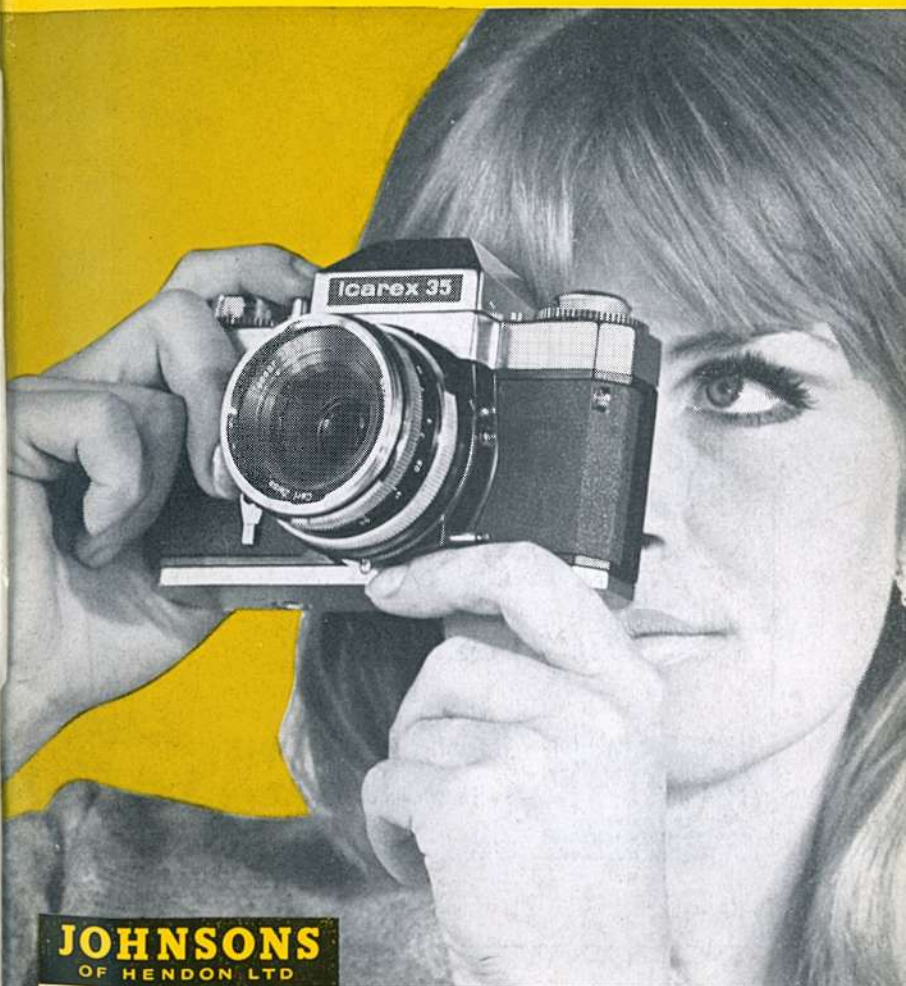


SPRING, 1968

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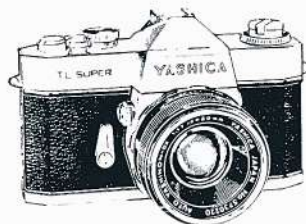


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# THE LITTLE MAN

Number 56

SPRING  
1968

The official  
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Postfolios  
of Great  
Britain

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### To all members

**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 THE 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 Recruiting Secretary, Miss M. Rosamond.

All correspondence regarding THE LITTLE MAN should be addressed to the Editor.

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

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



### THE LITTLE MAN SPEAKS

It is just thirty years since the first time I spoke to members through the pages of our magazine; thirty years of war and peace, progress and problems. Yet whatever the state of the world may have been U.P.P. has continued steadfastly in its tradition of service to amateur photographers, to all who value the help and advice, friendship and instruction which is the keynote of our circles.

The response to my appeal for an Editor was hardly overwhelming and may be counted on the thumbs of one hand. However, even one offer of help—from a member who professes to know nothing of printing, publishing or editing—is greatly appreciated and will be followed up: the job is not fraught with technical mysteries or the present (acting) Editor would not have taken it on a second time.

In the meantime we have been fortunate in finding a Technical Editor who makes his first contribution to this number and will follow this up with further articles in subsequent issues. He is well qualified for this task and members will be glad to be kept up to date with what is new in photographic apparatus. Thank you, Mr. Sutton.

The last issue had to be produced in a hurry and there was little time to collect suitable articles. However, the short history of U.P.P. interested several members sufficiently for them to write and say so. This is encouraging, and if more would write and say what subjects they would like to see covered it would help the Editor to provide what you want. This time there are articles on a diverse range of subjects, some of them out of the ordinary. All contributors are warmly thanked for their response to editorial appeals.

Your servant,

THE LITTLE MAN.

## A LOOK AT MULTIPLE PRINTING

by John Nicholson, F.R.P.S. (Circle 6)

THE very phrase "Pictorial Photography" implies an artistic end-product. This, of course, begs the question, "Is photography an art?" To my mind there is no doubt at all that it **can** be an art form, if used with feeling and imagination. We are told that a work of art should evoke an emotional and/or intellectual response in the mind of the viewer. This response need not be a calm acceptance of a "pretty picture". Art must not be discounted even if the reaction is one of horror or revulsion. It is my belief that photography can compete with painting in the artistic field, and this is what the photographer should aim for.

To some extent the artistic end-product can be attained by the arrangement of the subject matter before the exposure is made. The landscape worker can do this by careful selection of viewpoint, or by waiting for the right lighting conditions, even if it may mean returning to the same spot at a different season of the year. The portrait photographer, however, has things more under his own control. He can vary the lighting at will to suit the character and mood of his sitter. He directs the pose and gets the right expression for his purpose.

Seldom or never is a satisfactory print achieved by straight printing. A right choice of the portion of the negative to be enlarged is essential in order to obtain good composition. Edges can be burned in or darkened to concentrate attention on the main subject matter; areas can be held back; and in the case of landscapes, clouds can be accentuated by giving extra exposure to the sky portion. It is hardly necessary to add that unwanted detail can often be left out by cropping if it appears on the edge of the negative.

However, there is another means by which we can approach the artistic angle. This is by double or multiple exposure, either at the negative stage, or in the enlarger. This is a means which is seldom used, probably because of the time and



*Left: SOFT AWAKENING*

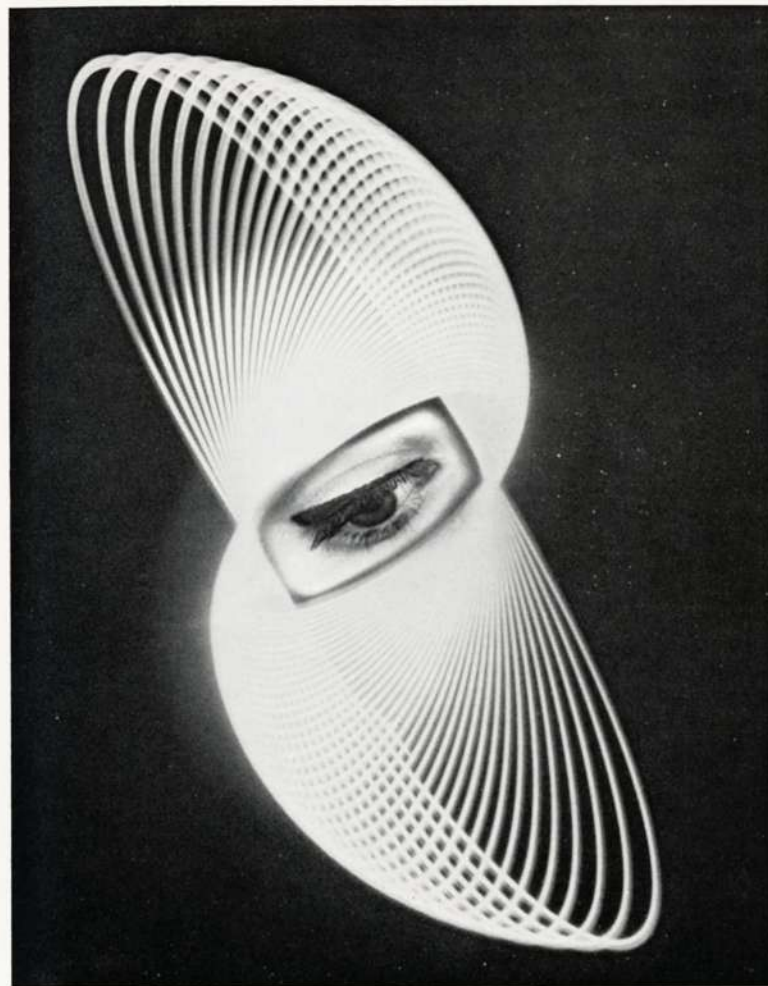
*Opposite: EYE IN ORBIT*

trouble involved. We **take** shots at 1/100th or even 1/1000th of a second, so surely this should allow us a little more time for experiment in the darkroom.

