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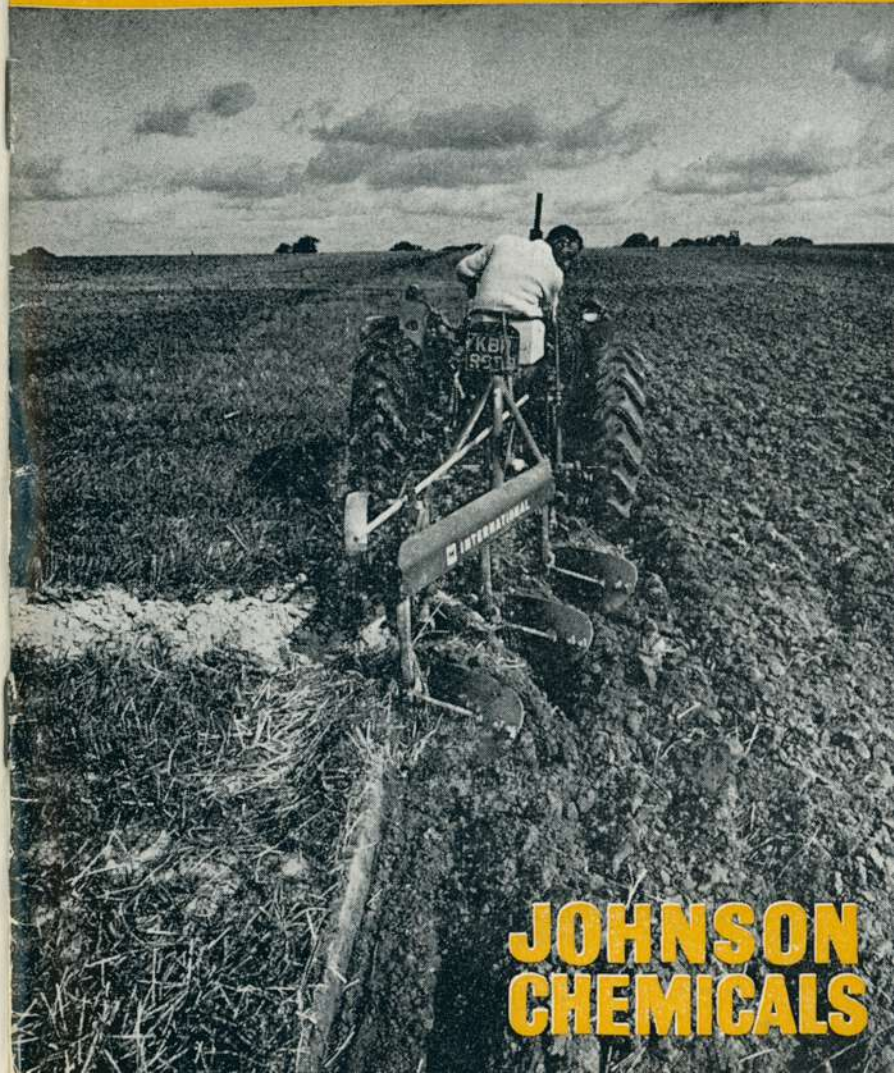
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AUTUMN, 1970

The Little Man

The Photographic Magazine that's different



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THE LITTLE MAN

Number 61

**AUTUMN
1970**

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

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To all members

THE 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.

And what are YOU doing for PHOTOGRAPHY?

by Hannelore S. Williams, Anglo/U.S. Circle

NOW that you have learnt so much about photography, what are YOU doing for PHOTOGRAPHY? How do you intend to make the best of your so painstakingly acquired knowledge?

For years I have made photography my hobby. I have looked and worked at it from almost any possible angle. I have also overlooked quite a few, I know. All phases gave me new ideas to work with. I have enjoyed the friendliness of the clubs, I have learnt by listening to the great number of fine and not so fine judges, and I have learnt by my own mistakes, my own experiments. Sending out to the different International Salons was a great thrill, especially when I found the report cards in my mail box, and I saw I had at least scored once. Watching a judging of an International Salon was great fun and an experience too. I have learnt a lot from exhibiting in Nature Salons, as some salons do identify to me unknown species of wild flowers and insects. Nature photography is still the most interesting to me, and always will be, but I could not overlook other possibilities, such as candid photography or landscapes, although I never became too well versed in this section.

Black and White Photography showed me WHAT made photography tick, especially as the teachings at the University were so completely different from the "rules and regulations" of the Photographic Society of America. It showed me too HOW rules can be broken with great success. I have been a member of the U.K./U.S. Post Folio for years and have gained new knowledge about the "English Type of Photography", if there is such a thing, and which, quite to my dismay, became very "Americanised". Why did I give up International Salons? Many reasons, really, but mainly because these Salons became more and more stereotyped; it seemed to me that all the slides I saw could have been made by one and the same photographer (that is, of course, just my opinion).

In other words there was too much imitation, I felt. I could only see some change, after someone had come up with a new

process or new angle, and in no time flat the following salons would be swamped with the same type of slides. This was the turning point for me. I decided to do something DIFFERENT, and I thought about HOW little most of us do with our knowledge, which came to us the hard way.

I was caught in an awful bind one day. I was asked to present a show at very short notice, which I promised to do, thinking I could put a show together with slides I had in my supply. Putting the show together on my huge/light-board, I pretty soon realised these slides would not make a show, at least not interesting enough. I therefore was forced to come up with another idea and fast. I had taken a number of slides of the fine dwindling valuable architecture in our city of Syracuse, N.Y. I therefore went out to search for more and better pictures of architecture worth saving, buildings with a history or fine architecture between 1800 and 1900 era. I even took inside shots of some of these houses, and I was very surprised how very helpful and interested the owners were, as most of them were quite as concerned as I am about losing these fine works of architecture in the run for the money, which is called progress these days. I was surprised to learn how many people really cared, and they were happy that someone was interested enough to make at least a pictorial record for preservation! Does your city or village have a record of the fine heritage? Don't you think it is worth thinking about taking pictures and making a pictorial record before it is too late? It was already too late when I started my record. I have boxes of slides now, a very great number of these buildings have already been levelled and my slides have become more valuable. I have put a slide show together, and I have made a tape to go with it. The show runs 60 minutes, the comment is very short and to the point, giving the very bare facts about a building or historical site, as to date and interesting names, etc. I have showed this show quite often by now and with great success, I believe. Even the youngsters were interested quite to my surprise! This show made me feel proud, and actually happier, than I was with all my winning points in the camera club, ribbons and plaques I had earned over the years!

Have you been thinking about teaching photography? It is so very rewarding. I was teaching 4-H Groups (farm youth groups), aged 11 to 16 in my group. They really took to colour

photography, and most of them worked with a simple box camera or Instamatic or Polaroid. They use photography quite successfully in work, play, camping, etc.

I am teaching colour photography to the local Young Women Christian Association. These are adult evening classes consisting of eight two-hour classes. This course was intended for the younger groups, but I have found that folks over 45 are even more interested. Of course it is difficult to teach a complete photographic course in mere 8 sessions, but my students are satisfied and have asked for intermediate classes to carry on. I have put together written material which I hand out at the beginning of each session so the student can read more in detail what we have learnt during the session. I go with them through many phases of photography, depending on the requests and previous understanding. We start by learning how to handle camera, film and other equipment, go into good composition and how to recognise and learn by your own mistakes, close-up, cropping, etc., etc. A questionnaire which I made up is given to each student at the end of each semester, which will clue me in on how well they liked the sessions, were they what they had expected, could they be improved. And this works out rather well, as I can make changes if and when needed. And my students like to be asked. They do not sign their name, they just leave the questionnaire.

