even be lucky enough to capture the curious effects created by low clouds drifting over the Hallstaettersee. Take care, however, not to let anything — including yourself — fall over the wall to rooftops below! And while you are there, don't neglect to turn your camera onto the graves themselves. This churchyard is very well kept and almost every grave has growing, flowering plants to delight the man with colour film in his camera. Most of the memorials are of metal or wood; one of the latter is particularly distinctive in its triangular shape and beautiful carving — well worth recording.

There is no room for expansion. Therefore, every few years it is necessary to dig up old bones and deposit them in the charnel house. (The charnel house may be visited and postcard photos of a selection of the more interesting skulls there are sold in the village below.) A similar procedure is, or was, practised at Stift St. Florian, where bones from the graveyard inside the monastery walls can be seen carefully stacked in the crypt below the Stiftskirche. While you are at St. Florian don't miss the chance to tour the monastery; the Bibliothek and the Kaiserzimmer are well worth their star rating in one of the new guides to Austria.

#### PORTRAITS

The Austrians use photography on their memorials. Frequently the headstone of a grave incorporates a little panel where a portrait of the dead person is displayed. The same practice is to be seen on wayside crosses and I have also found the custom followed on a memorial erected at the point where a mountain guide had fallen to his death.

Very often an Austrian grave is furnished with a lantern, which may stand at the base of the headstone or upon a little ledge. A wrought-iron memorial may have a special bracket from which the lantern may be suspended. The lantern itself may be very simple, with no more than a small, plain cross on top. But I found an example at Anif which was a delightful little thing, heart-shaped and with a little decorative gilded frame around its glass panel.

#### AND CANDLES

On an anniversary connected with the life or death of the person lying there, a relative may go along, light a small candle and leave it burning in the lantern as a prayer for the soul of the departed. I have photographed several graves with these lanterns, some with the "Seelicht" actually burning, but only once have I witnessed a candle being lighted. This was in St. Peter's Friedhof at Salzburg, where an elderly gentleman stood beside — I presume — his wife's grave to watch the candle he had lighted burn up as I photographed him, discreetly and using a long-focus lens.

You may be sure that whenever I visit the Continent I shall continue to visit a local churchyard or cemetery occasionally. Why don't you try it?



On the subject of foreign holidays, Britons are notorious for going abroad and exjecting the natives to understand either English or some incomprehensible patter gleaned from a phrase-book. Happily, I have at least acquired sufficient skill in French and German to be able to get along with some confidence. I have found that grammatical perfection is by no means essential, though it can be a tremendous asset to have a fairly wide vocabulary. In my experience, it is often the camera which has provided an introduction, directly or indirectly.

#### THAT SUDDEN FEELING

You know what it is like to have that sudden feeling of being watched? It came to me at the top of an Austrian mountain. Casually, I glanced about me and spotted a young man sitting nearby enjoying the sunshine but also watching me as I wandered to and fro seeking the best viewpoint for my photo. The shot taken, I strolled along the path which brought me near him. "Gruss Gott!" At my greeting, his eyes lit up and he responded eagerly. He wasn't a photographer but my activities had interested him and he wanted to talk to me. I was quite happy to spend the next hour or so struggling along in his language; in doing so I learned something of the life of an ordinary citizen in the city far below us.

I remained completely unaware of being watched as I took some photos before breakfast on a beach of the Cote d'Emeraude. But suddenly a Frenchman buttonholed me. Impressed by my equipment and by my approach to my subjects, he wanted to know which photo firm I worked for. It turned out that he had been asked by the municipality to take some publicity shots for them and he had seen in me a professional rival! That little question disposed of, we chatted quite a long time together. I eventually returned to my hotel breakfast feeling more than a little flattered by his respect.

In another part of Brittany I discovered that a tiny, out-of-the-way village had a beautiful church. As I love photographing churches, I spent some time around this one. Afterwards, the proprietress of the nearby cafe added considerable interest to my records with her knowledge of the church and its history.