Double or multiple exposure of film in the camera is probably the easiest, and certainly the quickest method of using this technique. All that is required is to position the subject matter against a black background, making sure that no light spills on to it. The two exposures are then made on one negative, taking care not to wind on after taking the first shot of course. If a sketch is made first this will prove very helpful in arranging the composition, and in deciding if, and where, the two images are to overlap.

This was done in the example "Soft Awakening" (No. 1), as I wished to form a link between the two images by having the figures merging together. The points where the two overlap must not spoil or subdue important detail. To further the idea of softness, a diffusion disc was used on the camera lens; and during the printing stage a piece of silk was held under the enlarger lens for part of the exposure time.

Two negatives can also be used to advantage to build up an abstract pattern. The mixing of images gets the imagination working, and tends to lead us towards abstract patterns or

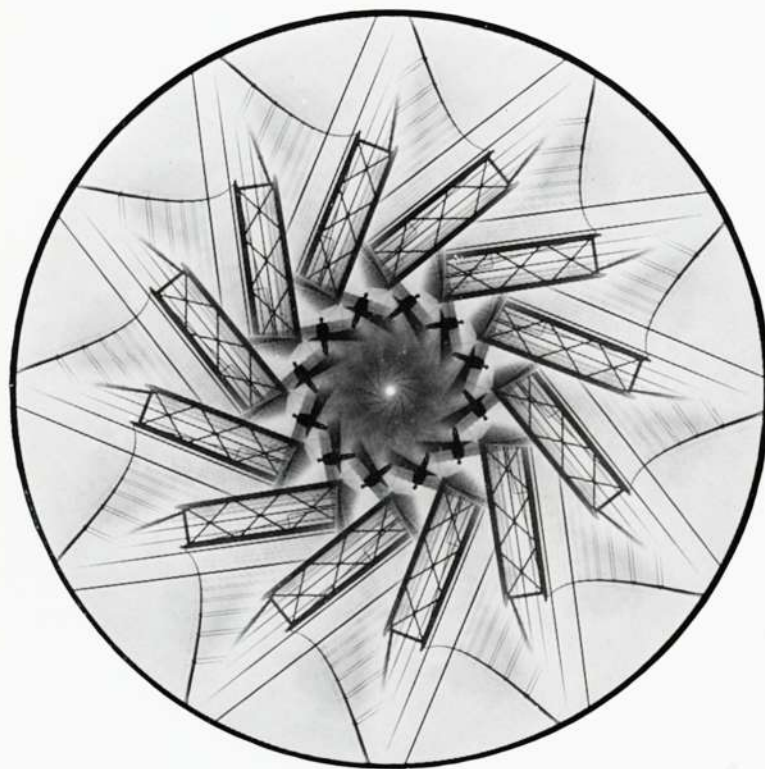


compositions. The images used, however, should always bear some relation to each other, having in mind the eventual design, effect or idea to be put over.

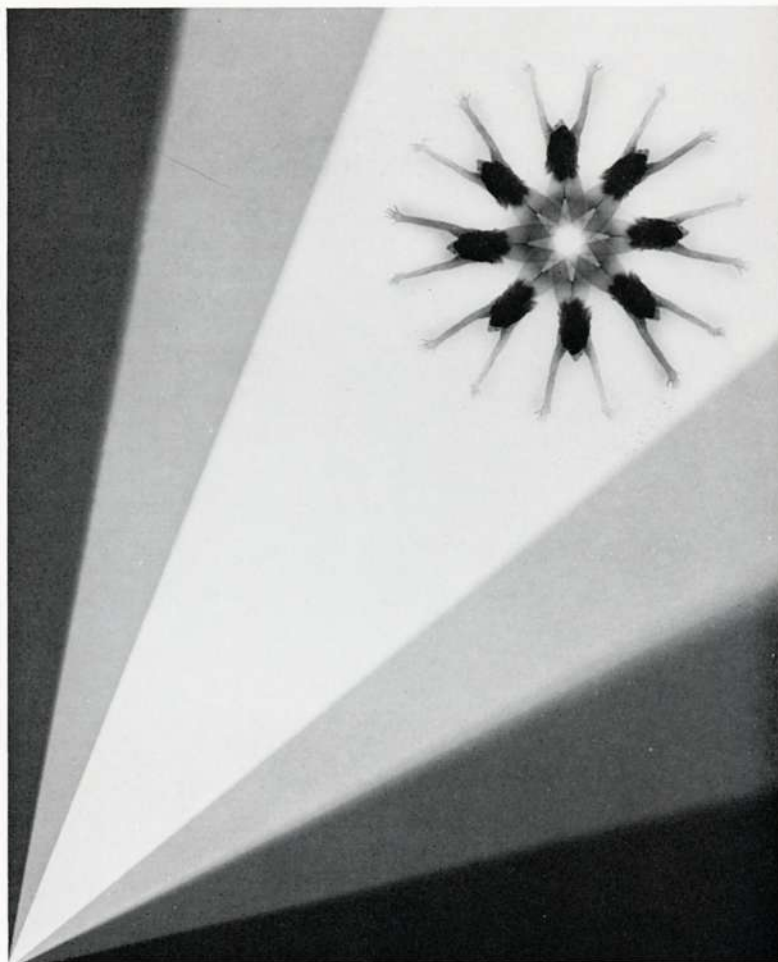
"Eye in Orbit" (No. 2) is a combination of two negatives; one a physiogram, and the other the eye from a portrait. These were printed separately, first the physiogram, with the centre portion held back by a mask; then the eye exposed into the space which had been held back, and which had not had any exposure. The resulting picture is a light-hearted excursion into surrealism. The space in the centre of the physiogram just seemed to ask for an eye to look through it, and the conjunction of the two negatives seemed to me to form a compelling composition.

If an image is to be repeated at the printing stage, then a white background should be used when the photograph is taken in the first place. Straight line multiple images can be used to good effect by simply deciding on the number of images required, then shifting the printing paper along in measured distances after each exposure. It was while I was working on such designs as these that I devised the method of making circular patterns. The one illustrated (No. 3) is made from a simple record shot of a man (my nephew) walking across the Forth Road Bridge. Fortunately the sky was white and overcast, and so lent itself well to this treatment. I need hardly say that in designs such as this a sharp image is essential. An old mount cut into a circle and marked off into segments was used as a turntable, first being positioned to accept the required portion of the negative image in one segment. The rest of the image was then masked off, and the turntable pinned down through the centre. Next the printing paper was cut into a circle slightly smaller than the turntable, and held in position by pins at the edge so that the segment marks were visible on the edge of the turntable. A mark was then made on the enlarger baseboard in register with one segment mark. After test strips were made, and mask adjustments attended to, the 12 (or 8 or 16) exposures were made. I might add that slight variations in the masking, especially at the centre, can make quite a difference to the design.

The design, of course, is all important, and no matter how well the masking technique is carried out, or how carefully the exposures are balanced, the result must stand on its merits



*FORTH BRIDGE DESIGN*



*JOURNEY TO A STAR*

as an artistic presentation. I see in this picture the man dwarfed by the mighty structure of the bridge; but a combination of these little men working together can produce this great achievement. I like to think that my picture conveys this feeling, as well as forming a satisfying pattern.

The picture "Journey to a Star" (No. 4) is meant to symbolise the new exploration of space. The streaks are the path of the projectile. The girl is reaching out into the future and seeking something new. It often happens in life that what we seek can really only be found within ourselves; and here the girl herself forms the star which she has set out to find.

The idea for this picture evolved through an experiment which was unsuccessful. Even though things do not always turn out as planned, they can often lead to other ideas for designs. In this case, the circle part of the design has to be made on a rectangular sheet of paper, which proved to be rather difficult, because the enlarger column got in the way, and the paper had to be lifted as it was passing the obstruction. The rays of light were made by varying degrees of shading, which also proved to be a problem. It was most important to make them converge into a sharp focal point in the corner, and great precision was required.

Experimental work seems to be more in favour nowadays in open exhibitions; in fact, some exhibitions are running Avant Garde sections, to encourage a more adventurous approach. Many examples of tone-separation and solarization are to be seen, but perhaps these techniques have been taken as far as they can go. There is endless scope in the abstract field however, especially in multiple exposure or combination printing. First, they are unconventional and therefore make impact. Then, it is up to the worker (or the artist) to see that his efforts continue to hold the attention and stimulate the imagination of the viewer. If he has produced a true work of art he will have the satisfaction of communicating a new experience to others.

# ANIMAL AND BIRD PHOTOGRAPHY

by Cdr. J. A. Storer Carson, A.R.P.S. (Anglo/Australian Circle)

WHEN the Editor of "Little Man" wrote to me and asked whether I would write an article for the Magazine on animal and bird photography, I was tempted to decline because it is seldom that I break into print. However, after thinking the matter over, I felt that it would be somewhat churlish of me not to accept—not because I hold any distinction as an animal and bird photographer, I don't, he should have asked Eric Hosking or Carl Stockton if he wanted outstanding stuff—but because I owe photography a lot. This hobby of mine, not the only one I may add, has given me a great deal of pleasure, particularly that facet of it which includes the photographing of animals and birds and so, if I can be of the slightest help to anyone else who contemplates this field, I reckon it is only right that I should repay in part the debt I owe. Having got rid of that lot, *a nos moutons*.