I would also like to teach at camps or other occasions, such as schools, etc., but I do not know how to tie it in with my time schedule, as I am not only a **busy housewife**, but also hold a 4—6-hour part-time job. All I want to say is: **DO SOMETHING WITH YOUR KNOWLEDGE**, it will give you endless new pleasures!

NOTE BOOK QUOTE

It is easy to say shocking and disagreeable things in a loud voice—applies to all media. To say quiet, noble things in the soft voice of truth demands integrity, sincerity and good workmanship—if anyone is to notice.

A QUESTION OF VITAL STATISTICS

by Tom Strong

"YOU can't kid me there's much sense in those figures. The vital statistics of that Gold Label print are pretty doubtful."

VOTING ANALYSIS

Total

6	6	8	6	3	4	5	5		9	7	7		6	7	7	5	91
		3	6	5		5	6	4	8	8		7	2	6	6	4	70
8	7	5		8	5	5			6			8	8	2	5		67
5		6	5		7	4	7	6		6		6			2	8	62
6	9			6	9			2	4	7			3		8	7	61
9	5			7		4	4		5		8	6	4			4	56
			7		2		4	6		7	8	7	5	4			50
8	4	4								8	8			6			38
					3		4	7	4		8	7		4			37
		1									8					6	15
			4	4				4									12
			5			3									4		12
3																	3

Charlie glanced up from the notebook to meet the quizzical eyes of his potential recruit.

"I don't see why not. The votes are from a reasonable bunch of chaps. They have been at it for years, some of them anyway."

"I hope they don't take G.L.'s very seriously, or do they?"

Charlie's eyebrows rose half an inch and his eyes focussed more closely on the voting figures. "Why?" he queried. "It got most votes. And they all seemed to like it too."

The P.R.'s eyes were scanning a slide rule he had pulled from his briefcase. "The second, third, fifth and eighth prints beat him on average mark, especially the eighth. In our club," he followed, "every print gets a mark and the one with the best average wins".

Charlie ran his finger along the line. "Most chaps gave him a mark and three gave him the highest."

"True, he won with a lot of average to low marks. They didn't dislike it," he added with a chuckle.

Charlie grinned. "Yes, but the runner-up received only one top mark."

"But look at the fifth. Three thought it easily the best."

Charlie pouched his lips, and leaned back. "The lads vary, of course. A few keen pictorialists, if you know what I mean. One or two trying to be modern—wouldn't look at a landscape. And a couple of others, even I wonder why they waste film let alone paper."

Meanwhile P.R.'s slide rule had not been idle. "Maybe that explains their queer standards. The chap in column one, generous fellow, gives an average of 7 marks. The third columnist, however, averaged only about $4\frac{1}{2}$, almost half the other. And look at number twelve," he chuckled excitedly, "he loves them all. Nearly everyone gets 8".

Charlie shrugged his shoulders.

"Number three gave a print 1 mark," P.R. continued enthusiastically, "number twelve gave it 8 and most of the others ignored it".

"There's no explaining tastes," Charlie grunted. "Exhibition judges can be just as bad."

"As a means of separating the men from the boys the system is not so hot, especially for the chap who takes it seriously—and some do."

Charlie laughed. "It wouldn't be the first time an also-ran has turned up in the Royal or Salon. The experienced fellows trust their own judgement."

"I was in a club once," the P.R. continued, "where all the marking was done on the old technique, composition and appeal system. It showed people how to set about it and the marks came out fairly consistent."

"Some Circles do this. I am sure some of our chaps use this method. Some apparently use appeal only and, like the pops, it's a hit or a miss."

"Well," the P.R. said thoughtfully. "If this is a fair sample, and it probably isn't, I shall aim for a good average sort of print and expect a good average sort of mark, and be well up the list. With a little bit of inspiration, but not too much, I might even hit the jackpot".

Charlie grinned. "I am glad you are going to risk it. Do it for fun and take G.L. s when they come. Don't let the voting worry you." He looked up knowingly.

"The law courts take bigger decisions and they rely on the judgement of a dozen ordinary citizens, and they are not usually far off the mark."

ODE TO AN ILLEGIBLE HAND

SOME years ago I received a box whilst I had much time on my hands—I was in bed enjoying a mild dose of 'flu. Even with time to spare, one member's crits. and notebook entry were almost too much to decipher. I noted the pleas of others for improved legibility and from my thoughts on this emerged a poem on the theme of unreadable crits.

I have since thought this might amuse a wider circle than our own, so in the hope it might alter the ways of those whose pens but grudgingly follow the dictates of their minds, I offer it to readers of "The Little Man".

Your criticism of my print
I tried to read in vain,
So I took it to the chemist's shop
At the bottom of our lane.
For he can read a doctor's hand,
That's no mean feat you'll understand,
I thought that he'd translate for me
Your photographic commentary.
He looked at it, and then said "Oh!"
And disappeared from view,
I heard the clink of glass on glass
With just a fizz or two.
When back into the shop he walked
He held a bottle, tightly corked,
"That's forty-seven bob, no less;
You can't have that on the N.H.S."

A deeply golden syrup
Was that expensive brew,
And on it was a label
Telling just what I should do.
"If you would have the seeing eye
And not let golden chance slip by,
Partake a spoonful 'ere you go
To take your shots for the folio".
It worked so well that soon I found
I won each round's Gold Label,
And scorn I poured on those who were
At the bottom of the league table.
Soon everybody hated me,
Success was all that I could see,
And then we met, one day in June
I think it was in a Scottish town.
On a high tower I chanced to sneer,
And then saw what I'd done;
My fellow members closed on me
I could neither fight nor run.
One took my left wrist, one my right,
Two held my angles firm and tight;
The "count-down" was the Hon. Sec's due
And everyone knew what to do.
The tower's height I quickly saw
As I sailed o'er the wall,
And then I seemed to go into
A never ending fall
When, with a bump I ceased that fall
I really wasn't hurt at all,
I'd dropped two feet or less, not more
Onto the carpeted bedroom floor.
I went into my darkroom
And looked over all I'd done;
There were but two Gold Label prints
Not hundreds I'd dreamed I'd won.
I took a print that had been round
With sheet that in my dream I'd found,
All crits. but one were plain to read
But that one seemed a foreign screed.
Try as I might, I could but make
Sense of a word or two

So I decided then and there
 What I should have to do.
 So, before it is too late,
 Before I become the one you hate,
 Before I buy that golden brew
 That brings Gold Labels two by two.
 You, who caused me so much grief
 Please hasten, don't delay,
 Buy yourself a typewriter
 And throw your pen away.

The member who inspired me to put the above in a notebook is, I am very pleased to say, still with us, so for the sake of peaceful relations in our Circle the author wishes to remain anonymous and will hide behind the pseudonym of

A. NUT.

V.I.P. NEWS

The following members had work accepted for the London Salon, 1970:—

J. R. Beck, K. S. Evans, A.R.P.S., C. S. Minchell, Sir George Pollock, F.R.P.S. (4), B. V. Woods, A.R.P.S.

We are very pleased to record that Baron V. Woods has been elected an Associate of the Royal Photographic Society. He joined Circle 20 in July, 1967, and Circle 36 in March, 1970.

REG. EVANS

It is with great regret that we have to record the sudden death on June 30th, 1970, of R. A. Evans. "Reg." joined Circle 16 in November, 1957, and Circle 12 in December, 1966. A keen landscape photographer with a great love for his native Lakeland, he had suffered serious eye trouble over the past few years but never allowed this to interfere with his active participation in folio work where his ready wit was always to the fore. A series of operations gave him a temporary break, during which he collected several Gold Labels in Circle 12, but he had to go for a further operation and suffered a fatal heart attack while this was being performed. To his widow and daughter we offer our sincere sympathy in a loss which all who knew him share.