#### DESPITE THE GLOOM

In the parish church of St. Wolfgang, in Austria, I decided to try to record part of the famous "Flugelaltar", in spite of the vast gloom which surrounded it. It was extremely doubtful if the natural light and my flash together would be enough for a presentable record in colour, but I decided at least to try. I suppose it must have looked impressive to the uninitiated: the camera set up on one tripod, the flash some distance away on another, a lead connecting the two, and me buzzing back and forth checking details. In the midst of it all an ancient gent toddled up to me, offered me a bank-note and requested that I send him a picture. This was dodgy in more ways than one! I couldn't promise any results: my German wouldn't stand up to explaining why, and I didn't want to disappoint the old chap. So I tried to do what seemed the kindest thing by pretending not to understand his question. He turned away, looking puzzled, and came back five minutes later to repeat his request, which I met with the same apologetic response. This time he wandered off looking bewildered. I could have kicked myself — hard! — half an hour later when the penny dropped. I had told the old boy I didn't understand him using the near-perfect accent acquired from a native-born friend!

#### IN GERMANY

In Germany I fell in with a group of young motorcyclists on the return leg of a tour into Italy. They wanted to visit some salt-mines and I had stepped in to help out over money, tickets and instructions to don protective clothing. I had visited "Salzbergwerke" before, but I decided to accompany them. It was as well that I did for no English-speaking guide appeared. Although the guide usually spoke much too fast for me to understand, I was able to obtain the answers to a few simple questions from him and, for the rest, memories of the similar mines of Austria enabled me to explain to my new-found companions what the guide pointed out to us. Suddenly, I realised that was beginning to be regarded with some awe. It was a whispered remark I chanced to overhear which told me why. Not aware of that other visit, they all thought I was giving them a simultaneous translation of the guide's entire spiel!



That was *under* a mountain, but I was admiring the view from the top of another mountain when a young German came up to me. He sported one of the more advanced cameras of his homeland and was initially interested in my own Japanese equipment. But our conversation soon turned to more general subjects too. He knew well an area I was shortly due to visit and he gave me much valuable guidance. When he learned of my great interest in churches and architecture he told me, very enthusiastically, to be sure not to miss the abbey of St. Florian. Shortly after my arrival in the area, I asked my hosts if we could visit this "Stift". They were astonished. It hadn't occurred to them that I might be interested in the place, yet their own son was to be married in the beautiful abbey church within a month! Our visit there proved to be the highlight of my stay with them and I returned two years later, at their invitation, to see the magnificent exhibition of art of the "Donauschule" which was held there.

#### UNIVERSAL!

I remember an occasion when I went to watch an inter-village football match in Austria and became so amused by the remarks around me that I quite forgot to take any photos. It's wonderful how universal is the opinion that a ref. needs new specs.! But — at the time — I was not so amused on another occasion. I was returning from Germany and had just crossed into France. I visited a bank. I entered with the correct "Bonjour" and proceeded to complete my business with no trouble at all. It was as I gathered up my belongings and turned away that I gaily came out with "Auf Wiederseh'n". Realisation of my gaffe so disconcerted me that I nearly walked through the bank's glass door while it was still closed!

## ANOTHER OF OUR LADIES

TO my very great pleasure my invitation has again been accepted and — may I present Number 2 in our Lady Member Series — Miss Dorothy Comley, of Circle 17.

Miss Comley, who lives in Lindley, Huddersfield, is an electrical engineer. She tells me, "As most of my working life is spent among men it is perhaps rather strange that my leisure activity of photography also brings me into a predominantly male "preserve".

"After 12 months as the only lady member of Circle 17 I have now been joined by a second lady who, I hope, will assist me in stealing the Gold Labels from the men.

"My first impression was that the men were a little too kind in their criticisms and didn't spur me on to higher technique. I think that stage has passed and because of it my prints are (I hope) improving.

"Unfortunately my handwriting is so appalling that it is the despair of the Circle and as one male said, he wouldn't mind, but it matters to him whether I think his print is lousy or lovely.

"I can't hide behind a nom-de-plume as we have Circle outings and with vital statistics of 40-32-44 I don't look my best in trousers.

"Perhaps a day will come when, on opening a newly arrived box, an aroma of Eau-de-Cologne will emerge and not the stale tobacco smoke, as at present. No doubt if this time does arrive the remarks will read something like this . . . 'But my dear, it was just that bit under-developed — not that that would have mattered if it hadn't been grossly under-exposed . . . .'

"Photographically I'm a square (not literally  $2\frac{1}{4} \times 2\frac{1}{4}$ ) as I like pictorial prints such as 'Sunset on the Loch', 'Dying Day' and all this sort of title conjures up . . . .

"Well, I can't spend any more time gossiping: I've an article to read on 'Soups' — and it's not by Mrs. Beaton . . ."