In animal and bird photography you have to make up your mind whether to concentrate on really wild life, that is to say wild life in freedom or life that is either confined to zoos or domesticated. Circumstances will play a great part in the decision; age, physique and most of all time, have to be considered. In my own case, although I think my physique would bear the strain of safari, hide building and general roughing it, time simply would not, and therefore I had to opt for the zoos and domestic animals, so it is on this basis this article is written.

If any of you think that producing first-class animal and bird pictures of dogs, cats, budgies and zoo animals is going to win photographic honours for you, I must warn you here and now that they won't. Not in my experience anyhow. I once fondly imagined that pictures of this sort would command the attention of selection panels, judges, editors and such-like, but I have been firmly and sometimes not so gently told that in order to ascribe to the dizzy heights, one must "have something very special". Anyone with suitable equipment—or

almost anyone—can produce good zoo pictures these days. There is the odd lucky one of course, but in my experience they are few and far between. So, if you want to do this type of work you do it for your own amusement and pleasure and little else.

All right. How does one attack the objective? The old saying "which came first, the chicken or the egg?" could have been written specially for animal and bird photographers in this sphere, for you have to decide whether to think up titles and wait for the opportunity to shoot what you had in mind, or take your equipment along, shoot at what seems to have possibilities and then think up suitable titles. I don't possess the kind of imagination which can pull titles out of a hat ad lib—occasionally the odd flash of brilliance does arrive, but its arrival is so unexpected that I am exhausted for days afterwards! So I go out with my camera as often as time and weather permit and take the second course. At times a title suggests itself whilst the subject is framed in the viewfinder, but these are rare; not so rare as the prethinking ones, but rare enough.

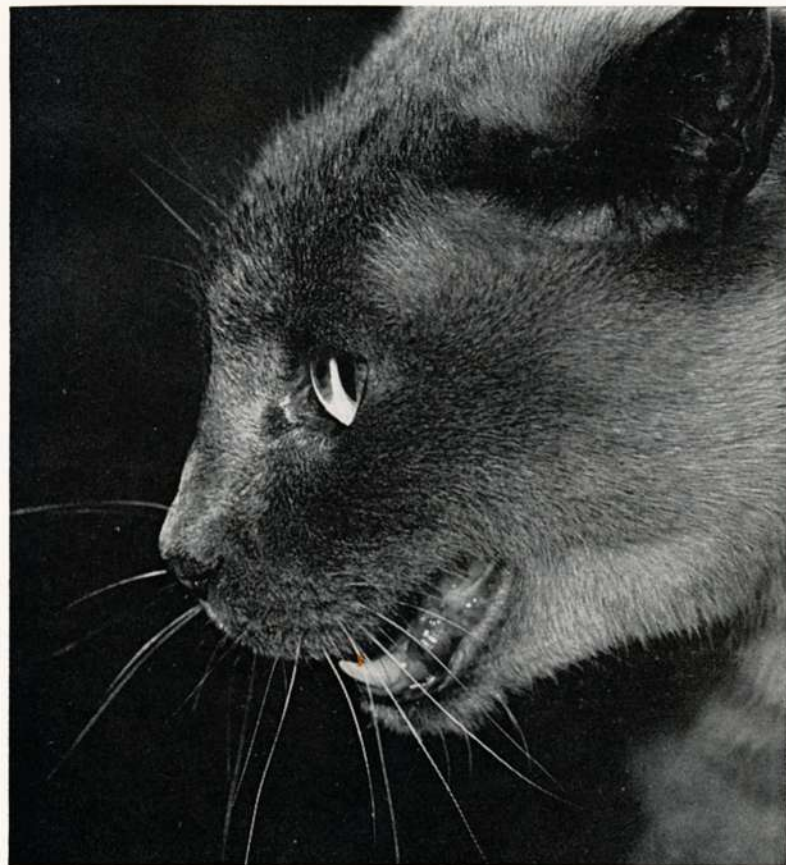


SCRAM

*A real snapshot taken while waiting for feeding time. 90mm. lens.*

How about equipment? One can have a lot of fun with a simple, inexpensive camera, especially in the production of colour slides where critical focussing is not of paramount importance. Moreover, pleasure is frequently gained by recording a visit to the zoo, be it by the family, school class or what have you! Many happy hours are spent (or are they?) in the winter evenings screening sets of these slides. Do you remember how little Johnny nearly overbalanced into the bear pit?—I just managed to get the shot as mother pulled him back; do you remember when Mary dropped her ice cream on the front of the elephant's head and it ran down his trunk?—that's the one, lucky shot that; do you remember when the giraffe nearly snatched mother's hat off?—I just pressed the button and got it. Of yes, many happy hours can be spent on the "do you remembers?" I am the last to decry these happy button pressers for, after all, photography to the amateur should be a hobby not a chore, and if some people find happiness in taking such pictures, who are we to interfere? Let them enjoy themselves; we are not all built alike, and thank heaven for it. The world would be a very dull place if we were.

But we are not talking about this sort of photography, so we, as serious workers, must choose our equipment with more care. To my way of thinking, the ideal is the 35m.m. camera, made by a first-rate firm, with a selection of lenses preferably of longer focal lengths than standard. It isn't a bit of use trying to blow up a subject which occupies only a quarter of a 35m.m. frame to 20in. x 16in.—you can't produce a first-class print, the enlargement is too great even with the best equipment we have. The lenses must be capable of shortening the distance between you and your subject, for zoos have barriers for safety's sake. The ones I recommend are the 90m.m., the 135m.m. and the 200m.m. focal lengths, or their approximations. A single lens reflex camera or one which can be used as one is also a great asset. I know the rangefinder focussing is more accurate, but you try and fill the viewfinder frame of a 135m.m. quickly and see what happens; the larger image of the single lens reflex makes life so much more simple. Let us assume then that you have a top-class 35m.m. camera single lens reflex, or capable of being adapted into one, with



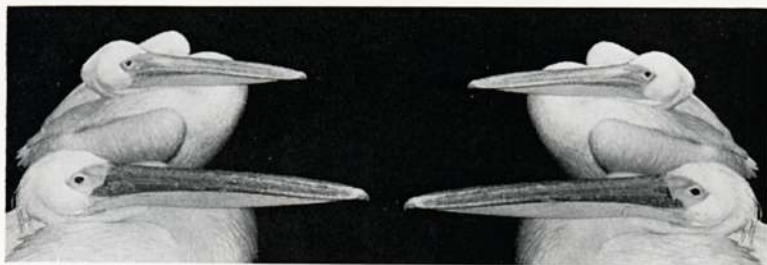
*HATE. One of several of a domestic Siamese cat. He is the mildest creature imaginable but miaows when lifted, giving himself an entirely false impression of fierceness. Taken with a 135mm. lens with an extension tube and electronic flash.*

the lenses just mentioned. The next thing to have is a means of holding the camera steady whilst the exposure is being made.

Oh yes, I know you have a steady hand and can obtain sharp negatives at 1/100th of a second without any outside assistance. This may, and I stress may, be all very well when you are using a standard 50m.m. lens; but when lenses of double, then treble, and eventually quadruple that focal length are used, the situation becomes very different. Just for fun, fix a small mirror to the end of a 135m.m. lens when it is mounted in your camera. Then, shine a light from, say, a projector on to the mirror at an angle of about 45 degrees and try and hold the reflection on a point twenty feet away whilst you press the shutter button. Just try and you will be humbled for evermore. The reflection waves about like a ship in a heavy seaway. The answer is, therefore, twofold. Use as fast a shutter speed as you can under the prevailing conditions and take a unipod with you on which to mount the camera.

I know a tripod is better, but to be of any use it must be of very rigid construction. Some tripods look very elegant but they sway like reeds in the slightest breeze. So if you opt for a tripod, you will be saddled with the extra weight on top of what you are already carrying. Camera (perhaps two if you want colour as well as monochrome), three lenses, spare film, lens hoods, electronic flash gun and exposure meter begin to weigh heavily after a few hours tramping around in a hot sun and a heavy tripod could be just about the last straw. A unipod is a good buy, it steadies you just that bit you need and can be used as a walking stick at a pinch. A word about the unipod you mayn't have heard. When the camera is mounted on it, and when it is fully extended and held at arm's length, you have a reach of about eight feet. Now, if your camera is fitted with a delayed action release, it's surprising the places you can poke your nose—or rather the camera's—into and take a picture.

Frequently, I use a table tripod when working with the long focal length lenses. With the legs of the tripod spread out over your manly chest one can produce a high degree of stability with a little practice.



#### POINT COUNTERPOINT

*Double printing. Title decided at first proof stage. 135mm. lens.*

I don't often use filters in zoos or at home as the modern panchromatic films are quite capable of coping, unless some special effect is sought.