G·L COMPETITION, 1970

Due to the closure of the Camera Club's premises at Manchester Square, the judging of the Gold Label prints took place in South Harrow. Everything went like clockwork due to the efforts and organisation of Andrew Cunnew, our Exhibition Secretary.

Our Judges this year were Messrs. J. P. BARDSLEY, Hon. F.R.P.S., and K. GASELTINE, F.R.P.S., both old friends of U.P.P. and having between them a wealth of photographic judging experience of the highest order. They worked happily together, obviously enjoying their task, and with a quiet precision that cleared the mountain of prints and slides in a remarkably short time. They were looking for winners and did not waste undue time on those not in the running. Their tastes seemed truly catholic and prints both "ancient and modern" gained their approval. They often stopped to appreciate the finer points of a worthwhile print and not infrequently to admire a complete Circle panel. Occasionally, quite lengthy discussion took place before a decision was reached.

After the Circle Certificate winners had been awarded, the next major problem was the Section Plaques and after this the top award, the Leighton Herdson Trophy. It is never an easy task to adjudicate between the best big print, the best small print and the best colour transparency. They eventually came down in favour of J. Nicholson's imaginative big print, Aphrodite, rather than E. Littlewood's outstanding small print portrait, "Maurice" and N. Humphries' brilliant colour slide, "Silhouettes". The judges were most impressed by the impact and quality of this slide, a silhouette against highlighted water.

It is a privilege to be present at the annual judging of our work. It is an eye-opener to see the range and quality of work we produce. **You should make a point of getting to the A.G.M. to see it.** It is all there from traditional landscape to superb portraits, to candids, solarisations, posterisations, the lot! And colour slides from the excellent technique of the Natural History Circles to the brilliant ideas of the Contemporary Circle. There seems little doubt that our standards are still improving. **If only more of the top exhibitors would remember to support U.P.P. in the C.A. Competitions.** U.P.P. could then win some trophies instead of being a runner-up.

And again our thanks to Andrew Cunnew. It's a hefty task getting the G.L. winners from about 40 Circles, organising the judging and hanging the exhibition at the A.G.M. And a word of thanks too for his band of anonymous helpers.

1970 Awards

Leighton Herdson Trophy

Circle No. 6 J. Nicholson, F.R.P.S. "Aphrodite"

Large Print Plaque

Circle No. 6 J. Nicholson, F.R.P.S. "Aphrodite"

Small Print Plaque

Circle No. 17 E. Littlewood "Maurice"

Colour Transparency Plaque

Circle No. 32 N. Humphries "Silhouettes"

Gold Star Circle (Monochrome)

Circle No. 6.

Gold Star Circle (Colour)

Circle No. 32.

Certificate Winners

Small Print Circles

1	G. Bryant	Lakeside, Keswick
5	J. J. Brady	Heavy weather
7	J. W. Stokes	History in stone
9	J. R. Stanforth	Flower arrangement
15	F. Hughes	Pauline
17	E. Littlewood	Maurice (Best Small Print)
21	E. Haycock	Introducing Maya
29	J. Armstrong	Lonely golfer
40	E. C. Hayes	Wood carving
30	Dr. F. Sandy	Stairway (non-voting Circle)

Large Print Circles

2	H. Tudge	Winter grazing
3	C. S. Minchell	Barn shutters
4	G. Collins	The boiling sea
6	J. Nicholson, F.R.P.S.	Aphrodite (Trophy winner)
8	Dr. J. McMaster, A.R.P.S.	City scape
10	D. Dent	Angela
11	A. E. Stanley	Seven sisters
12	R. A. Evans	Evening
14	E. C. Hobbs, A.R.P.S.	Promenade
16	M. E. Huggins, A.R.P.S.	Hydro electric power station
18	P. Antrobus	Bell bottom girl
20	W. G. Butterworth	High Street
22	A. D. Teague	Full stretch
25	Miss M. N. Ayre	Bosom pals
26	D. Bennett	Welsby woods
A/A	Eric J. Astle (G.B.)	Silver and stone

Colour Slide Circles

23	Miss J. Crosbie	Winter silhouettes
27	A. E. Chapman	Non-smokers
28	M. C. O'Donoghue	Morning chore
31	J. E. Simmonds	Early one morning
32	N. Humphries	Silhouettes (Pest Colour Slide)
33	M. C. Jemmett	Autumn glade
34	Ted Edwards	Shining through
35	Tom Hayes	Solitary
36	E. V. Eves, O.B.E.	The one that got away
NHCC/1	J. L. Otley	Palmate Newt
NHCC/2	Miss I. Bowen	Water Scorpions paired
A/US	M. J. Gilson, A.R.P.S.	(G.B.) Ascending relief

Prints and Slides Commended

Small Print Circles

7	D. G. Cranston	Evening stroll
9	E. Rhodes	Springtime in Crail
15	H. Jones	Sunset
17	S. G. Wesley	Far away
29	B. A. Hirschfield	Winter landscape

Large Print Circles

2	Tom Manning	Saartje Keller
3	C. S. Minchell	Bearsteps
6	Bill Noot	Firefighters
8	J. Boston	Lindsay
14	A. E. Cunnew	Sisters of Oberammergau
16	R. J. Lawson	Cool shades
18	P. Antrobus	Dark Mystery
20	B. V. Woods, A.R.P.S.	To Mass
22	R. McAdam Hall	Winter landscape

Colour Slide Circles

23	Dr. P. A. N. Wainwright,	Daisy pattern
	A.F.I.A.P.	Kampong ladies
27	T. W. T. Pearce	Tranquility
31	C. S. Johnson	A rest on the way
32	Mrs. E. Slater	Spider, Linyphia Triangularis
NHCC/2	N. A. Callow	

The judges commended Circle No. 17 and awarded them the runner-up position to Circle 6 for the Gold Star.

Circle 24, being a non-competitive Circle, have no awards.

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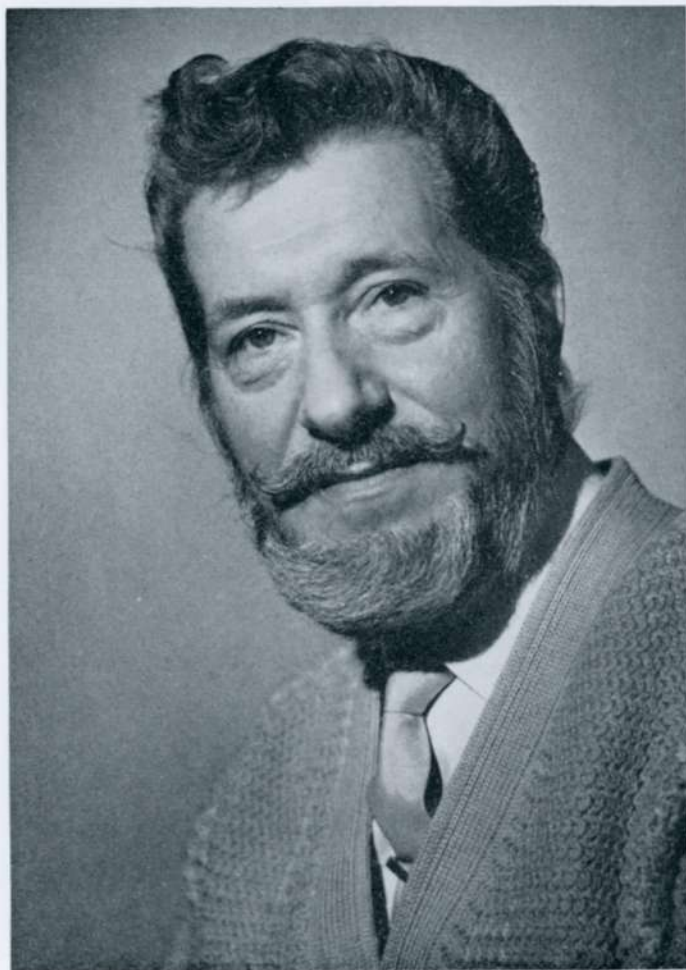
WINNER OF THE LEIGHTON HERDSON TROPHY