Miss Comley adds a postscript: "If you can't read this ask one of Circle 17 to act as translator . . ." But of course, I can, excellently. I've had such good practice — you should see MY handwriting!

Thank you for writing. I look forward very much to hearing from more of the ladies.

## RE-STYLED AND EXTENDED IN SCOPE

**P**LANS for the International Photo-Cine Fair, sponsored by 'Amateur Photographer' and organised for the first time by Iliffe Exhibitions Limited, hope to make it the biggest and most successful so far held. The Fair will take place at Olympia from May 15th to 20th, 1967.

Under the new direction, planning is in hand to bring the Fair even more powerfully before the public eye and to build up the already high level of participation by exhibitors, visitors, and buyers from all parts of the world. Special arrangements are in train to expand and develop the section devoted to industrial photography — a field in which considerable progress has been made since the last Photo-Cine Fair in 1965.

Visitors to the International Photo-Cine Fair will have the opportunity to inspect and try out a tremendous range of up-to-the-minute photographic and optical equipment from more than 20 major manufacturing countries — still and cine cameras — slide and cine projectors, exposure meters, flash attachments, telescopes, binoculars, microscopes and the thousands of accessories which go with them. Lectures and demonstrations for amateur photographers will be held daily, and visitors will also be able to see displays of the work of some of the world's top exponents.

## STAN'S ANNUAL "DO"



**I**T was Sunday, June 19th, and very nearly 8.25 a.m. Albert was waiting outside the coach station at Digbeth in Birmingham with a worried look on his face; Willi was nowhere to be seen and Willi had the tickets for the journey. Albert had recently joined Circle 27 and he was looking forward to meeting some of the people who criticise his slides. Today was the second day of the annual "do" organised by Circle Secretary Stanforth.

All was well, however, and at 8.30 the express coach was on its way to London with Albert and Willi on board. The journey was uneventful. They looked at the Sunday paper and discussed what they thought the other members might be like, and wondered whether meeting them would make any difference to what one said about their slides and how many votes were awarded.

### WITH CAMERAS

The coach arrived at Victoria promptly at 11.15 and pausing only for coffee our two travellers proceeded to walk along Buckingham Palace Road and Victoria Street, towards the rendezvous at the R.A.F. Memorial on Victoria Embank-



ment, where they arrived just before the appointed time of noon. There were several groups of people with cameras, waiting around, but Willi, for whom this was also his first appearance at a "do", although he had been a member of 27 for three years, failed to identify anyone or even to spot a "Little Man" badge. They therefore decided that they must be the first to arrive.

All the groups melted away except for one consisting of two ladies and a very tall gentleman, who kept on looking at Albert and Willi, whereupon the latter approached asking, "Does Circle 27 mean anything to you?" and it did. They were Bill (a recent addition to 27), his sister (a member of 24) and Mrs. Boyce, widow of Bill Boyce, a very likeable member of 27. These five were soon joined by Secretary Stanforth (better known as Stan) Mona, Henry, Roland, Miss Ives (Stan's niece), D. Knights (D.K.) Miss J. Davey and another member of Circle 24.

#### BREAK WITH TRADITION

With such a large party to cater for it was decided to break with tradition and go for lunch to the Strand Corner House. After a very enjoyable meal came the presentation of the trophies. It is usual for the holder to present the trophy to the current year's "Top of the league" member, but as Miss M. Chedzoy (Mona) was both, there was no ceremony but congratulations all round on her retention of the award for another year.

Attention was next turned to the new "Bill Boyce" Memorial Trophy Competition, organised and conducted throughout by Ken Brading. This was a one folio set subject competition with voting but no crit. sheets, the subject being one which was a favourite with the late Bill Boyce — transport. The slide receiving most votes was that submitted by Mona. It was of a river barge in Germany. Mrs. Boyce presented the trophy and Willi had his camera ready to record the occasion but the flash did not fire. After he had changed the bulb and fiddled with the battery, Mrs. Boyce very kindly agreed to do it all over again, but with the same result. Other attempts followed but the flash did eventually work and there was a pleasant record of the occasion.

#### BIG WELCOME

By this time, Roland had to leave to catch the train back to Huddersfield. He had attended with Stan, Ken and others, the activities of the previous day. The party remaining retraced their steps to Westminster Pier and boarded a boat for a trip to Tower Pier where it seemed that a big welcome awaited them by T.V. cameras, then a voice from the pier boomed out, "Hold it a minute, Skipper", and they waited and watched to see what was about to happen. A young man sauntered along the landing stage and disappeared aboard a white boat moored alongside. He was Adam Faith, making "A tale of two rivers"!

