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## The Little Man

THE PHOTOGRAPHIC MAGAZINE THAT'S DIFFERENT  
SUMMER 1949 PRICE ONE SHILLING



PRESIDENT and SAILOR

Taken by HAROLD WHITE, F.I.B.P., F.R.P.S., on 'Kodak' Panatomic-X Film. From the 1948 R.P.S. Exhibition

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# The Little Man

THE OFFICIAL ORGAN OF THE UNITED PHOTOGRAPHIC PORTFOLIOS OF GREAT BRITAIN

AFFILIATED TO THE ROYAL PHOTOGRAPHIC SOCIETY & CENTRAL ASSOCIATION SOCIETY

SUMMER, 1949

## Editorial

With the improvement in material supplies it is obvious that a big increase in the number of amateur workers will arise. Not only will many workers again take up the hobby which they temporarily forsook when materials were so hard to obtain, but an even larger number of beginners will start off with great enthusiasm. Practically all these beginners will discover at a very early stage their limitations as an individual with only a rudimentary knowledge, and some of them will become so discouraged that they will give up, but it is hoped that most of them will seek the help of a Society or Club where fellow workers will not only help them along in the early stages, but will continue to encourage their efforts through all the many stages beyond.

If you are interested in photography this magazine will help to foster that interest and enable you to get the maximum pleasure from this fine hobby.

Primarily this is a Club magazine, but because the Club is the largest postal Club in the world and caters particularly for that individual worker "The Little Man", it is backed by a group of successful workers who have had many years of valuable experience in helping the "individual" worker.

This is not just another magazine trying to compete with the many excellent publications already available, rather are we extending the sphere of an old established Club magazine that has for many years been helping hundreds of "little men" scattered in all parts of Great Britain. Past experience has encouraged this broadening of our

activities in order to help the vast number of individual workers who can only be getting a small measure of the enjoyment available.

With this issue we aim to convey a new approach to all amateur workers combined with an improved service to Club members. Whether your status is that of beginner or advanced, or you are one of the larger group of workers between these extremes, you will find most of the contributions in the following pages both helpful and interesting.

We believe a magazine of this nature has a big future, and we will gladly welcome any ideas or suggestions you send us, so please take that little trouble to write and tell us instead of leaving it "for the time being" until it never does get done.

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## TOWNSCAPES

By HENRY G. RUSSELL, A.R.P.S., F.R.S.A.

As one who was born among the chimney pots of London I have been compelled to find inspiration for many of my pictures in the odd corners and alley-ways of the big city. What strikes me as extraordinary is the fact that almost any of the pictures I've taken in London could have been duplicated in any fair-sized town in the Country. The only things which label a townscape as "London-made" are the inclusion of historic buildings, monuments, or areas like Piccadilly or Trafalgar Square, but most of the side streets and cobbled corners of the City of London are to be found in greater profusion in such cities as Leeds, Glasgow or Manchester.



*An everyday Park scene to be found in any Town or City.*

A good townscape can be as appealing as a good landscape, although there must always be those who dislike the murkiness, and sometimes the squalor of a misty Thames-side or an East-end slum, but for those who react to the emotional appeal of a good picture there is true beauty to be admired and enjoyed.

You may wonder why I should choose this subject for my first contribution to *THE LITTLE MAN*. It was because I like to show the "little men" in photography that being able to escape to the countryside doesn't result in good pictures; these are to be found wherever you live, and even where Nature has been a little neglectful in providing material, there are many lovely things waiting to be created, first in your mind and then by nimble fingers, such as Table-top, or Still-life. But these last subjects need seldom be tackled whilst there is sunshine, and objects to obstruct its rays.

But come with me into the City of London. I choose this area because I know that there are relics of these City streets in many of the larger provincial towns I've visited, and what I have found in London you too can find in your own district.



*A picturesque corner, a stone's throw from the hustle and bustle of Britain's meat-market, Smithfield.*



"FUEL  
CUT"—  
a lovely  
Townscape  
almost in  
the heart of  
London.



the same time, and same day in 1950, that is providing BST is still prevailing. I even have notes in my book of spots I've seen in Leeds, and Manchester and one day I shall find myself around on those dates and at the hours indicated. So you see I know within an hour or so when the sun will be shining down a certain street, on a certain day, so let us visit Stew Lane which leads down to the river. It is very narrow and has old cobblestones, and we find two very old iron posts and a most rhythmic curve to the pavement, with the light coming from an acute side angle. Such obscure corners usually need a figure, and the day I went I met a friendly policeman who posed, but I think the best picture I got was when he turned to ask if I'd finished. My result was very effective and the appeal in this picture was interesting for two reasons: 1, Strong lighting and texture; 2, unusual human interest. Settings like this benefit with a touch of back-lighting when a friendly model could be used, possible in the act of puffing a cigarette, or reading a newspaper.