APHRODITE

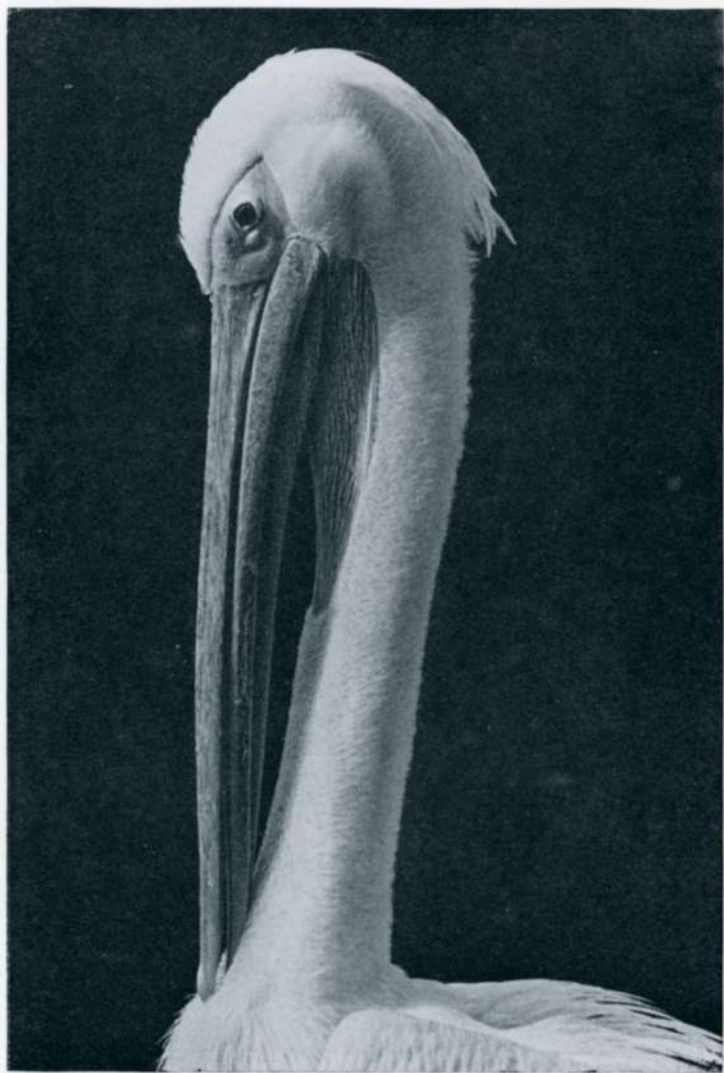
J. Nicholson, F.R.P.S., Circle 6

WINNER OF THE PLAQUE FOR THE
BEST SMALL PRINT



MAURICE

E. Littlewood, Circle 17



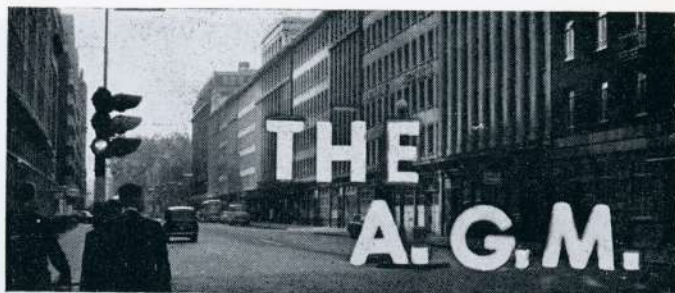
FULL STRETCH

A. D. Teague, Circle 22



SEVEN SISTERS

A. E. Stanley, Circle 11



THE day of the Annual General Meeting is traditionally fine and warm, and 26th September, 1970, proved to be no exception.

The programme, which was a very full one, opened with an informal rally at the new premises of the Royal Photographic Society in South Audley Street. Until a very few days before it had seemed doubtful whether the recent developments at these premises would be sufficiently advanced to permit the possibility of such a visit. However, luck was on our side, and the new home of the R.P.S. was almost complete, so that although an odd workman or so could still be seen, this did not prevent a party of some twenty members, under the guidance of Roland Jonas, from spending a very enjoyable time there.

Meanwhile our indefatigable Exhibition Secretary, Arthur Cunnew, and his small band of helpers had gathered at the Royal Hotel, first to erect the exhibition screens, which had been kindly loaned for the occasion by the Maidenhead Photographic Society, and then to struggle frantically to get the prints and slides arranged in time. To put on display between four and five hundred prints and transparencies for the Gold Label Exhibition in the short time available is no small task, and Mr. Cunnew and his helpers are to be congratulated on achieving the amount of success which they do.

Circle Secretaries' Meeting

At 2.30 p.m. the Circle Secretaries were invited to attend an informal meeting to discuss matters of common interest. At this meeting Mr. E. G. Bowley, the Folio Circulation Secretary, took the opportunity to thank the Secretaries, who send advice cards to him every month, for making his task easy, but he asked particularly that the dates of the despatch

of the folios should be mentioned on these cards, as this information is of some importance to him. The Circle Secretaries also discussed methods of allocating Gold Labels, and the expenses which they incur in carrying out their duties to the club. Mr. Cunnew made an appeal for more helpers to hang the exhibition. He was conscious of the fact that the prints were not hung to the best advantage, but he and his few assistants had such a struggle against time, that there was little opportunity to consider best arrangements. If Circles would try to arrange, where possible, for one of their own members to be present in the morning to hang their own prints, then more thought could be given to the displays, and this would add to the general appeal of the exhibition. It was also reported that the new Circle, No. 38, was ready to send out its first folio.

The meeting broke up and the Secretaries moved to the main hall, where a large number of members had assembled, and promptly at 3.0 p.m. the Annual General Meeting commenced. As neither the President nor the Senior Vice-President was present, the Junior Vice-President elect, Mr. W. E. Lawrence, was called upon to take the chair. In introducing himself, Mr. Lawrence said that sometimes a junior vice-president could languish in office for many years without being called upon for any formal duties, but here he was, thrown in at the deep end, with no notice, before he had actually been declared elected. He went on to welcome members and to express his delight at seeing such a large attendance.

The Minutes of the last A.G.M., having been circulated through the folios, were taken as read and adopted unanimously. A roll call showed that only two of the Circles were not represented at the meeting, which according to our Secretary was a record.

General Report

In place of the President's address Mr. R. P. Jonas, A.R.P.S., submitted a brief review of the year's working. He first mentioned his concern at hearing of the illness of Miss M. Rosamond, the Recruiting and Publicity Secretary. The meeting asked the Secretary to express its sympathy to Muriel and its best wishes for her recovery. Mr. Jonas reported that Circle 37 had closed down as it had been faced with a wastage of members which it had been impossible to replace. A new large print Circle, No. 38, for contemporary work, had been

formed with Mr. L. Park as secretary, and its first portfolio was ready to go out. Circles 4 and 26, both of which were very short of members, had been merged to form one full Circle. Membership as a whole had been well maintained during the year: the large print Circles were all full, the colour Circles nearly full, but the small print Circles were causing some concern as they all had vacancies.

The report of the Hon. General Secretary, Mr. R. O. Jenkins, had been circulated to all members with the notices of the meeting, and so was taken as read. The Chairman expressed the thanks of the Club to Mr. Jenkins for his work on behalf of the members, and also said how pleased everyone was to see how well he had recovered from his recent serious illness.