Once ashore, Stan. lead the party through the crowds to All Hallows by-the-Tower, a very interesting old Church which lost its roof during the war and now has a new re-inforced concrete top fitted to the walls. Inside there are models of old ships and a museum of ancient London. Access to this is possible only with permission and in the accompaniment of the Official Guide.

Leaving the Church the party headed for tea. Afterwards, Miss Davey and friend from Circle 24 went their own way and the ten remaining were taken for a walk around the City, ending at Mansion House, where they went Underground to Victoria, arriving just in time for Albert and Willi to catch the 18.30 coach back to Birmingham.

In the accompanying photograph are (left to right) Bill's sister, Albert, Mrs. Boyce, D. Knights, Mona, Henry, Stan, Miss Ives (Stan's niece), and Bill.



# NIGHTMARE!

AS I stood there, the Ogre of the Seven Colours spoke with all his many voices and accused me, saying, "Thou art a rebel. We are displeased with thee. We command that thou appear before us that we may sit in judgment upon thee. Go, prepare thyself, for it is only by the sweat of thy brow that thou canst hope to please us; and the sands of time run fast. If thou shouldst fail to please us, then shalt thou suffer the just punishment of the Ogre of the Seven Colours."

So it was that my nightmare began.

I turned to my labours and often, as I toiled, the oil of my lamp was burnt at the proverbial hour. Many images passed before my eyes as I worked. Such splendid visions they were! Yet though I extended my hand to some of them, as if to delay them, they were all but fleeting mirages. Slowly, the hours lengthened into days, the days lengthened into weeks and the weeks lengthened into months.

And as the months passed, still was I beset by the apparitions. But some began to tarry awhile at my gesture; some began to return at my beckoning and some, at my dismissal, departed unto the limbo of the forgotten. Gradually, the fleeting images came to tarry longer before me and they began to take a more definite form. And as they began to take form so did they seem the more horrifying to me.

Like the creeping plant which, as it flourishes, spreads towards its neighbours and merges with them so that together, they cover the soil beneath and smother the underlying growth, so it was with those visions of mine. They gathered together and mingled, each with another, and slowly formed a covering, smothering, blanket over and about me.

## THE LAST GRAINS

And so it came to pass that, as the last grains of sand fell within the glass and my hour was come, my dreams suddenly crystallised into a single, all-embracing cavalcade of imagery.

With my frightened spirit cowering within me, I turned my weary steps towards the palace of my lord, the Ogre of the Seven Colours. Once there, I was led into the great audience chamber and once more I heard my accusation, "My lord, this man rebelleth oft against thy will. He knoweth well those dreams and images which delight thee. But he chooseth to conjure up visions which are rejected here in this audience chamber and these visions he taketh away and, with them, he causeth others to be delighted instead. And these other, more lowly persons are persuaded to honour him who produceth such images as they find acceptable unto them. My Lord Ogre, thou has commanded that this man present himself here today that he may submit himself to thy judgment."

And the Ogre of the Seven Colours spoke, now with just one of his many voices, saying, "Let the rebel speak unto us and produce his visions for us."

Now was I forced to speak before the Ogre and to conjure up before him the many visions, the imagery which had passed before my eyes as I laboured hard and long. As I spoke, the Ogre sat still, unmoving and apparently unmoved by my words and visions. And as the last of my words faded into silence he remained still, quietly brooding, considering his judgment . . .

Then the Ogre gave his judgment and now he spoke with all his many voices and the noise was as a clap of thunder in the heavens. The sound of his many voices rose, swelled and echoed around me; it hammered at my senses and dazed me. I thought the Ogre of the Seven Colours was angry with me. It seemed that he was about to devour me and I sought frantically to escape from the audience chamber but I could find no way . . .

Suddenly, the air about me was still once more and I was yet alive. The dreaded death of guilt had not come upon me. I raised my eyes unto my lord and he smiled upon me and spoke again, this time with but one of his many voices. "As President of 'Spectrum' it gives me great pleasure to propose a hearty vote of thanks to one of our club members for the entertainment he has provided for us this evening with his colour slides."

My show was over.

N.C.B.