Very often a scene which you've passed daily will suddenly become a glory of beauty transformed by lighting conditions, and as an example of this I offer one of my Gold Label prints "Fuel Cut" which was taken on Putney Bridge, a place I've passed hundreds of times without giving it a second glance. On this occasion the sun was setting and I was attracted by the imposing majesty of the lamp-standard silhouette against a glorious sky. Although town buildings are less picturesque than country cottages, much of their severity and coldness is lost when seen in silhouette



Taken at Strand-on-the-Green in a busy part of London.

against a good evening sky, and the majority of good townscapes rely upon the obscurity of detail.

I have stressed the importance of good lighting, but I must also stress the value of rainy days. A perfectly smooth pavement on a dry day is soul-less, but the same strip of ground after a shower is something worth photographing and I contend that it doesn't matter where you are, a picture of a wet pavement, even without sunlight is a treasure of tones, shapes and pictorialism. Reflections in townscapes are worth going after.

*A Challenge.* If, like many town-dwellers I have met you are disgruntled because you cannot get to the countryside when the sun is shining, try my suggestion and I guarantee a picture which will put you well up the Circle voting list.

Find a street with lamp-posts, or lamps fixed to walls, or maybe a tree and then keep a note of the time when the sun will give you strong contra-jour effects. Decide upon a viewpoint which includes only one object, or if the inanimate object is small allow for a figure in the composition, and aim to expose when the shadows, which will fall towards you are slightly to your left. You cannot fail to make a strong appealing picture.

## HINTS AND TIPS

**TONING.** One of the finest formulas for brown, or sepia toning is undoubtedly one using Thiocarbamide and Caustic Soda. In the first place it is odourless, which cannot be said for the Sulphide formulas, and second it can provide really beautiful tones. Here is a good standard formula.

**SOLUTION A.** Potassium Ferricyanide ... 1 ounce  
Potassium Bromide ... 1 ounce  
Water to make ... 10 ounces

**SOLUTION B.** Thiocarbamide 5 per cent.

**SOLUTION C.** Caustic Soda 10 per cent.

Solution A is the standard Bleach. For use take 1 part A to 10 parts water. The print is thoroughly bleached in this bath, given a 5 minute wash and then toned in the following bath.

Thiocarbamide 5 per cent. ... 1 ounce  
Caustic Soda 10 per cent. ... 1 ounce  
Water to make ... 8 ounces

The print will tone completely in a few seconds but rocking should continue for a period of 2 minutes after which the print is washed for 15 minutes and then dried. With this formula there is no alteration of tones, and no intensification nor reduction.

\* \* \*

A toning formula which gives tones unequalled in richness on some papers, particularly Bromide, but which is not very well known is the following, for which the Bleaching bath given above can be used.

Potassium Bromide ... 175 grains  
Sodium Carbonate (Anhydrous) ... 1 ounce  
Pyrocatechin ... 40 grains  
Water to make ... 20 ounces

The print is first bleached, rinsed for a few minutes in water and then transferred to the Toner. It will then probably, according to the paper used, turn all the colours of the rainbow but do not let this worry you. Continue to rock the dish for at least two minutes and then after a quick rinse in water place into an Acid Fixing bath when it will immediately change to a mellow brown. This doesn't work very well with Bromesko or Plastika and the tones are usually sickly in colour, but with most Bromide papers the tones vary from deep Brown-Black to Purple-Browns. Anyhow, it's well worth trying.

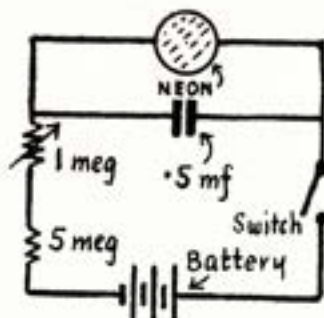
\* \* \*

**PRINTING.** Some papers need a developer which gives greater contrast whereas others print better with a soft-working formula. If you find that your prints are lacking in rich colour, or "snap", try the addition of 2 ounces of a 5 per cent. solution of Sodium Carbonate. This little dodge will give the developer more "kick" and result in deeper blacks.