Financial Report

The Hon. Treasurer, Mr. R. P. Jonas, in presenting his balance sheet, explained the reason why the Club was apparently some £50 worse off than at the comparable time last year. Last year's A.G.M. had cost £20 more owing to an unexpectedly high cost of transporting the exhibition screens a matter which had been undertaken by a member this year. The colossal undertaking of the Recruiting and Publicity Secretary, which had stemmed from a suggestion made at last year's A.G.M., had led to an increase of £38 in her expenses. The raising of the subscriptions would increase our income by about £150, but the Treasurer warned that costs were constantly rising. He thanked Dr. Spier for acting as auditor at very short notice when the two official auditors were not available. The meeting unanimously adopted the statement of accounts and expressed its thanks to Mr. Jonas for his untiring work.

The Hon. General Secretary reported that the proposed new Rules and Constitution had been adopted by 126 votes in favour to 2 against. They were being printed and would be circulated to members.

The Secretary then proceeded to read the list of officers who had been appointed for the year. Details of these appear elsewhere.

Any Other Business

A lady member enquired whether Council had ever considered forming a Circle for teenagers, as she knew one who wished to join, but was reluctant to link up with a fully adult Circle. The Chairman replied that Council had not done so, and he ascertained from the meeting the opinion that there would be

little demand for such a Circle. However, a home for the prospective teenage member was offered by a Circle which already included one youngster.

A discussion on colour prints followed, during which Mr. Cunnew pointed out that there was nothing in the rules to prevent colour prints being submitted to the ordinary Circles. He thought that we should look to the future and encourage colour printing. Members who would be interested in the formation of a colour Circle were invited to communicate their ideas to the Hon. General Secretary, so that Council would have some idea of the demand for such a Circle should the opportunity to form one occur.

The meeting closed with thanks to the Hon. General Secretary, Hon. Treasurer, the Hon. Exhibition Secretary, and all others who had worked hard for the success of the day.

WHAT I GET OUT OF PHOTOGRAPHY & U.P.P.

by John Beck

PHOTOGRAPHY as a means of communication is to my mind photography at its best. A mood captured by a camera has for me far more interest than "a sit up and beg portrait". No longer do I try to pose a pretty girl in front of lights and press the shutter numerous times, for no matter how attractive the model the result remains the same and ends up in the bin. Portraiture can, however, have terrific atmosphere and often this is best captured by candid shots. To me, photos like Bunzl's South American Indians and J. S. Lewinski's portraits show the real art of capturing mood, atmosphere and character. As it is I enjoy taking candid and expressive pictorial shots, but unfortunately so many of them lack atmosphere and feeling. I can appreciate that some people get great satisfaction from photographing landscapes, but without atmosphere they still remain pure record prints to me like architectural shots and have no lasting interest. On the other hand, photographers who say that they get enjoyment from taking wedding photographs are beyond me. How can one be greatly inspired by pressing the shutter goodness knows how many times on Saturday afternoon to take "The Happy Couple", etc. The

only enjoyment I can sec in this is receiving the fee about a month later.

Having decided that I know what I don't like taking I still find achieving what I aim for in my pictures very difficult. I enjoy taking photographs, having them criticised and looking at them objectively, U.P.P. is one means of having these prints criticised. When a crit sheet comes back with the comments such as "Try again", "Sorry, this is not a winner" or "Don't like this modern stuff!" I am not annoyed, but interested in any useful comments that might be found along with the others. Not that I always agree with all of them. "Old fashioned photographers", I sometimes think, but then again if the crit sheet comes back with favourable comments I wonder are my prints conforming to the normal rules of composition, thirds, etc., and are they now lacking in originality, becoming just pleasant pictures. These are the ones that get the middle marks and often by some miraculous feat get "Gold Labels". Anyway I really look forward to the arrival of the monthly box, for not only do I get enjoyment from criticising, commenting and looking at the other members prints and criticisms, but I also get great pleasure from reading the note book. For here as well as getting to know one another. I hope to learn about new methods of producing prints, negatives and any other technical information that might be imparted.

I have only just started sending prints to open exhibitions such as the London Salon and I feel I have even more to work for now that the competition is getting harder and the results more rewarding. The Salon, however, still has tendency to remain traditional together with the Central Association, whereas the really modern approach is to be found at such exhibitions as Cartier Bressons and Bill Brandt's. On visiting the latter I was amazed at the vast number of people present. Yes, it is the modern approach that is causing all the interest and drawing the crowds. Freedom of expression apparent in Brandt's and Bressons' work is also to be found in the new photo groups such as the Kontiki, Moment, Group Seven and Gamma.

In fact I have decided that originality in a photograph is more important than sticking to the rules, and as I look at my scrapped, rule-abiding but uninteresting prints, I am convinced that this is true.

The Central Association and Alliance Exhibitions

In our last issue we were able to report that U.P.P. had come second in the Switch and Herbert Inter-Club Competitions—a very satisfying and encouraging result. We can now place on record the individual successes and the detailed scores in the Competitions. In so doing may we offer congratulations to the members whose work was accepted, while condoling with those who were not so successful; better luck next time.

Switch Shield

	Prints	Slides	Total
Malden C.C.	86½	40	126½
U.P.P.	78	41	119
City of London and Cripplegate P.S. ...	80	37	117
Richmond and Twickenham P.S....	79	38	117
Sutton C.C.	74½	42	116½
Hammersmith Hampshire House P.S. ...	81	34	115

Herbert Memorial Trophy

Borough Polytechnic P.S.	31 marks
U.P.P.	29 "
Bromley C.C.	27 "

U.P.P. Acceptances

Pictorial Prints

"Joie de Vivre"	E. G. Bowley, A.R.P.S.
"Barbary Sheep"	P. Chapman, A.R.P.S.
"Solo"	P. Chapman, A.R.P.S.
"Dirty Weather"	R. P. Jonas, A.R.P.S.
"Snow Cornice"	R. P. Jonas, A.R.P.S.*
"Soft Going"	R. P. Jonas, A.R.P.S.*

* Accepted for Alliance

Record Prints

"Oil Refinery, B.P., Kent"	M. E. Huggins, A.R.P.S. (Plaque)
"Hydro Electric Power Station"	M. E. Huggins, A.R.P.S. (Cert.)

Pictorial Slides

"Evening, Bamburgh"	B. Asquith, A.R.P.S. (M)
"Crafty"	E. G. Bowley, A.R.P.S.
"The Red Tree"	A. D. Bridel
"An Autumn Sail"	P. Denton
"Gatesgarth"	M. E. Huggins, A.R.P.S. (M)
"Design in Water"	Miss H. James
"Variation on a Theme"	Miss C. M. Miers
"The Light on the Water"	Miss C. M. Miers
"In the Wet"	I. W. Platt, A.R.P.S.
"Glass Design"	I. W. Platt, A.R.P.S.
"Venetian Water Colour"	I. W. Platt, A.R.P.S.

Record Slides

"Fallow Deer"	N. A. Callow
"Hydro Electric Power Station, Pitlochry"	M. E. Higgins, A.R.P.S. (M)
"Fungi, Melanopus Squamosus"	Miss H. James
"Purple Thorn Moth"	J. E. Knight
"Dark Dagger Caterpillar"	J. E. Knight
"Barred-red Moth"	J. E. Knight
	(M) Monochrome

The following members also had acceptances through other clubs:—
Central Association: A. J. Bignell; K. S. Evans, A.R.P.S.; W. H. Gillingham (3); G. A. L. Hutton (5); A. J. McDade (2).
Alliance: R. P. Jonas, A.R.P.S. (C.A.) (2); T. L. Dodge (Midland Counties); B. Asquith, A.R.P.S. (Yorkshire).

(It will soon be time for entries for C.A. 1971. With YOUR assistance we can do even better—Editor).