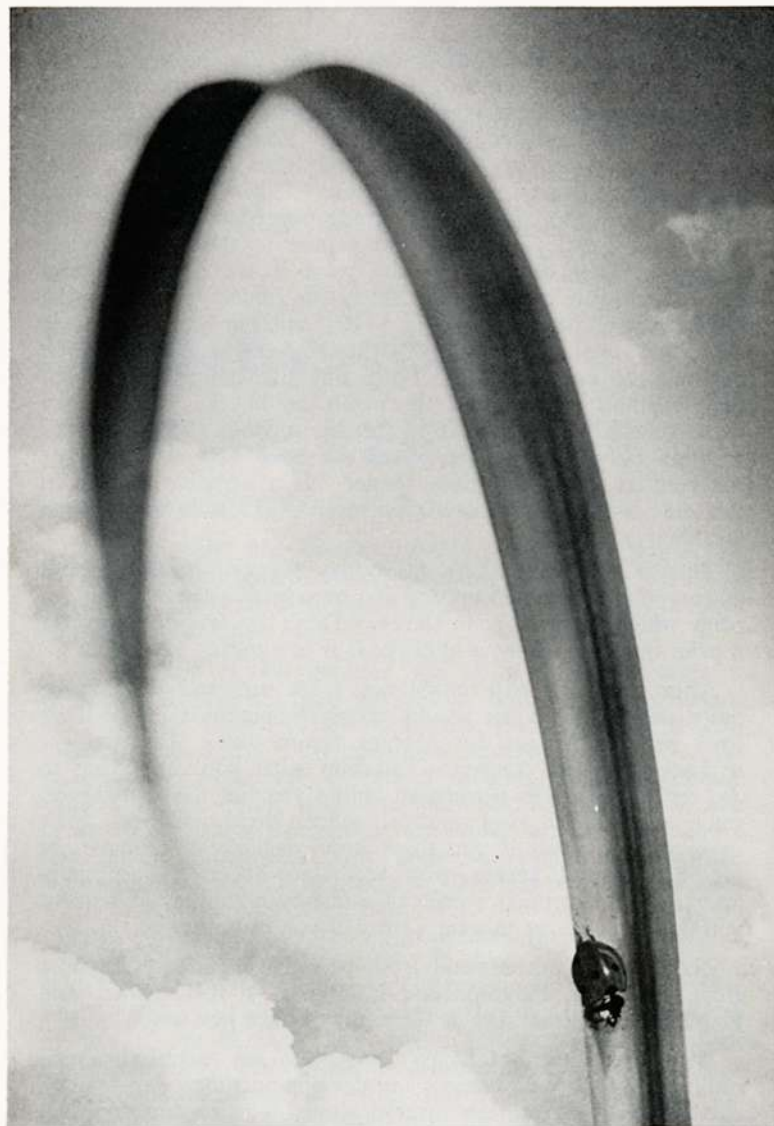
Talking of films brings me to that particular subject. First of all you need plenty, and this is another advantage a small camera has over a large one. Never be parsimonious on film consumption. Films are the cheapest part of the game and nothing can be more aggravating than to find the cupboard is bare of film just as something unexpected turns up. You can bet your bottom dollar it will if you haven't a film ready and waiting in the camera. I remember once I was in Chester waiting on the bank of the Dee for the swans to come flying downstream which they often do. They seem to take a delight there of swimming up the stream and then flying down again. I had waited all morning, shooting off the odd frame at one thing or another. I hadn't noticed how much film I had used and just then three squadrons of the perishers came down, planing the water with their feet—just what I wanted—and when I pressed the shutter nothing happened; the last frame had gone and I had missed the one chance I wanted.

Use the slowest film you can under the circumstances for fine grain. The film to use—the brand that is—is a matter of individual taste, for one man's meat is another man's poison in this respect. Don't be afraid to try several exposures on the one subject and, if you get a chance, bracket them, that is to say, take one frame at a stop larger than that shown on the exposure meter, one at the correct stop and one at a stop smaller.

What goes for films goes for developers too. Once you have found by experiment a film developer combination which suits you—never mind about what the next fellow says—stick to it; there is quite enough to worry about in getting the pictures without having a nagging doubt at the back of your mind as to whether you should give a little more or a little less exposure. After a time, these things become second nature to you. You wouldn't expect a professional golfer, for instance, to go out and put up a cracking performance with a set of clubs he hadn't handled before would you? The same thing applies in photography, and in animal and bird photography you seldom get a second chance.

Now that you are fully conversant with the movements of your lenses and camera, choose a good exposure meter; inferior ones only cause worry as to whether they are registering correctly. In fact in photography, especially 35m.m. photography, you should try for the best you can afford in everything, both optically and mechanically. If you pause to think for a moment, where is the sense in spending a lot of money on the camera and lenses and then having to skimp on the exposure meter or, worse still, the enlarger. Yet some people do. They have destroyed all that has been built up in the taking process. The whole object is to produce first-class prints, so please try and maintain the same standard throughout the whole range of equipment.

You are now fully equipped and ready to go; there shouldn't be any animal or bird picture which is beyond your capabilities, and I come to the most important asset of all—PATIENCE. Without it you may just as well abandon all thought of good animal pictures and devote your time to other spheres. Animals and birds are seldom still unless they are dozing or sleeping, and if they are you lose one of the most important parts—the eye. You must be prepared to spend literally hours outside the bear pit or lion's cage or what have you. You must study their movements to try and anticipate what they are going to do next and be ready for it. It is well worthwhile not to take a camera on your first visit or two, just study the subject you wish to photograph. Practice in rapid focussing, changing lenses quickly and smooth shutter operation always pays dividends. These you can do in the garden without a film in the camera.



INCREDIBLE JOURNEY

A double printing.

Well now, you have had a day at the zoo and come home with a few rolls of exposed film. Take infinite care with your processing, particularly in cleanliness, so as not to undo all the good you may have done in the taking. Your developing, fixing and washing over, dry the films, and when dry cut the rolls into strips of five or six frames each. Take the cut up strips and lay them on a sheet of soft grade paper, cover the lot with a piece of clean plate glass and expose to the light of your enlarger. Then develop, fix and wash in the usual way and dry. Now you can examine thirty-six contact prints on the same sheet of paper (I use 12 x 10) and can see if there are any good ones. If there are, mark them and enlarge the negatives to postcard size. I use this size because I can see the possibilities better and the prints needn't be wasted, they make good Christmas cards on suitable mounts. Here, another weeding out process takes place; the next step is to enlarge the best on to 10 x 8 glossy paper. If a negative will go to this size without loss of sharpness, it will go as far as you are likely to need it.

This is the stage where titles may suggest themselves and when you have decided on one you must play around to get the print which justifies your choice. Don't be afraid to reverse a print or double print a negative if it is a means to an end.

After your first trip to the zoo I am sure you will not be quite satisfied with the results you have obtained but will be fired with enthusiasm for a quick return visit. Try and get to know the head keeper. Tell him what you are trying to do, certainly ask his permission before you use flash anywhere, some animals are frightened of sudden light and you won't make many friends if you shoot it off regardless. I have yet to find a head keeper who was unco-operative, especially after I have sent them a print of a favourite animal. Whatever you do, don't forget to send a print if you promise one.

Zoos? I can recommend from personal experience London, Bristol, Chester, Paignton and Edinburgh in this country and Hamburg and Frankfurt in Germany, all are first class.

Well, there it is. I haven't gone into any technicalities on the brand of film, developers and developing times, papers, etc., etc., for all this has been covered scores of times and, after all the best teacher is your own experience. On reading this over,

I don't honestly see how I can have helped anyone a lot; if I have, then I'm glad. Off you go and enjoy yourself among your birds and animals—you'll grow to find them very relaxing and rewarding.

## TECHNICAL TOPICS

# THE LEICA M4

by the Technical Editor, G. R. Sutton

**I**N recent years the camera market has been flooded with Japanese single lens reflex cameras, the virtues of which have been subjected to so much publicity that there is no need to repeat them here.

As a result of this invasion the Leica System became so neglected by buyers that Leitz were forced into producing an SLR, the Leicaflex, which may be the subject of another article in this series. Perhaps more important, at least to the purist, Leitz were forced into developing their rangefinder camera to the point where it had most of the advantages of the SLR without the latter's vices, which are never publicised and seldom mentioned. For those starry-eyed SLR owners these disadvantages are principally: (a) The uncertain focusing when short focal length lenses are used and (b) The vibration caused by the mirror moving, resulting in some degree of camera shake. Canon overcame the shake problem with their Pellix on which the mirror is transparent and does not move, but the Pellix has two disadvantages of its own; (a) About half a stop is lost through light being reflected by the pellicle mirror and (b) The mirror is difficult to keep clean due to its extreme thinness. It is, of course, most important that the pellicle mirror is kept clean since all light reaching the film passes through it.

On the precision rangefinder camera, focusing is more precise and equally accurate whatever focal length of lens is being used. Also there is no mirror and so no vibration problem.

The Leica M3 introduced in 1954 partially overcame the principal disadvantages of the rangefinder camera, i.e., that a separate viewfinder had to be used for lenses of different focal lengths, by having a bright line frame reflected in the viewfinder indicating the field covered by the lens in use. These frames are automatically engaged by a face cam on the bayonet mount of the lens which operates a small lever which selects the appropriate frame. On the M3, automatically selected frames are built into the viewfinder system for 50mm., 90mm. and 135mm. On the simpler M2, which followed in 1958, frames for 35mm., 50mm. and 90mm. are automatically selected. Both M3 and M2 have, of course, automatic parallax compensation. For most purposes it is adequate if lenses of 35mm., 50mm., 90mm. and 135mm. are available. On the Leica M4 all four frames are automatically selected thus combining the versatility of the M3 with that of the M2. For specialist applications the Visoflex box provides all the advantages of the SLR.