## A "Business" miscellany

**C**IRCLE 35 has lost five of its members in the past year. Dave Horrill, Eddie Lillie and Syd Darlington have said farewell. Colin Hesketh and Norman Harper-Scott, too, have left but, luckily, they have not taken their namesakes with them. On the brighter side, members were joined (towards the end of 1965) by Ricki Raistrick. It is hoped that the current vacancies in the Circle's ranks will have been filled by the time these notes appear in print.

### BOX ASTRAY

The Circle was also unfortunate enough to suffer another loss: one of its Folios went astray on a postal journey from the West County to the Home Counties. The G.P.O. finally agreed to pay compensation for the loss, members decided to vote their shares of this money into a fund for the purchase of a Thermoslide which has recently made its round of the Circle.

Notebook discussions continue to be a delightful mixture of lightheartedness and seriousness, with subjects ranging from the technical to the topical. The Comment Sheets continue to bear criticisms which are thoughtful and helpful, if sometimes forthright!

### EVER HIGHER

Standards within the Circle seem to be ever higher as time goes by. This apparent improvement seems to be confirmed by the greater success which members of the Circle have been enjoying in exhibitions and competitions. Competition within the Circle has been tough and this is reflected in the lists of Gold Label slides, where the lowest qualifying percentage this year was higher than the percentages gained by five of the label-winning slides last year. And this is with high marks ever more difficult to come by!

Jean Proctor has fulfilled the promise she showed last year when she narrowly missed capturing a GL. This year she has won no fewer than four! Colin Finch, a founder-member, has moved into the awards list for the first time by gaining two. Cliff Richardson adds two more to his collec-

tion. Ken Wroe also features in the list for the first time with one but with the added distinction of having gained the top mark of the year. As one round was missed when the Folio went astray and a replacement box was not obtained in time to make the next round due, only eleven GLs could be awarded in Circle 35 this year. Nine of these are referred to. The remaining two were won by the Secretary and his Deputy.

### HELPING HAND

By unfortunate coincidence the Deputy Secretary and the Secretary decided to take their annual holidays at the same time but the situation was saved by Mr. R. W. Lainé of Guernsey who, though not a member of UPP, very kindly agreed to help sort out any problems which might arise during the Secretary's absence. As it happened, his services were not required but the Secretary would like to take this opportunity to thank him for his readiness to help out. Mr. Lainé was later invited to join the Circle for a round as guest critic and he made some useful contributions to the Comment Sheets.

### A ONE-WOMAN SHOW

Circle 27 has had a smooth running year, says J. R. Stanforth. G.L.s have been pretty well shared out, which, he adds, is more than can be said of the trophies. Cleaning of these for the next year is a one-man, or rather one-woman show. Mona Chedzoy won the McTurk Trophy for the highest average marks for the second year in succession, and also the new Bill Boyce Trophy, which this year was awarded for the best set subject slide.

This latter trophy was instituted in memory of Bill Boyce, whose death was such a shocking blow. We all subscribed for it, and Mrs. Boyce made a donation. She very graciously presented the trophies at our annual "do", held this year in London, when thirteen of us, including three members of C24, sat down to lunch.

"Our Far Eastern correspondent, Tom Pearse, manages to win the odd G.L., and make an occasional notebook entry. This extract may be of interest. Subject: Processing services available in Bangkok . . . a 24 hour service for both colour and black and white. The high standard can be



PORTRAITURE — STILL-LIFE — GLAMOUR  
 INSTRUCTION — PRACTICAL HELP — DEMONSTRATIONS  
 WORKROOMS — STUDIOS — DARKROOMS  
 DRYLOADING ROOM — CHEMICAL ROOM  
 MOUNTING-PRESSES — TALKS — SOCIAL EVENINGS  
 EXHIBITIONS — LICENSED BAR — T.V.  
 RESTAURANT — DANCES — MONTHLY DINNERS  
 OPEN DAILY 11 AM TO 11 PM, SUNDAYS 3 PM TO 10 P.M.  
 BEGINNERS WELCOME. WHY NOT CALL OR WRITE TO  
 THE HON SEC AT

## THE CAMERA CLUB

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judged from my experience when I called a little early for  
 a set of Enprints. A pretty little Thai girl was still spotting  
 them! Shades of English D & P!

"Incidentally, at the time of writing, we hope to see  
 Tom at the AGM, as he is at home for a few days.

"Congratulatory Department. Derek Evans has shed  
 his ARPS for higher things. No doubt his Fellowship is  
 largely due to his not taking any notice of the rest of us!"