CRITICISM

by B. A. Hirschfield, Circles 21 and 29

EVERY month, as the folio is delivered, we are faced with one aspect of Circle life that can bring satisfaction to ourselves and others or can lead to disharmony within our circle of friends—criticism.

A discussion within Circle 21 Notebook led to the concept of criticism. The whole idea of criticising each other's prints is to enable the recipient to attain a better standard of work; to guide the inexperienced and to suggest to the advanced worker lines of development. But we poor humans are subject to the most persistent biases which colour our judgments, and it is appropriate to look at what others have had to say on the subject.

The following extract might well serve as a frontispiece to all Circle Notebooks, not as a guide but to remind us of the responsibility we have to each other:

"Criticism in its finest form is an art, requiring all the qualities of an art: technical knowledge, practical experience, taste, discrimination, and an abundance of tact. It is not easy to eliminate personal preferences, but this should be done as far as possible, and certainly they should be kept well within a just proportion. Criticism should never be made an opportunity for an expression of purely personal opinions or for the display

of erudition; and it is of the greatest importance that the critic should be able to question his own motives and to be his own most severe critic. Criticism is not fault-finding: it is a balanced opinion. No statement should be made without a reason and an explanation being given. This is necessary if it is to have a guiding influence, as it should. To condemn without pointing the way to improvement helps nobody. All real criticism is constructive."

"Good Speaking"—A. M. Henderson.

To be purely objective is difficult, if not impossible, and eventually we decide upon a basis of our own experience, which is saturated with personal preference. Providing we do so fairly and with integrity is sufficient for our purpose. The contrast between objectivity and the acceptance of involvement is shown in the following:

"The rarest type is the objective type. Such people approach a work of art critically, and they appraise it in intellectual rather than emotional terms. They like a picture because of its composition or they refer to such qualities as the balance of light and shade."

"Learning and Teaching"—A. G. and E. H. Hughes.

"Complete detachment from the content, from a bias of any kind . . . is scarcely possible to simple human nature; and we ought not from the point of view of a theoretical prejudice to despise the attitude in which aesthetic appreciation is intermingled with that of the subject treated."

"Psychology of early childhood"—W. Stern.

I do not think we do in U.P.P.—we have the happy medium. It has always amazed me that our standard of criticism is so high. We have only a short period in which to study the prints, and yet there is rarely disharmony within our Circles. That we could improve our criticism is unquestionable, but one rarely sees destructive criticism, and perhaps we tend to err on the side of negative criticism; we are, without doubt, in the higher part of the scale.

I am indebted to Dick Ridyard, of Circle 21, for the following quotation—let William Wordsworth have the final say:

"From all rash censure be the mind kept free.
He only judges right who weighs, compares,
And in the sternest sentence which his voice
pronounces, ne'er abandons charity."

ONE MAN'S VIEW OF THE 1970 LONDON SALON

by Ian W. Platt, A.R.P.S.

THANKS to the generosity of George Bowley I had a ticket, and so it was, late in August, that I bowled up to the R.W.S. Galleries in Conduit Street to view my (will you believe it) first ever London Salon. I have never made any secret of the fact that, as someone who enjoys looking at really good photographs from all parts of the globe, I travel many miles to visit good exhibitions up and down the country. And yet this was my first visit to ye venerable Salon. What an admission! But, let me hasten to add, in the past I have invariably taken my summer holidays over the period in which this event is held, and what with preparations for same, I have not previously had time to see it.

However, finally able to repair my previous omissions, I was at any rate able to view the collection without either any preconceived notions or any past collections to cloud my thoughts. And I must say I thoroughly enjoyed it. There seemed to be an excellent compromise between the traditional and modern type of work, and the way in which it was hung, especially the order the prints appeared, helped to offset the one very nicely against the other.

Noticeable was the comparatively small number of derivative prints, and the modern "with it" approach seems centred on the Cartier-Bresson type of work, depicting people in various activities. Indeed, this could almost be said to be its theme, because people seemed to almost dominate the collection, and what a pleasant change it made from wading through dull pictures of bench-ends and the like (however technically excellent they may be) and I came away with the impression of having seen something really alive and vital.

This year's trophy winning picture was a sensitive study of two horses grazing, and in common with another by the same author, George Wallace, of sheep and lambs, relied on a great feeling of design for their obvious merit. Among others that caught my eye was a print of flowers growing behind a goal-mouth by Bill Wisden, a splendid "candid" of an old crone studying a newspaper through a magnifying glass by Joan

Wakelin, effective use of a moire-pattern design around a road-driller emphasising its title "Vibratory", by W. Barker. A magnificent piece of observation by Bill Carden called "Gentlemen Excuse Me!" depicting a dolly bird surrounded by pin-stripe suited city gents—a print I vividly remember from last year's Royal. Then came a panel of colour prints showing the immense dexterity of W. Marynowicz and his tone separations. I am a great admirer of his work, but thought that his Lion and his print of a girl entitled "Sien" were too elaborate, but his Sioux Chief was really excellent. Peter Wilkinson's fine shot of the Jaguar emblem on a car bonnet made good use of differential focussing and it really came at you out of the print surface. Back in the monochrome again, J. Bates' lovely picture of a girl and boy, with the girl's expression of tender love was, to me, a really worthy plaque winner. This was soon followed by a most interesting picture done on a metal surface by Ann Ford-Lloyd, and if the subject was a hackneyed one, certainly the treatment was worthy of closer attention. Again and again the first-class pictures of people caught my attention. Several incomparable shots from George Bunzl, and in particular a fine one of two Italian Women by Dr. Franglen.

Two examples of the "seeing eye" were close together with M. Esau's "Finale for Steam", showing the silhouetted end-to-end buffers of two retired engines, and a startling colour print by M. Broomfield with the mundane title "Wiring for Marine Telephones", which depicted a will-o-the-wisp appearance like a fanciful wild plant in seed. A small panel of the (inevitable) bromoids and gums in the usual manner, seemed to be about the only incongruous note in this modern set of prints. Another colour print by Willi Hengl, showing a mass of blurred colour, called Rennen (running) left just enough to the imagination to make it interesting. In general, however, I thought the various examples of deliberate blur to accentuate action were, in the main, carried just a fraction too far. I found the juxtaposition of two neighbouring prints quite poignant, where J. Bates' "Gang Dispute", showing all the life that a group of youngsters can, and alongside it was Istvan Toth's shot of a tragic woman sitting by a graveside. And so I could go on. I derived a great deal of pleasure from my visit, and came away determined to make the effort to visit the Salon regularly in the future. I cannot end this inadequate

review without mentioning the incomparable work of José Ortiz Echague. This man produces work that bears an unmistakable stamp of his own. They may at first seem "old hat" alongside examples of glossy soot and whitewash moderns, but the incomparable artistry of this man gives them a timeless quality that transcends fads and gimmicks, and if I were to choose a print from the whole collection to keep permanently it would be one of his. I am now looking forward to next year's Salon.

CIRCLE NEWS

CIRCLE 9

The position of Circle 9 is somewhat better than it was this time a year ago. There has been a modest influx of members to help boost the rota to fourteen. Some are just guesting but others are on a more permanent basis. We had some timely help from Muriel Rosamund and Glen Robson which certainly helped to keep the Circle afloat. Muriel not only joined the rota but also managed to find us some new members, and new members were something I didn't think existed any more.

Notebook entries have been many and varied, but undoubtedly the topic which set members putting pen to paper was the suggestion that FP.4 film was inferior to FP.3. I'm not going to sum up and say who had the better of the argument—but I'll go on record as saying that Ilford have a firm champion in Elvin Thurston.

Gold Labels went mainly to the old firm of Baker and Stanforth, though new member Eric Rhodes looks as if he may be joining the partnership, having got two Gold Labels from his first three entries. John Goff and Dickie Dalton also managed to get in on the act.