\* \* \*

In your quest for warm tones on Plastika or Bromesko have you ever tried stale M.Q. developer? This tip was passed to us by a photographer who has a reputation for his warm-toned prints, and he says that after a session of Bromide printing, he pours the used M.Q. into a bottle and uses it for the development of chlorobromides. The best tones, he says comes from developer which is the colour of beer. Economical, anyway.

**A TIMER.** For the photographer who likes trying novel gadgets, here is a seconds timer which can be made for a few shillings, and which can be used independent of electricity supplied by the mains. When switched on it flashes a red light at intervals of 1 second. The dry batteries will last for ages, and the Timer can be built into a very small space. Those of you who have any knowledge of electronics will see by the circuit that it is tuned to a time constant depending upon the value of the condenser and the resistance of the circuit. The condenser discharges through the Neon lamp when it has built up a charge sufficient to break down the resistance of the lamp. The 1 megohm variable resistance enables the time interval of the Neon flash to be adjusted to 1 second, or more. Materials required are: 1 Neon bulb 90-volts discharge; Condenser 0.5 mf.; On-off Switch; 1 megohm variable Resistance and 1-5 megohm resistance; and 2-60-volt dry batteries.



**FOCUSING.** Here is a ridiculously simple tip which will ensure correct focussing at distances up to at least 3 feet. All you need is a length of string, and 2 paper clips. First measure off from the paper clip attached to one end the shortest distance on your focussing scale. Mark this by binding with a coloured cotton, such as Red. Then continue to measure off the other distances such as 5 ft., 6 ft., and so on, using some form of marking and identification. To use, hang the paper clip on some part of the camera such as the shutter release and get the model to hold the distance marked to the eye.



\* \* \*

**LIGHTING.** Using ordinary domestic electric lamps of about 60 to 100 watts intensity, the colour is of a reddish nature and therefore reds will reproduce lighter in tone. Such lighting is much softer anyway, so why not try the ordinary type of lamp for a change?

Many a possible good picture has been spoiled by light-fog caused by rays of light reaching the lens, especially when a spot-light has been used at the rear of the subject. This can be avoided by the use of what are commonly called "gates" used as shown in the illustration. These can be just pieces of thick card, or plywood, or even metal fixed to the sides of the reflector, or spotlight. The method of fixing depends upon your skill and ingenuity with such gadgets, but don't forget to paint both sides of the "gates" black.

If you do not own a spotlight, you can fix a cone of paper over the ordinary bowl-type of lamp reflector. The size of the projected light-spot depends upon the diameter of the opening, but here again be sure and use black paper.





## PRIZE-WINNING PHOTOGRAPHY

by REG. D. HUGHES.

To those of you who have not entered for any Photographic Competitions I would say "Why not have a go?" and for those who have not had much experience in this sort of thing, perhaps a few tips from one who has been fairly successful in various contests and who has learnt things the hard way over a number of years, would not be amiss.

These competitions are usually organised by the photographic trade, photographic magazines and the daily and weekly newspapers. The latter are usually judged by the Editors who are chiefly concerned with the "Picture" and not so much with technique, although this does not mean that any old print will do. Your print should not be delicate but on the strong side with good contrasts but also a good tonal range, avoiding "soot" and "whitewash" at all costs. Above all they must be clear and sharp, fuzzy prints are useless for reproduction purposes.

Maybe it is possible to win a prize with a small print, but it is my opinion that an enlargement not less than half-plate stands a better chance of catching the Judges' eye. I prefer the whole plate size, sometimes larger. Your picture must be striking to attract the immediate attention of the Judge, and if possible give your entry an original caption or an apt title which often helps a lot.

Without any doubt your highest card is "originality"; get human interest in your pictures. Children and people should be doing something and interested in what they are doing. Animals and pets should be taken acting naturally and spontaneously. Character studies and portraits should be bold and simple in conception. If you are entering landscape or familiar scenes get a different or original viewpoint, avoid picture postcard view, and don't forget when taking pictures to look up and look down; a good angle shot might be a prize winner. The illustration, "self portrait", shows an original but simple idea, how easy it would have been to have stuck up a couple of photofloods and taken a formal portrait instead of disporting myself through the cycle frame, complete with cigarette. This was a prize winner.

Some of my competition pictures have been deliberately planned and it is a good scheme when an idea occurs to you to make a note of it there and then, so that you can carry it out when the first opportunity arises. "Play to me Gipsy" was made

in a similar way and has won two first prizes and another like it from another negative taken at the same time also won an award. The climber was a lucky chance shot, but I was not slow in seizing the opportunity to get my picture; this has been very successful and has been reproduced five or six times, twice in one newspaper.