### ANGLO-U.S. CIRCLE

The last edition of 'The Little Man' says J. R. Stanforth,  
 made it quite evident that the Circle has arrived, even  
 though we took a long time to do it. It is well worth it.  
 The eight slides on display at the A.G.M. mean that the  
 planned quarterly circulation has been achieved, and things  
 are going well. All we lack now is a couple or so more  
 "Anglos" to bring us up to parity with the other side.

"The U.S. slides present, en masse, a beautiful example  
 of what can be done both before and after exposure to  
 make a picture. They have also a strong natural history  
 element, which makes it seem rather strange that in our open  
 exhibitions, while there is a fairly large American entry  
 in the pictorial class, the natural history section is practically  
 all British or European.

"A propos of nothing at all, how many British en-  
 thusiasts would travel 50 miles to attend meetings of the  
 'local' camera club?"

### CIRCLE 24

Janet Davey, Secretary of Circle 24, says 1966 seems  
 to have been a mixed year. A number of resignations have  
 cut membership to twelve. The Circle has welcomed new  
 members in John Godby and Don Evans and has bade  
 farewell to Sidney Eccleston, Cyril Lanxon, John Notley,  
 Geoff Roberts and Tom Wetherall. The notebook continues  
 to be extremely interesting and the magazine is flourishing  
 under Peter Owen's capable hands. The Circle Cup has  
 been won by David Marsh and the runner-up is Arthur  
 Bulley, a previous winner.

### NEW SECRETARY

Muriel Rosamond (Anglo/Australian Circle) tells me  
 not so many folios as usual have been exchanged this year,  
 with a consequent drop in the A.G.M. Panel. Membership  
 stands at ten each side.

U.P.P. members will be interested to hear that Norman  
 James-Martin of Kingston-on-Murray, whose Circle Certifi-  
 cate winning print (gained during his first year with the  
 Circle) was reproduced in our last issue, has taken over  
 as Secretary at that end.

"Our photographic life may be uneventful but it is, on  
 the whole, satisfying", says Vic Davies, of Circle 30. He  
 refers to a successful rally in April — including a slide show  
 "of some of our best ones throughout the year" and a day  
 at St. Albans (where some members even managed a few  
 pictures in the cathedral — "no mean feat considering the  
 crowds milling around").

"Our entry percentage remains high — over 83%



without any incentive of Gold Label awards. Membership turnover is still low and we are slightly under full strength, having a couple of vacancies at the moment".

#### OUTSTANDING

J. R. Broadhurst, Circle 8, says this has been an outstanding year in many ways. First, as already mentioned in our columns, Dr. McMasters gained the A.R.P.S. and this has been followed by the acceptance by The Royal of two prints by J. Boston. In addition, the York Visual Society held an exhibition in Derwent College in May and ten members of Circle 8 had prints accepted.

#### "FULL HOUSE" AGAIN

Since the last report, Circle 36 has been an influx of new members and the loss of four founder-members earlier in the year has been counterbalanced to the extent that the Circle again has a 'full house'.

Secretary Ian W. Platt says, "Our first guest critic turned out to be such a success that we invited Tony McDade — one of the most prolific exhibitors in contemporary photographic circles and a member of fellow Circle 34 — to act for us. Once again, the benefit of expert outside advice proved most helpful and popular and we are indebted to him for sparing his time".

Gold Label selection has again been based on the highest scoring slides of the year and this permitted three excellent folio runners-up to gain selection at the expense of other less successful winners. Seven members shared the Labels and special praise goes to one of the Circle's newer members, Graham Eellamy, who has the distinction of being the author of the highest and third highest scoring slides of the year. Several new names appeared in the honours list and it was most encouraging to note that all members figured within the top three places at one time or another. Statistically, fewer slides scored seventy per cent or more this year but this is genuinely felt to be the result of a slight tendency towards stiffer marking standards than to a falling off in quality. On the contrary, there seems to have been an increase in the number of slides showing originality in approach. The most consistent member was Bob Skinner, who in addition to delighting colleagues with his splendid landscapes, topped the averages by a convincing margin.

The notebook continued to be lively and informative and a suggested Set Subject round fell on sympathetic ears but in the end had to be shelved due to the sudden change in numbers midway through the year. This, says Ian Platt, will no doubt be revived in the near future.