We as a Circle look forward to a further strengthening of our position, and if any member of U.P.P. wants to extend their activities to small print work they should ask to join Circle 9 while there's still room.

CIRCLE 11

Membership of the Circle has been relatively stable during the past year, with only one resignation and two newcomers. We were pleased to welcome Gilbert Walker and Freda Gibbs

to our ranks; the coming of a lady to the Circle was not before time as some of the lads were getting a bit out of hand!

Gordon Wilsher and "Stan" Stanley have continued to dominate the G.L. scene, but Aynsley Macdonald, Hugh Milsom, Eric Boardman and Bob Waddington have also achieved successes. Most of the Circle's winning pictures seem to be traditional in subject matter and treatment, but modern approaches, largely inspired by Brian Adams and Bob Waddington, have become more in evidence recently. It is to be hoped that it will not be too long before we see such work earning its place in the honours list. One disadvantage of the G.L. system is that it is almost always "popular" work that finds its way to the top—one has only to look at the various A.G.M. Gold Label panels to see this. It is a pity that a great deal of the more creative style of photography is never seen out of Circle confines.

A most successful rally—C.11's first—was held at Longleat in May, with nine members and their families travelling from as far away as Newcastle, Sussex and Devon to attend. Altogether a party of over 20 was gathered together, and, blessed with plenty of sunshine, a good time was had by all. As far as is known, nobody was actually eaten by the animals, although when last seen Freda Gibbs was pointing a 200mm. lens into the open mouth of a rather large lion. Fortunately the car window was between the two of them!

There is plenty to do and photograph at Longleat, and all too soon the day was over. It was agreed by all that the opportunity to meet "in the flesh" and have a natter helped us to get to know each other, and made the other Circle activities that much more interesting. We certainly hope to repeat the venture in the future.

CIRCLE 12

Circle 12 has little to report. The very welcome addition of several new members during the year has unfortunately been balanced by resignations and the very sad death of Reg. Evans, reported elsewhere. Seven members shared the Gold Labels, and it will be a surprise if two at least of our recent recruits do not join the ranks pretty soon. Before the end of 1970 the Circle will be issuing its 300th folio.

CIRCLE 17

Since my previous report in the Spring issue, Circle 17 has

gained that anticipated thirteenth member, which makes our number adequate but with still plenty of room for expansion. We have had a satisfactory if uneventful period, leaving little of general interest to report.

CIRCLE 21 CELEBRATES ITS 300th FOLIO

At the beginning of July Circle 21 issued its 300th box, and after 25 years of existence can still boast four original members, namely G. A. Tootell (the Secretary, known to all folio members as "TOOTS"), Eric Haycock, Joe Scrivener and Reg. Taylor.

Eric Haycock, in addition to his membership of Circle 21, is also Secretary of Colour Circle 28 and a member of Council. For many years he has been a hard worker for U.P.P., and the efficient manner in which he runs Circle 28, in spite of his great interest in "ham" radio transmission, illustrates that however varied his interests may be, he does any job he tackles thoroughly and completely.

Joe Scrivener (known in the Circle as "SCRIV") is an A.R.P.S. and one of the mainstays of the Circle. His notebook entries are full of useful tips, gained over many years of experience, and though advancing in years, his prints are always of consistently good quality. Although he has been retired from business for some time, he is kept busy lecturing and judging around the country.

Reg. Taylor is the ideal folio member from a Secretary's point of view. He never misses putting an interesting entry in the notebook, and in all his 25 years of membership has never been known to fall out with any of the other members! In fact, he is the one who usually pours oil on the troubled waters if an argument starts up in the notebook!

"Toots" took over the Secretaryship of the Circle from Mr. Epril after the first two or three issues and has remained at the helm ever since. He is also a member of Eric's Colour Circle 28. He considers himself a poor photographer, and tries to make up for the deficiency by concentrating on running the Circle as efficiently as possible.

Several congratulatory messages were sent by our President, Glen Robson, and members of Council for inclusion in the notebook of the 300th box, and were much appreciated by the members.

It is interesting to record that some years ago, when the

200th folio was issued, the Circle on that occasion still had nine original members on its rota.

CIRCLE 27

What is to be said of a Circle in which members invent jobs so that they can volunteer for them? Ken Brading runs a very nifty set subject competition annually, Bill Dales presents us with a monthly look at the photo magazines of the thirties, and now Willi Williams is proposing another "thing" of which we have yet to hear the details. Our tame mathematician (Down, Ricky!) has worked it out that the average number of boxes handled by each member is 93, giving an average stay on a continuing basis of about 8 years. And long may this continue, particularly as we don't seem to get into a rut.

At the time of going to press, our Annual "Do" has not been held. But someone should warn Cirencester what is going to happen to it on September 5th/6th. Bertie Chapman won the McTurk Trophy for the highest average for the year, with four others breathing down his neck within 1% of his score. The Bill Boyce Trophy was won by Mona Chedzoy, who has won it every alternate year since its inception. Of course, this is not for the sake of letting someone else have it for a change. If she did it every year there'd be no need to present it to her. Vanitas vanitatem!

CIRCLE 30

Here is Circle 30 happily reporting a full membership of 17, with a waiting list of one, and, what is more important, nearly full boxes throughout the year.

Eleven members achieved 100% entries, and two more 11/12 entries, with quite substantial entries from the remainder.

Without the excitement of Gold and Silver Labels, we gloried in a united effort from Bath to the Border, to defeat the machinations of British Rail and the Post Office, who seemed in league to prevent our rota dates from being fulfilled.

By using 'bus routes, cycling and hand-to-hand deliveries we managed to get the boxes round in the three months allotted.

One of our members, Frank Hall, celebrated 30 years' membership of the Circle by holding a Rally at his home, which was well attended, and on the following day we met again at Sheffield Park, Sussex, journeying up and down on the famous Bluebell Line. This trip surprisingly produced quite a number of creditable folio entries.

It would be interesting to know how many other members can claim a 30-years membership of one Circle.

If other Circles should wonder how it is we find 12 prints for the A.G.M. Show without the Gold Label method of selection, I can only say that I ask the members to send me a print which has received favourable comment on its journey round, and as there are always a few who do not respond to the request for some reason or another, I usually end up with precisely 12 prints for the Show. I can only remember one occasion when I have had to eliminate one. Thus our panel always contains 12 prints from 12 members.

CIRCLE 31

Circle 31 recently reached its two hundredth folio and this landmark in the history of the Circle was passed with several members having been with us since its foundation, and some of these have never missed having a slide in the box. The membership is almost at peak point and we are looking forward to our next hundred folios. In addition to the normal entry special subjects are arranged from time to time. These are optional, but most members join in, and some very ingenious interpretations of the title usually result.

CIRCLE 33

Since the notes in the corresponding issue of the "Little Man" last year there has been only one change in the membership of Circle 33 when Mrs. Jean Parish resigned. Over the year the standard of work in the Circle has been at least maintained over a wide range of subjects, and the Gold Labels were again well distributed among over half the Circle membership—Sid Westwood (three), Mollie Miers (two), Roland Reed (two), Doris Handley, Mike Jemmett (who also won the Circle Certificate), Peter Hadley, Fred Clissold and John Williamson (one each). Various members have continued to seek different and sometimes technically difficult subjects, with varying results, and with slides getting varying receptions on the voting cards. May they continue to persevere and with growing success. The Secretary sent out his one hundredth box during the course of the year.