Before submitting your entries, do read the rules and see that you carry them out, remember that the organisers have spent much time and thought in framing these rules and it must be very annoying to an Editor or Judge when competitors disregard them. If the competition is for a set subject, make sure your entry does fulfil this condition and really illustrates the subject. This may sound silly and unnecessary advice, but I'm told that in a contest for Animal Studies, many entries were landscapes, children and old men and women. Not one of these stood an earthly chance of

winning a prize. Another thing, it is not necessary to own an expensive outfit to secure prize winning pictures, even if you are an expert yourself and own a super camera, your family could easily get a winner with their box camera. I once got a £5 prize with a picture taken with a 5/- box camera. I often hear people say "I've only got such and such a camera," and seem to attribute their lack of enthusiasm for entering their prints to not possessing costly apparatus. Given the right conditions and with a little fore-thought good results can be taken with modest equipment.



"UP WE GO"—"Yorkshire Evening News" (twice), "Yorkshire Evening Post," "Campeing" and "Good Photography"

In passing I would like to say to the more advanced workers who may think it *infra dig* to enter for competitions in the press, that this type of work certainly improves one's technique, because the prints are mostly made on glossy or velvet papers which means flawless negatives, try touching up a glossy enlargement and you will see what I mean.

One of my recent successes in a newspaper competition was a portrait of a true Yorkshire character, "T'owd Lad." This won two prizes in a contest now being run by the "Yorkshire Evening Post," who, by the way, are one of the first, if not the first, daily paper to organise a Photographic Competition.



"T'OWD LAD"  
2nd prize "Yorkshire Evening Post"



"SAY AH!"—"Yorkshire Character," "Homes and Gardens,"



The CELLIST

### A Good Picture and Why

First the character of the model is strong, and the tonal quality of the skin enhances this feature. One feels that there is not one small piece of this composition which could be taken out without weakening its appeal. It "sits" snugly in the frame, with the head in a good position, and the use of the hands in relation to the cello is the result of careful planning. The line of the bow takes the eye straight up to the curled end of the instrument, which coaxes the movement along to the head, and finally down to the hands and bow.

Central Association, 1949. 1 Gold Label. Lea Valley Open Exhibition.





# Photographing Babies

By ROSALIND WATTS.

★

There are two ways of photographing a baby. The first is the way the parents wish to see the child, and the second is the way the child wants to be. Every mother likes to see her baby's photograph showing a spick and span little angel, hence the reason why she will insist upon dressing the poor child in its Sunday best, combing out its hair, straightening its frock and making quaint little chuckles which are supposed to bring a cherubic smile. Usually, the model is thoroughly fed up from start to finish although if the parental antics are continued long enough the baby will resign itself to its fate and do what is required just to get the whole business over.

Left to its own resources, the average child will act quite natural and in the course of half an hour will provide the alert photographer with hundreds of lovely expressions.

Before you think of taking a picture of a young child, be sure that you know your camera, its

operations, the exposure to give, and see that there is a plain background available.

You'll have your hands full enough with watching the model without increasing your difficulties by having to think about the working of your camera.

Find the correct exposure to give by switching on the front lighting and taking a meter reading on the back of your hand, holding the instrument about 6 inches away. It is best to use the shortest possible exposure, so having tested the value of the light adjust your lens aperture to give at least 1/50th second, or 1/100th if possible. With an F/3.5 lens this should be easy when using a fast panchromatic film like HP3.



## The Overture.

When the young model enters the room, please don't get all busy-like. First get to know the child's name, and proceed to talk to the mother. After a very short time the model will accept you as just another of mother's friends and before you know where you are you'll find you're the greatest of pals.

After the barrier has been breached, you can pretend to do something to the lights and in all probabilities the youngster will want to help you. Once she, or he is accustomed to the lamps you can begin to consider the taking of the pictures. My own way of doing this is to have a chair, or stool upon which the child can sit whilst I show it the pictures in a kiddies book. After a few minutes I find that the baby will continue

to go through the pages alone, and whilst I am focussing the camera. I seldom use a tripod for young children because they rarely maintain the same head position for more than a few seconds, but with the camera in the hand it is easy to follow the movement of the model, and keep in focus at the same time.