Film loading on the Leica M4 could hardly be simpler and unloading is facilitated by the conveniently angled rewind knob with crank handle. The earlier Leicas are not so well endowed in these respects. A CDS exposure meter is available which couples directly to the shutter dial. This meter has two ranges and has the usefully small acceptance angle of  $27^\circ$ . The standard ever-ready case accepts the M4 with meter in situ and the standard lens hood, which is used for both 35mm. and 50mm. lenses, can be reversed on the lens for storage in the ERC when a plastic cap is used over it as a lens cover.

Happily, the same filters fit all the standard lenses though not the special purposes lenses.

The lenses reported on in these notes are the f2/35mm. Summicron, the f2/50mm. Summicron, the f2.8/90mm. Elmarit and the f4/135mm. Tele-Elmar. These being typical of what the average photographer would require. All of these lenses are capable of resolving 80 lines per mm. at the edges

at full aperture and better the 100 lines per mm. when closed by a stop. Leitz lenses are not as contrasty in their results as most Japanese lenses and I welcome this. The Japanese have spent a great deal of money on research into apparent sharpness and contrast is often mistaken for sharpness in their products. The Leitz lenses, however, produce beautifully graded tones and the colour balance is well matched, there being no discernable difference in colour rendering whichever lens is used on the same film. The shutter operates with a smoothness and precision that is encountered nowhere else and whilst I have not carried out a scientific test on its speed accuracy I have no reason to doubt this. My standard test of shutter speed is to take a series of photographs of an artificially illuminated lens chart decreasing the shutter speed as the iris is stopped down. If all is well the negatives all have exactly the same density, as was the case with the M4.

The standard of construction can only be described as being in a class of its own, and when compared with the most expensive Japanese cameras one can readily appreciate that whereas the latter are designed to a large extent by market research statisticians and cost accountants, and produced by semi-skilled employees, the Leica is designed by purists, developed over the years regardless of cost of construction and built, rather than produced, by instrument technicians who have pride in their work.

In terms of value for money, aesthetic pleasure and everlasting satisfaction, the latest Leica M4 is way ahead of its competitors.

#### DETAILS OF LENSES

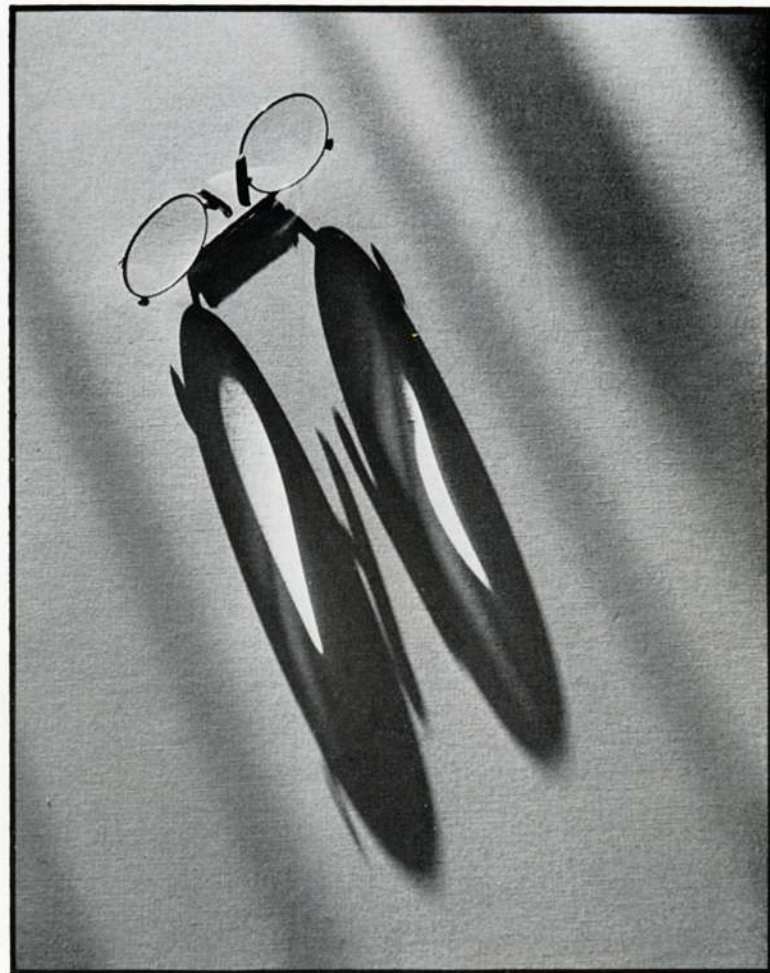
LENS	Summicron f2/35mm.	Summicron f2/50mm.	Elmarit f2.8/90mm.	Tele-Elmar f4/135mm.
Angle of view	64°	45°	27°	18°
No. of elements	8	7	5	5
Filter size	E39	E39	E39	E39
Smallest aperture	F16	F16	F22	F22
Minimum distance	28"	40"	40"	60"
Lens Hood type	12585	12585	12575	12575

A FURTHER SELECTION OF  
GOLD LABEL CERTIFICATE WINNERS

(See also page 28)



WHO ARE YOU SHOVING? D. Evans, F.R.P.S. (C.12 and 28)



PATTERN WITH PINCE-NEZ J. Nicholson, F.R.P.S. (C.6)



*HORSE PLAY*

*H. Hoyer (C.14)*

**K. HARMAN (Circle 2) RECEIVES  
THE LEIGHTON HERDSON TROPHY  
FROM THE PRESIDENT  
AT THE 1967 A.G.M.**



*(Photograph by A. E. CUNNEW )*

# PHOTOGRAPHIC TRAVEL GUIDE

by Hannelore S. Williams (Anglo/U.S. Circle)

**T**HIS (December) is the most wonderful time of the year, when we sit by the warmth of the fireplace, when the wind howls around the house. We can dream about the vacation we have been saving for. And this is the right time to make a chart on a map of the area where we want to take our pictures. Get lots of travel folders and travel books, travel the route in advance, look at the pictures which are usually of the most picturesque spot in that particular area. Study these guides, they will give you the detailed information to make your travel photography run smooth when you get to the location, as you aim for travelog as well as salon slides. If you preplan your trip, it will take the nerve-racking search for picture subjects off you and make your vacation more relaxing. Make all your travel arrangements now, let your travel agent take care of all the reservations at no extra cost to you. He also has most likely travelled the area you intend to see, and can give you hints as what to expect. Then make sure you look over your photo equipment.

Have an expert clean and adjust your cameras and lenses, replace the batteries of your meter, etc. You will need two cameras if possible with interchangeable lenses. If you plan to buy a new camera, do it now to familiarise yourself with all the details of its working capacity. Plan on taking 4 lenses, 35m.m., 50m.m., 90m.m. and 135m.m. or zoom lens. You also want to think about close-up photos. Leave your bellows at home, but take portrait lenses; a combination from 2 diopter to 10 diopter. They do a wonderful job and you can forget about light factor compensations. I couldn't do without them, as they are perfect for flowers, fossils, displays and also for table-tops. Of course a lens shade, cable release, lens brush and tissues are very important too. Also take the manual that comes with your equipment for easy and fast reference. And don't forget your polascreen and UV filter and other filters you are using. You have to have a strobe unit

or flashgun—smallest possible. Take a lightweight camera bag, as they have the tendency to get heavier and heavier the longer you have to lug them around, and you have to do plenty of lugging on your trips no matter how you travel.

If you intend to take a trip to a foreign country take the trouble to take down the serial number of every piece of equipment you have; then take the list and your equipment to your customs office and have them issue you a form which shows you as the owner of the equipment you are carrying, as all of us, I believe, have a number of foreign-made pieces. Keep this form with you as the customs officers are bound to inspect your equipment and it will also save you a lot of frustration, explanations and time if you present the customs form of registration. Make sure you insure your equipment, by checking your baggage insurance carefully, as some do not include cameras, etc. Leave a copy of the serial numbers at home just in case.

The last thing before you leave is to get your films; get plenty of them; figure on about a roll of 36 per day and buy all the film before you travel, as it has the advantage you'll get the film from the same batch, and you'll get fresh film, and the film you know. If you travel with a picture-taking spouse, make sure you take the same kind of film, as sooner or later you'll combine your pictures to make a more interesting travelog. Don't forget to get some very high-speed film too, as you'll have to sneak in a couple of pictures here and there in museums, art galleries, etc., where no flash-pictures are allowed. It is forbidden in some places to take any kind of pictures; don't hesitate in that case to buy some interior slides which are usually sold at the counter. Some museums and galleries insist you leave your photo equipment at the counter with them. I have never done this; I'd rather miss seeing the gallery than letting go of my full gadget-bag if only for a short time. If you want to store your equipment go to the railroad stations or similar and leave it in a locker.