CIRCLE 36

Ian Platt, having put out the first seventy boxes, finding himself in addition to his already widespread commitments confronted with such additional dissimilar tasks as furthering

cultural photographic relations between Old and New Worlds, and preparing for the Central Association taped lectures on derivative slide work, unloaded the temporary custodianship of the Circle on George Bowley. Cliff Steer has joined Ian in bashing slides around the International Exhibition Circuit and winning acceptances and awards from remote corners of the globe.

Amid changes that witnessed the sad and sudden death of Jim Challis, membership has remained at a steady sixteen. The acting secretary has met with excellent support from a variety of outlooks in a lively band, and, confronted with the unusual problem of boxes getting back to him too quickly, would welcome applications from another couple of keen types.

N.H. CIRCLE 2

1970 has seen the issue of our 100th folio, the completion of an interesting exchange round with another Natural History Circle, and the holding of two local Circle Rallies. The first of these Rallies took place in Kent at the end of May and we visited two most interesting sites on the North Downs, the first for butterflies and the second for orchids. At the second Rally, in July, members met and were entertained at the Cotswold farm of one of our number, who conducted us over his property: several interesting plants and insects came in for close scrutiny. The Circle was, as usual, well represented at all major exhibitions.

During the year we were offered a silver vase by the sister of the late Liz Glenn, founder secretary of this Circle. This vase was originally subscribed to by Circle members in appreciation of Liz's leadership over the first 50 folios. At the suggestion of one of our members, a friend of Liz's, we have offered the vase to U.P.P., to be awarded annually as the Glenn Trophy to the author of the best natural history colour slide of the year.

ANGLO/AUSTRALIAN CIRCLE

I am afraid that the report for the Anglo/Australian Circle is not too bright. There is very little movement of boxes, the hold-ups appear to be "down-under", since we made it into Australian and New Zealand we have suffered from the crossing of the sea between Australia and New Zealand, which is very time consuming. I am going to collect a set of prints over here and send them to Australia, where they will form the

nucleus of a seventh box, which might help things to move a little more quickly.

At last we have broken the long spell of the Australians winning the Certificates of Merit, a thing which they have done every year since the Circle was formed. This year Anglo Eric Astle has won the Certificate of Merit with his fine print entitled "Silver and Stone".

ANGLO/U.S.

Despite a dock strike on either side of the pond we have managed to keep within three days or so of a quarterly circulation. Alas, we have lost our waiting list, but we are full up on the Anglo side, though we could do with another American or two. Or should we consider those of our many members who have joined the P.S.A. as Americans?

Over the past year or two the Amateur Photographer monthly competitions have been busy providing our members with equipment, and now Bill Waring has capped it all by winning £150 worth of Exakta for the shot of the year.

CONTEMPORARY SLIDE CIRCLE

After a reasonable period of stabilised membership in which we had settled at 19 active members, plus a waiting list of never less than three, Circle "C" (as we call ourselves) has recently undergone some fairly sudden changes. The first to go was Barbara Maddrell, who suffered some ill-health following a car crash. In order to maintain the balance of the sexes we promptly recruited Eileen (Tyde) Dennis from Newbury. Shortly afterwards Robin Brown took off on a year's Sabbatical to study human migratory behaviour (actually its ship's photographer aboard one of these plush luxury liners, but don't tell him I let you in on the secret!) and this was followed shortly afterwards by the departure of George Scholes and John Cohen—alas for good. Both found that there were too many activities to cram into too little time. We swapped one George for another with the recruitment of ye venerable George Bowley, who appears to have (temporarily) forsaken monochrome work totally, and are in the process of filling the last vacancy from the waiting list.

On the brighter side is news that following the secretary's stint as selector at the 1970 Worcestershire International, no less than two of our members are doing the honours for 1971. Paul Pullen and George Bowley are concerned, and all we

now need is for the hat-trick in 72!! The secretary is also judging at the Bristol Salon in 71, so presumably didn't offend too many people on the previous occasion. Sir George Pollock's activities continue unabated and are almost too many to mention, but as these notes are being written he is roughing it camping along the Trans-Canada highway, on a three-week trip, where he hopes to take over 1,000 slides. In the last honours panel the Royal conferred an Associateship on John Dawkins, bringing the current "tally" to one "F." and seven "A's", plus a couple of E.F.I.A.P's. Heaven forbid that anyone should get the impression that we are in danger of becoming distinguished, as we maintain an extremely informal and matey atmosphere within the Circle.

Serious attempts to get a really effective Circle get-together are under way, but several did manage the week-end photographic "do" at Avon Tyrrell this Spring.

CONTEMPORARY PRINT CIRCLE (No. 38)

The Circle has now been formed and goes into orbit on October 1st. Prints, both monochrome and colour, should be between 10 x 8 and 15 x 12. It is not proposed to have a points voting system but a method of selecting a panel for the A.G.M. will be devised.

The conception is that everyone "DOES HIS OWN THING". Subject matter and expression will count for more than mere technical excellence. There will be more concern with picture content but good technique is expected. Above all the aim is to produce pictures that make people think and feel, rather than gorgeous sunsets, beautiful landscapes and immaculate portraits. In other words the intention is to be "with it".

QUOTE:

Good pictures, like good wine, should be savoured and liesurely enjoyed.

NOTEBOOK WIT AND WISDOM

"It was about 10.30 p.m. on a stormy night when I was aroused from my semi-slumber over the latest gripping Iliffe Press epic (shades of Peyton Place) by the ominous thud of approaching footsteps coming up the path. My mind immediately flashed back to all the Frankenstein excerpts I had seen the night before on the telly and my blood chilled. Now fully awake I clambered to my feet and hurriedly took down the old family shotgun (unused since the day we were married) from its cobwebbed resting place over the flickering dancing flames of the three-bar electric fire, and with my pair of trusty fearless Afghan hounds slinking in cowardly fashion at my heels, I made my way to the door.

"The footsteps quickly halted and I listened to the heavy breathing on the other side of the woodwork. The dogs whined and the dry rot curled silently. I fought off the temptation to peer out through the letterbox six inches above ground level for fear of what I might see. Silence fell!! At last I could bear it no longer and, releasing the chains, I slowly drew back the bolts, one by one, and bravely flung the door open. The light from my flickering 1½ inch candle poured out through the doorway blinding the vague crouching figure looming up out of the darkness. Swiftly I ducked as a rectangular object hurtled out of the night, and catching it before it smashed against the wall I slammed the door with a sigh of relief, re-bolting it quickly as the figure shuffled off down the path.

"The box had arrived!!!"

This is an extract from a Notebook entry of Tony McDades. The "postman" was Al Bridel. Both are Guernsey residents and members of the Contemporary Circle.

Circle Secretaries—More contributions please.

GRATEFULLY BORROWED

From the Scouter

There's summat as draws 'im uppard,
There's summat as drags 'im down,
The consequence is 'e wobbles
Twixt muck and a golden crown.

Murch

Pictorialism and meditation go hand in hand.

What has pleased and continued to please is likely to please again.

Anon.

Reviewing the published work of others is a privileged, instructing and rewarding exercise. From it there is much to be gained, for the art of intelligent and fair appraisal is not learned overnight, if ever.

Photo Press

Artists don't run competitions. They don't put their products in social back slapping boxes and award marks.

Photographic Societies produce few individuals and many inhibited rut-dwellers.

The modern photographer doesn't know his art from his elbow.

Tail End

The Tax Inspector believes that Britain is a land of UNTOLD wealth.

United Photographic Postfolios

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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 expected to enter one print or transparency in each postfolio in accordance with the method customary in his Circle, to endeavour to criticise constructively other prints and transparencies submitted and to vote in accordance with the system or code of his Circle. The Leighton Herdson Trophy is awarded annually to the print or transparency which, in the opinion of the Judges, is the best of those which have been awarded Gold Labels as the best within their Circles in each postfolio in the year. The Gold Label Prints and transparencies are displayed each year at the Annual General Meeting.

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