#### FIFTIETH!

Circle NHC 2 has recently completed its fiftieth folio and a feature which has caused general pleasure is that apart from the two newest members, every member has won at least one of the first fifty "Golds" (and, says Liz Glenn, it's quite obvious that the other two won't be long in winning their share). Perhaps as a result of this, she says, much more emphasis is laid on entering 'interesting' rather than 'winning' slides so that each member learns from the other a vast amount of natural history and photographic technique — as well as getting a great amount of fun out of it.

#### A WINNER

The 35mm specialists, Circle 21, have provided the Small Print Plaque winner this time round and warmest congratulations go to John Wardale, A.R.P.S., in his achievement with his delightful shot, "1, 2, 3, 4, 5, 6, 7, 8".

Now over twenty years old, the Circle has never lacked full membership (and frequently has a waiting list). One of the "time markers", Maurice Whiteside, has just been enrolled. The standard of work in the Circle is always fairly evenly distributed and the twelve "Golds" allocated each year get well spread around. This is all to the good and a surefire creator of enthusiasm and interest. Members have recently welcomed back Brian Hirschfield, who was posted to Rhodesia for about five years and who during his absence had written to Circle Secretary G. A. Tootell many interesting letters which has been included in the Circle notebook. "Toot" celebrates his 20th year as Secretary this year (and has never, in all that time, failed to enter a monthly print: he feels a Secretary must show a good example! He can never be in any doubt about the affection in which he is held. He is one of the "secrets" of the success and friendly atmosphere which have been a feature



of Circle 21 throughout the years — a Circle which still has five of its founder members).

#### A "MINIRALLY"

Reviving "Minirallying", members of Circle 10 met at Skipton on May 8th. Five turned up on a dull grey day, with occasional showers and precious few bright periods. They visited Bolton Abbey, used a minute portion of film, and briefly toured the nearby countryside. Says Secretary J. B. Broomhead, "All this may not sound particularly thrilling to read but to us, despite the weather, it was certainly something. And it is definitely well worth the effort to meet the members of your Circle, even if you can meet them only in penny numbers. Once you have seen the face belonging to those remarks in the notebook you will be able to read the notes in the right tone of voice. And you'll know that those crits are sincere and that he's not just picking.

"Have YOU tried minirallying yet? These days, with so many cars available, it is not very difficult to arrange something simple. Don't attempt to gather the whole circle together. Just choose a spot reasonably central for several members, preferably a spot with photographic possibilities. Fix the date, the time and the exact meeting place, and that's it. Take sandwiches and a flask of tea. Have a democratic meal in the open air. There should not be much difficulty in finding somewhere for toasting 'Absent friends'."

#### CIRCLE SEVEN

Circle 7 Secretary G. Bingham reports that the Circle has been maintaining a full membership of 18 and a very high standard of photography. He says, "We are, of course, fortunate in having Dick Farrand, one of UPPs stalwarts, as a member and guiding light. We recently lost the support through ill-health of Harry Orr of London, who has been a member for 20 years, I'm sure all who know Harry will wish him well. One of the prominent features of our last 12 months has been the outstanding work of Mrs. Marcia Fairbairn of Reading — our only lady member. Marcia has really kept the boys on their toes and succeeded in getting five prints in our top 12 for the A.G.M. exhibition. She has had 11 silver stars in her first 21 folios — a great performance!

"Seven of us met at the home of Geoff Sutton, who lives at Foulridge, near Colne, in Lancs., and had a grand evening as guests of Geoff and his wife, who made us feel very welcome indeed.

The only cloud on the horizon of Circle 7 seems to be that some of our members are getting too old to carry 2 cameras(!) and so if it comes to a choice, then the colour slide 'machine' is selected. This is not a good sign for a Small Print B. & W. Circle. I wonder what the remedy is? If I don't find one quickly I shall be having to change Circle 7 to another Slide Circle. Any solutions — ? ? ?"

#### SETTLED IN

Circle 37 Secretary A. Nuttall reports that the Circle has settled down very well after the re-organisation involved in joining U.P.P. and the transfer from what were the "Good Photography" postal portfolios when G.P.P.P. ceased to exist. "Under G.P.P.P. we were in Circle 21, which was launched in 1956, and most of the members have been in the Circle for some considerable time. We like to feel that we are not subject to being classified as 'specialists'. Some of us are photographic magpies and this, in itself, makes for interesting boxes and greater interest in the notebook. We accept any size of print in black and white which will fit a half plate mount. Following the success of a 'mystery round' we have decided to make this an annual event. The running of the Circle is smooth and there has been only one instance of postal delay in the past two years. Members are extremely efficient in despatching boxes, the July box visiting 14 members in just eight weeks.