If you run short of film and you have to buy it in a foreign country, even if it is the make you are familiar with, don't take it home for processing, have it processed in the country where you buy it, as those films are made to specifications of that country's chemicals which vary slightly. You'll save

yourself from disappointment if you stick to that rule. Make notes of where you take the picture and what it represents. Don't rely on your memory, you'll find it'll fool you after seeing such a lot of sights. The written travelog will also help you with your commentary later. Take lots of shots, start the first one, when you leave your home with all your paraphernalia, continue when you get to your plane, train or boat, etc. Remember never, never put your full gadget-bag on the floor of the vehicle you are travelling in, the constant vibration of the engines may loosen the screws in your lenses or cameras. It is dreadful to find a loose screw in your lens when you know you cannot get it repaired right then. It has happened to us. It also loosened all the screws of the focusing device of my  $2\frac{1}{2} \times 2\frac{1}{2}$  camera. You can have the screws sealed when you get your equipment checked. Mark all your rolls of film in sequence.

You'll find you have no time to wait for the perfect weather, so adapt to conditions. Even a number of shots on rainy or foggy days will add interest to your slides and please do not forget to take pictures of the people of the country you are seeing; they add spice to your travelog, but avoid sneaking up on them. Most people are very willing to help you if you ask them politely, even explaining with hands and feet when you do not speak the language helps a lot, believe me, and works all the time. Don't have them just posing, have them do something. Go to the playgrounds to watch mothers with their children; the parks show people relaxed; the railroad stations are most interesting places for picture taking. Always look for new approaches. It helps an awful lot to get your travel guide interested in your picture taking, a tip sparks his ideas. He'll go out of his way to take you to places you'll never find on your own. I had a guide on a 'bus tour taking us miles out of his way to show us a stork nest, and the other folks were delighted with the little extra sightseeing! Ask your waiters and hotel personnel to point out interesting places for photos as well as for "folksy" places. Don't forget to take pictures of signs, posters, etc., if you want to avoid making titles later. Grab pictures when you spot them, you may not get the same opportunity later. And do as you do at home, bracket your exposure when important subjects present themselves. Pick up descriptive folders at the places you visit;

most of them have them translated into English; it will help you later with your story telling data and happenings.

You'll find night photography will add a lot of zest to your slide shows, as the towns look so different just after sundown when the lights come on. Read up on night photography before you travel. And please do not forget to send pictures to those people you promised a picture to, they are looking forward to it. Now go ahead, make your picture-taking fun, make it a memorable travelog.

When you come home with your bounty, ship all the films in one package by registered mail to the processors, and request them to process the lot in one batch of chemicals. Upon receiving your slides, take your time to sort them with the help of your written travelog and map. Make a couple of home showings before you decide which ones you sort out for a travel story for show to your friends, camera club, etc. When you sort pretend you have never taken this trip, it will give you a better perspective on how to get about a  $1\frac{1}{2}$  to not more than 2 hours show together. Don't kill your show by repeating one and the same subject too often. When you write or tape your comments, be brief; people, even your best friends, tire after looking and listening for that allotted time, but give them a chance to ask questions. Don't throw your "seconds" into the wastepaper basket, make a second show just for yourself and family, give your surplus slides to friends and family members when you write to them, or give them to hospitals, youth clubs, etc. I hope you make your vacation a happy one and may all your pictures be great.



## “Have a complete change— it'll do you good”

by J. Armstrong (Circle 29)

**M**OST of us from time to time strike a bad patch in our photography, a time when nothing seems to go as we planned. If we are portrait enthusiasts we find ourselves producing the same type of pictures again and again and unable to get out of the rut. If we specialise in landscape, it is much the same story, try as we may, we can't seem to find the new approach which is needed, and even when we are lucky enough to feel a spark of inspiration, ten to one the weather is against us. When next you find yourself in such a situation, how about trying a complete change? because, you know, there is a most



### BALLET FOR STRINGS

*The shadows were obtained by placing a clear bulb to the right, in front, while a spot illuminated the violin.*



### FRIEZE

*The figures were cut out of black paper and stuck on to a sheet of tracing paper, illuminated from behind. Clouds added by double printing.*

fascinating world to be explored within the confines of your own home, in your living-room or even in your darkroom; a world where the weather is of no importance, where opportunities for picture making are limited only by your imagination, I mean, of course, “The World of Table-Top”.

With regard to the “Ideal” format for this type of work I used to believe that plate cameras, with their large focussing screens, were necessary, and indeed many of my earlier table-top efforts were photographed with this type of equipment. Gradually over the years my formats became smaller and I now use 35m.m. for all my work and find that I can obtain results every bit as good as those taken with the “big jobs”. Interchangeable lenses are by no means a necessity, although I find the 90m.m. lens ideal for most of my set-ups and the standard 50m.m. quite adequate when it comes to the larger more ambitious “sets”. But nowadays there are many cameras with standard lenses which focus down to about 18 inches or so, and this type of camera does the job very well indeed.

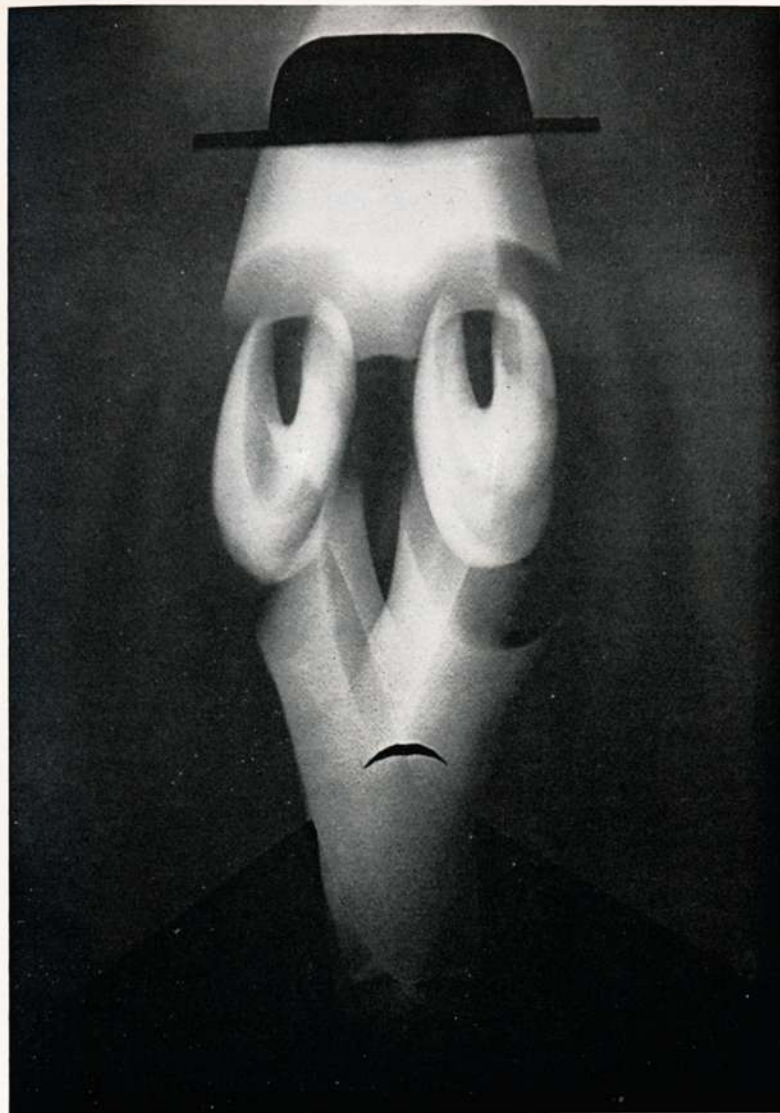
Where models are concerned I prefer to make these myself from plasticine. It is seldom one finds a ready-made model the correct size (usually about 6in.) and striking the right pose to fit into a picture, and quite apart from this it is much more fun making one's own. They can be modelled to suit exact requirements and they will also have the advantage of being original. I usually paint them in colour with flat paint or emulsion paint.

Lighting the set is probably the most important aspect of table-top work. I have seen many promising table-tops spoiled by poor lighting, the main fault being too much light. Always remember that you are working with very small set-ups and therefore the lighting must be in proportion. I find one small



*THE RAPE*

*Background projected and figures lit by a spotlight behind pillar on left, plus fill-in reflectors.*



*THE REV*

*Spotlight directed through spectacles to produce eyes and shape of head. Hat, coat and mouth formed of black paper stuck on to background.*

spot (100 watt) and two 25-watt bulbs in reflectors are quite sufficient, in fact in some cases I have used a small torch bulb wired to a transformer. If a dark corner requires a little light I often bounce some light in from a small piece of mirror.

Of course this low level of illumination does mean that exposures are on the long side. But the models are very patient and will hold a pose for weeks if need be.

To obtain the best results there is no need to use a fast film. I prefer something like K.B.14, developed in "Rodinal" 1/100, or if this is not available I use Pan F. developed in Microdol X 1/3. Although it may be imagined that considerable stopping down is necessary in order to cover a substantial depth of field, I find that such a practice is seldom called for. In the majority of cases it is much more effective to have the background a trifle "soft" since this adds a touch of "third dimension" to the scene and gives it realism.

Most of my shots are taken around f.5.6, which gives me all the coverage I need. The important thing is to focus carefully on the main subject and try to arrange the models so that they are not too widely spaced.