#### CIRCLE 14

The ranks of circle 14 have been increased by the inclusion on the rota of John Miles and Ricki Raistrick, but to bring membership up to full strength there are still a few vacancies the Circle would like to see filled. The notebook has contained lively discussions on various subjects from titling to pictorialism. Unfortunately, the "set the ball rolling" remarks of Harry Spencer have been missing as he has had a serious illness and is at the moment a non-active member. The circle wishes him a full recovery and a speedy return to active membership. Congratulations go to



Frank Pyle of Hove who won the certificate this year with his first Gold Label picture.

#### ROOM AT THE TOP

J. Williamson, Secretary of Circle 33, says the most significant feature about the year's activities has been the arrival at the top of fresh faces, notably Peter Jones (3 Gold Labels) and Mollie Miers (2 Gold Labels and the Circle Certificate). Other Gold Label winners were Mike Jemmett (2 and a Commended at the Annual Exhibition), Andy Spier (2) and Olive Mather, John Brady and Len Badis (1 each). It is interesting to note that nine of the top 12 slides were taken in the U.K.; and that four of these were taken either at the member's home or whilst visiting relatives, although over half the Circle (according to the Secretary's calculations) have had holidays abroad in the previous year or so.

The boxes have been circulating well — sufficiently well in fact, for the circle strength to be increased (there have been no resignations during the year). The new member is Hetty Nickson of Worcester and the Circle now has four lady members.

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*Affiliated to the Photographic Alliance of Great Britain through the Central Association, U.P.P. exists for the postal circulation of photographic prints and transparencies and for the mutual advancement of its members in photography. Each member is obliged to enter one print or transparency in each postfolio in accordance with the method customary in his Circle, to endeavour to criticise constructively other prints and transparencies submitted and to vote in accordance with the system or code of his Circle. The Leighton Herdson Trophy is awarded annually to the print or transparency which, in the opinion of the Judges, is the best of those which have been awarded Gold Labels as the best within their Circles in each postfolio in the year. The Gold Label Prints and transparencies are displayed each year at the Annual General Meeting.*

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**R. Osborn Jenkins**

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Dawlish 2087



*The Magazine Editor:*

R. D. RIDYARD, F.R.S.A., "Fieldside", 4 Festival Road, Wath-on-Dearne, Rotherham.

*Exhibition Secretary:*

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

**CIRCLE**  
No.

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- 26 C. E. JONES, 6 Penmaenisa, Penmaenmawr, North Wales.
- 27 J. R. STANFORTH, 71 Newfield Road, Sherwood, Nottingham.

(continued overleaf)



- 28 E. HAYCOCK, "Two Four," The Comyns, Bushey Heath, Herts.
- 29 MISS P. WHITE, A.R.P.S., "Glynhyfryd," St. Anne's Gardens, Llanrhos, Llandudno, North Wales.
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All matters relating to publicity should be addressed to Miss Muriel Rosamond, 2 Grenfell Avenue, Mexborough, Yorks.

NOTE: *Small prints*: Odd numbered Circles 1-17 (except 11), 21 (35 mm. only), 29, 30 (non-voting). *Large prints*: Even numbered Circles 2-22, 19, 26, A.P.C. *Transparencies*: Monochrome 3¼in. square, Circle 25; Colour all sizes, Circles 27; NHCC 1; Colour 2in. square only, Circles 23, 24, 28, 31, 32, 33, 34, 35, 36, NHCC 2, Anglo/US. Circle 11 is for whole-plate prints.

## London exhibition in November - December

AN exhibition of photographs of wildlife taken by H.R.H. The Duke of Edinburgh will be held at the Tryon Gallery Limited, 41 Dover Street, London W.1, from November 22nd to December 14th.

This exhibition is being held in aid of the World Wildlife Fund and the photographs will be sold for this purpose.

The exhibition catalogue will also be sold for the Fund. The photographs were taken by His Royal Highness on tours in different parts of the world including the Galapagos Islands, Australia, Antarctica, the Pacific Islands and

Lake Rudolph in Kenya. They represent an interesting and varied selection of studies. All the photographs to be included in the exhibition have been processed by His Royal Highness.

The Duke of Edinburgh is an International Trustee of the World Wildlife Fund and is President of its British National Appeal.



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