After some twenty years of table-top work I still get quite a kick out of seeing a new effort coming up in the developer for the first time. It is most gratifying to know that here is something created from your own imagination and that nowhere is there anything quite like it, and I have come to the conclusion that a good example of this work can hold its own with much of the pictorial and "modern" work we see to-day.

The ideal table-top picture, it is said, is a mixture of realism and fantasy and I think this should be the aim of anyone having a go at this subject.

So to any beginner, or in fact to anyone who has not tried table-top, and feels that they are in need of a complete change, I say "Try it". You'll find that it will teach you a great deal about the methods of picture-making and the arrangement of lighting and subject matter.

Of course, when I get into a rut in my table-top work, and believe me I very often do just like everyone else, well I just try a bit of landscape or portraiture. Life's funny, isn't it?

## HIGHWAY ROBBERY

L. G. HAWKINS (Circle 12)

A FEW years ago I had what was, for me, a remarkable photographic experience. If the correspondence was not in front of me now it would be difficult to believe it really happened.

My wife, two daughters and I were on a caravan holiday near Eastbourne, and as usual I had brought my bicycle with me for photographic excursions. On the day I am going to describe I was on such a trip. The weather was good and I had my Rollei, tripod, plenty of HP3 and I looked forward to a successful day.

Cycling along a road behind Pevensey I saw what I thought would make a possible "Landscape". Now I have never taken a decent landscape in my life, but like most photographers I obtain a lot of enjoyment from accepting the challenges our hobby presents. I set up my tripod on top of a grass bank beside the road and spent some time selecting my viewpoint. In the distance a large Radar Scanner was revolving and I decided that photographed "end on" it would not be too obtrusive. I took several shots, waiting for the cattle and the clouds to move into different positions.

During my stay I had noticed an increasing amount of traffic on the road behind me and that most of the people were in R.A.F. uniform. I packed up my gear and resumed my journey. By about 10.30 I had only progressed a few miles north on the same road and had made one stop to record a cottage smothered in "American Pillar" blossom. The road was quiet now, the weather was great and I looked forward to a successful day.

Suddenly, a police sergeant on a motor cycle came up from behind and pulled up in front of me, while a squad car with two constables stopped behind me! The sergeant had a military appearance, with a small moustache, and was obviously a very important fellow in the district. Pointing to my tripod case he asked: "What is in there?" "A camera tripod," I replied. "I want to see it." I showed it to him.

He had his notebook out by now. "I have reason to believe you have been taking photographs of the Radar Station." "That I certainly have not," I answered—and then added:

"I did take some landscape shots which included a scanner, but it was only a nuisance to me and got in the way". The sergeant then asked for my name and address and for proof of my identity. I gave him my home and holiday addresses, but the only document of identity I had on me was an out-dated railway season ticket which, however, seemed to satisfy him.

"You are not permitted to take photographs of the Radar Station: I must have the film."

I was thunderstruck. "You can't do that," I exploded. "I have always understood that I may take what I like from a public place and in any case, why are there not notices prohibiting photography?"

"You are not permitted to take photographs of the Radar Station: I must have the film."

"It's not finished yet," I said. "Then you can take some of me if you like but I must have the film." "Supposing I refuse?" "Then we shall have to take you into Hailsham."

"What about my pictures? They need careful development," I countered. "We have good photographers too, you know: you will get your pictures back." I could see that I was not going to win so I wound off the film and gave it to him. One of the patrol officers had been standing beside the sergeant listening to the dialogue and by his expression I felt he was on my side, or at least not on his sergeant's. They drove off, leaving me alone once again on this quiet country road, wondering whether it was a dream or I had been a victim of Candid Camera.

Continuing my journey, I kept turning the incident over and over in my mind and becoming more and more angry and certain that I was right and the police very much wrong. I made up my mind to return via Hailsham and enquire if I could see someone there in authority.

For lunch I stopped at an inn in a village. It was quite picturesque and I thought I would get a shot of it, if the car parked in the forecourt moved off. I had just started my beer and pie when I heard the car drive away. In order to get all the building on the screen it was necessary to go right back to a fence over which two locals were talking. "I wonder if he got permission," I heard one of them say. Coming as it did after the incident in the morning, I could hardly believe my ears. Was I in Sussex or Russia, or was I still dreaming?

"No, I have not, and I will manage without; thank you very much" I snapped back. At this they laughed and told me that they often got a free pint by "arranging" permission for photographers.

After lunch I moved off in the general direction of Hailsham. When I eventually arrived there I was disappointed to find that the police station was small and unattended. I kept thinking about my confiscated film and the photographs I had taken, and the more I thought about my landscapes the more convinced I was that they were the best I had ever done and would win at least a Gold Label, perhaps even a Certificate.

I returned home earlier than usual and after tea I sat down and I wrote a very long letter to the Chief Constable. In it I said that I thought the sergeant was not permitted to confiscate my film and that anyway with modern equipment I could have taken a hundred photographs of the Radar Station without anyone knowing. Surely a spy worth his salt would not use a tripod for half-an-hour beside a busy road, still be on the same road two hours later and not expose the film to the light before handing it over—and was it the right film anyway? I demanded my film back undeveloped and undamaged.

The next evening the sergeant called at the caravan and handed me back the film. I said nothing, signed a receipt, and he said the Chief Constable would be answering my letter in due course.

The reply did not arrive until after I had returned from holiday. The explanation for the incident was that the Security Officer at the Radar Station had seen me taking photographs and had instructed the sergeant by 'phone to detain me. The sergeant had only done what he thought was his duty.

I then wrote to the Officer Commanding the station complaining of the indignity and inconvenience to which I had been subjected and I again pointed out how utterly ridiculous the whole matter was. In his reply he said that he had been on leave at the time and the Security Officer had been over-zealous, but this was better than being negligent, and he appealed to my patriotism, etc., etc.

When I developed the film it was very badly fogged down both edges and from what I could see of my fabulous landscapes they were like all my previous attempts, flat and uninteresting. I almost wished they had kept the film; I could always have claimed to have taken at least one superb landscape. Now even that is denied to me.

# COUNCIL PROCEEDINGS

**S**INCE our last issue Council has held two meetings—on December 2nd, 1967, and March 9th, 1968. Members will have seen the Minutes of the first of these in their folios, copies being sent to all Circle Secretaries for this purpose, but the Minutes of the March meeting may not yet have got round to everybody.

## A Resignation

Council has learned with much regret that E. W. Woollard has left the club after almost twenty years. For much of this time he has been one of the Ordinary Members' Representatives on Council, who will miss his wise advice and the ready help he has given at Annual General Meetings.

## Contact Between Council and Circles

One of the main subjects of discussion was a hardy annual which continues to give Council some concern, as it has done for many years: how can they keep more closely in touch with what is happening in all our forty circles? The members of Council are themselves in fifteen circles, but this leaves 60% with no direct link.

The monthly cards to the Group Secretaries serve to tell Council that folios are going out and how many members each circle has, provided these cards are sent in regularly. They may be a nuisance to hard-worked Circle Secretaries but they are Council's only regular means of knowing what is going on. If no card is received for two or three months, a circle can run into a bad patch and be on the verge of collapse before anyone on Council knows about it—and by then it may be too late to send in the rescue squad.

An unofficial way in which Council members are always ready to help is by acting as guest critics for a round. This can be arranged by invitation: those Circle Secretaries who have tried it and those who have "visited" will confirm the success of the system. Any member who would like his circle to have a go should say so in his circle notebook or write direct to his Circle Secretary.

## Channels of Communication

Each issue of the "Little Man" contains a note on the proper officials to write to on the major matters, but, being in small print, it may not always be read. Any member wishing to put

any matter before Council is at liberty to write to one of the Representatives of the Ordinary Members. Likewise, the channel for Circle Secretaries can either be the appropriate Group Secretary or one of the Representatives of the Circle Secretaries. The use of the correct channels makes for smooth working and relieves the heavy load on the Hon. General Secretary and the Treasurer.

## Recruiting

With nearly 550 members there is a natural wastage of some 70/80 a year which has to be made good by new recruits. Experience has shown that personal introductions are by far the best, and to help members to interest their local clubmates in U.P.P. the Recruiting Secretary has produced a small leaflet summarising the objectives of U.P.P. and how it works. Any member wanting a copy or two for his club notice board should apply to Miss Rosamond.

## The A.G.M.

At the last A.G.M., Council was asked to arrange future meetings on a date when both the R.P.S. and the Salon Exhibitions are open. In 1968 the Salon opens from August 10th—31st, and the Royal from November 12th to December 2nd. Thus by a quirk of fate we shall miss both for the first time in over twenty years. If an informal rally can be fixed for the A.G.M. morning at another venue, details will be notified with the A.G.M. papers sent out in August. The A.G.M. date is **September 28th**, and a good attendance is expected.

Another hoary chestnut for Council is the menu for the A.G.M. dinner. Many members appreciate Council's efforts to keep the cost down and agree that we get fair value for our money, but some would like a change of diet. This is examined carefully every year, but we always come to the conclusion that unless we pay a lot more we have very little choice indeed. Chicken is a safer bet for the majority than, say, tripe and onions.

## Postal Costs

The next round of threatened increases in postal costs has already provoked one member into suggesting that we should seek concessionary rates as a cultural or educational organisation. He instanced the free postage of braille books for the

blind, but Council has evidence that a request for a concession which would involve special instructions to the thousands of post offices in the British Isles would be useless. It has been tried without success by a cause which, we must admit, is more worthy of assistance than ours (a nation-wide organisation for those who are partially or wholly deaf). When postage does go up again we shall have to smoke 3 or 4 cigarettes less or drink half a glass of beer less each month.

With which sobering thought Council adjourned until the next meeting on June 8th.

## A TRIBUTE

I cannot allow this edition of our magazine to go to print without expressing my thanks to Wing Commander Norman Lechhead for acting as my "locum" in the job of Recruiting and Publicity Secretary during the past three years. I had to relinquish my duties because I was undertaking a course of teacher training as a mature student. The life of a mature student can, at times, be quite worrying, and the fact that I had such a stalwart as Norman "holding the fort" meant that I was relieved of any worry I might have had over U.P.P., and that I could concentrate more fully upon my studies. Not only do I wish to express my personal thanks to Norman, but I would like to take this opportunity of thanking him on behalf of all the members of the club.

Muriel Rosamond.

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**DON'T FORGET THE A.G.M.**

**28th SEPTEMBER, 1968**

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## The Central Association Exhibition, 1968

Twenty-four members submitted entries for the 1968 Central Association Exhibition, held at the Battersea District Library, Lavender Hill, London, S.W.11, from April 27th to May 25th. Details are as follows:

37 Pictorial prints from 13 members.

9 Record prints from 4 members.

8 Pictorial monochrome and 34 Colour slides from 13 members.

5 Record monochrome and 22 Colour slides from 8 members.

Total: 46 Prints and 69 Slides from 24 members.

The general standard of entries was quite good but there were not, in the Exhibition Secretary's judgment, enough really good entries to give us a chance in the inter-club competitions. This was especially so in the record print and monochrome slide classes.

### STOP PRESS

A mistake (not the Editor's or the Publisher's) in the re-addressing of letters has delayed the date of going to press until after the opening of the Exhibition. We can, therefore, turn misfortune to good account and publish the results.

As forecast, U.P.P. was well down in the club awards, with 10th place in the Switch Shield and ninth equal (out of eleven) in the Herbert Memorial Trophy for monochrome slides, with 26 points against 40 for the winners, South Suburban and Catford P.S. The leading scores in the Switch Shield were:—

	Prints	Slides	Total
City of London and Cripplegate P.S. ...	92	51	143
Richmond and Twickenham P.S. ...	89	49	138
Polish P.S. ...	80	42	122
Hammersmith Hampshire House P.S. ...	78	38	116
High Wycombe and District C.C. ...	81	35	116
Enfield C.C. ...	69	44	113
Sutton C.C. ...	72	40	112
Brighton and Hove C.C. ...	75	35	110
Orpington P.S. ...	66	38	104
U.P.P. ...	62	41	103

We congratulate the following members on having a total of five prints and eighteen slides accepted for U.P.P.

### Pictorial Prints

Ritual	J. Armstrong	Circle 29
Crossed Lines	E. G. Bowley	12
Incredible Journey	J. A. S. Carson, A.R.P.S.	A/A
Getting Closer	R. P. Jonas, A.R.P.S.	12 & 29
Torso and Texture	J. Nicholson, F.R.P.S.	6

### Pictorial Slides

Birds on the Bough	A. D. Bridel	23
Coloured Tinsel	A. D. Bridel	23
Hallowe'en	R. E. Downes	23
The One that got away	E. V. Eves, O.B.E.	14 & 36
Silhouettes on the Sand	W. H. Gillingham	23
Slide Judging	A. L. Handley	36
Early One Morning	I. W. Platt	36 & A/U.S.
Vase of Anemones	Dr. P. A. N. Wainwright	23 & 34
Heath Fire, Woodbury	E. H. Ware	NH1

### Record Slides

Well Caught, Sir	A. D. Bridel	23
Door Knocker, Ciudad Rodrigo	E. V. Eves, O.B.E.	14 & 36
Grasshopper feeding	W. H. Gillingham	23
Austrian Church (mono)	R. P. Jonas, A.R.P.S.	12 & 29
Fritillaria Meleagris	Miss C. M. Miers	33
Bee Orchid	I. W. Platt	36 & A/U.S.
Common Blue Damsel Fly	Dr. P. A. N. Wainwright	23 & 34
Stink-Horn Fungus	Dr. P. A. N. Wainwright	23 & 34
Wren and Young	E. H. Ware	NH1

In addition, U.P.P. members had thirteen acceptances through other clubs: Miss J. A. Davey, 2; K. Harman, 3; M. E. Huggins, 3, including a Certificate of Merit; A. J. McDade, 4, and B. H. Russell, 1. We particularly congratulate K. Harman whose "Little Boy Lost", winner of the Leighton Herdson Trophy in 1967, won the Wastell Trophy (subject: Children).

## ROUND THE CIRCLES

Last time we reported less reticence than usual among Circle Secretaries but the effort was too much for most of them and our postbag is very thin.

### Small Print Circles

Only the 12 sq. ins. Circle 29 has anything to tell us. They now have a full house and have welcomed Evan Evans, A.R.P.S., to their ranks. Old stagers will remember him as a pre-war member, Circle Secretary and one-time Vice-President. It is always good to meet old friends again. Members were shocked to learn of the sudden death of H. A. Coulter, who had so recently been a guest critic (as reported in the last issue). Their sympathy goes to his relatives and many friends.

### Large Print Circles

We hear that Circle 12 is passing through a bad patch with a series of resignations. Some at least stem from the members' doubts about being able to pull their weight and avoid delays in circulation as a result of absences from home or other business commitments. One could almost wish that they were less zealous! Anyone wanting to join the Circle should apply to the Secretary. First come, first served.

### Colour Slide Circles

Here again, one report. Circle 36 also has been going through a thin time, with first of all membership dropping suddenly to an alarming figure of 12, when we lost four at more-or-less the same time. A particularly sad loss was one of our few remaining founder members, Brian Jackson, who had found it increasingly difficult to find time to deal with the monthly boxes. However, things brightened up shortly afterwards with the recruitment of Jim Challis and Edward Eves, O.B.E., both of whom, being extremely experienced photographers, will be a very considerable asset. We still remain however two short of our maximum.

Added to this trouble, we have also been going through a poor time as regards the quality of slides seen each month. Our present tally is only five slides scoring over seventy per cent. out of seven completed Folios, compared with the twelve at this same period last year. Although, of course, statistics can be deceptive, there is no question that the first half of this year has seen fewer good slides than last. This has provoked some good hard discussion in the Notebook, and no efforts

will be spared to encourage the entry of the best work members can produce.

On the credit side, it is pleasant to be able to report that our regular Guest Critic feature continues successfully. Our latest adjudicator being Noel Habgood, F.R.P.S., whose cryptic but helpful comments were appreciated. Additionally, after one false start, we managed to get a set-subject round organised successfully. Trying to avoid the rather obvious titles used in certain quarters, we finally settled on "Any Old Iron", and this produced a most interesting miscellany of junkyard shots, which, whilst not necessarily producing anything of Gold Label merit, nevertheless provided the members with plenty of fun looking for potential subjects.

Our milestone of Folio No. 50 was passed, and with things starting to look up again in this second-half of the year, we hope to be back to full strength again long before our century comes along.

### Natural History

The Natural History Colour Circle 1 recently sent out its 100th box—a milestone to any Circle, but especially to a specialist Circle whose projected birth was surrounded by gloomy prognostications of "It won't last. They never do!" Not only is it lasting, but it has a very low turnover of members, and has produced a "daughter" Circle as healthy as itself.

To mark its centenary of boxes the famous bird photographer, Eric Hosking, F.R.P.S., M.B.O.U., was prevailed upon to sit in as a visitor, and this was very much appreciated by members. The news had got round, and Box 100 had a full entry, and the slides put in showed that everyone was "on their toes" for the occasion.

In order to achieve maximum depth-of-focus for close-up insect photography, some members have been experimenting with very small auxiliary stops, but the gain seems to be considerably less than that expected, as definition very soon begins to fall off.

This specialist Circle itself consists of a number of specialists, including photographers of birds, flowers, fish, fungii, insects, butterflies and moths, and even one who concentrates on spiders! It caters for users of 35mm. 2½ sq. and 3¼ sq. slides. It generally has a short waiting list.

## United Photographic Postfolios

President: **H. G. Robson**

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

*Affiliated to the Photographic Alliance of Great Britain through the Central Association, U.P.P. exists for the postal circulation of photographic prints and transparencies and for the mutual advancement of its members in photography. Each member is 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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Dawlish 2087

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Having read "our" magazine and knowing from your own experience the advantages which U.P.P. has to offer, you may want to spread the good news among your friends at the local club. With just this purpose in mind the Publicity and Recruiting Secretary has had some small leaflets printed setting out briefly what U.P.P. is and how it operates. If you think that one or two of these would be useful to you in interesting your friends in joining, Miss Rosamond will be only too pleased to send them along—you have only to ask.