## Lighting.

The illumination used for child portraits, or studies will vary with the photographer. I know some who flash bulbs and get extraordinarily fine results, but I feel sure that the average amateur, like myself will find that using a bulb for each exposure, or in some cases two, is a very expensive procedure costing, as it would at least two shillings per exposure. I have had made a short brass arm, one end of which slides into







the shoe of my Contax, and on the other end I fix a reflector with a 500-watt Nitraphot. The length of this arm is 6 inches and with the bracket of the lamp the source of light is about 10 inches above the camera lens. The arm is in two pieces so that when working with the camera upright I loosen the fly-nut and turn the lamp so that it is still above the sitters eyes instead of being to the side.

This simple gadget cost me only 3/6 and I have the light always high enough to give shadows, but not too high which would make the shadows too long and take away some of the vitality of the young model.

Once you've started to take your pictures, keep at it. Make as many exposures as you can at one session, because if you stop with the idea of giving the youngster a rest, you'll never get going

again. Up till now we've been thinking of the ideal model, but even though you have to deal with a sulky, petulant type, just continue to take and you'll probably find that those expressions which looked unpleasant will provide some first-class exhibition pictures, or at least some Gold Labels from the Circle. The crying child caught at the right moment can be a gem for amusing expression, and the picture of a baby with a wet slobbery lip may be the shot of a lifetime. In my experience I've found that the expressions I've not noticed but exposed upon have been the best of the lot, so don't worry until you've processed that film and made the prints.

### Processing.

This is the most important part of the job. Slip up in the processing of the film and it'll take a lot of skill to put your errors right. You must avoid the slightest over-development because a good baby negative is never dense, but rather on the thin side. Providing your exposure has been adequate, you can safely cut 1 minute off your usual developing time. Use a Stop-Hardening Bath between development and fixing, and when the film is washed, give it a final 5 minutes in water to which you've added a few drops of wetting agent and hang up to dry.

## MINIATURE TOPICS

By MINICAM.

I should say that I am a "little man" in the strictest sense of the term, socially and in negative size. I think I began with 35 mm. about 1934, and the strange thing is that previous to this I was jiggering about with several cameras ranging from 3½ x 2½ to quarter-plate, and yet try as I would I just couldn't get anywhere. But a few months after I had acquired a Contax I, I got 3rd prize in the club competition. Then, like lots of other blokes, I saw a fine print in an exhibition and having been told it was Leica shot, I switched over to that camera. But I must have been unlucky because I was at a reception for film stars and got a once-in-a-lifetime opportunity to photograph Charles Laughton when the Leica shutter stuck . . . then there was almost a "mutiny on the Bounty." So I returned to my first love, and have never changed since. But what is more significant is the fact that although I own several cameras taking larger size negatives I always use the Contax if I have to tackle a job which cannot be a retake. I think there's a lot in having confidence in a camera, don't you?

Incidentally, I gave a demonstration a short while ago showing my method for developing a 35 mm. film. I was surprised when several members of the audience asked why I used a Stop-Hardening bath between development and fixing. Ignorance on this procedure led me to believe that this might be the reason why so many miniatures get negatives far too dense for large prints. If they are to develop their film for, shall we say, 10 minutes, and at the end of that time they pour in water for several minutes rinse, the film is really being developed for possibly 12 minutes because the amount of developer left in the emulsion is still working.

If the usual water rinse between development and fixing is replaced with a Stop-Hardener such as Chrome Alum and Potassium Metabisulphite, development is stopped immediately, and furthermore if the developer is poured off at 9½ minutes it will be 10 before the Stop-Hardener goes in, and so the film will have been developed for precisely the time specified.

Well that is all I have to say, but I would like you to know that this section for 35-ers will be enlarged if the editor gets enough letters showing that it is needed. Cheerio for now and I hope to be with you again in the next issue.



## COMPETITION

*WE SUPPLY THE IDEAS . . . YOU DO THE REST.*

This new idea for a competition is rather on the lines of a set subject. When searching for picture material, the difficult stage is in getting an idea . . . a start, so we thought it would help if we provided very rough sketches to start the mental faculties moving. You may have latent talent in illustrating the ideas of others, and if you have then you should be able to make some interesting pictures possibly for exhibition use, or for Circle entries.

But please remember that this competition is an innovation, and an attempt to provide stimulus for jaded minds, and if you do not like it then drop us a line and tell us so, but please try and tell why it doesn't meet with your approval, and what you think would make a better competition. If you do like the idea then show us your pictures.

When you enter this competition you are doing exactly what most professional photographers have to do when making pictures for advertising, or book illustration; they usually receive a rough sketch, or visual from the art director which they have to interpret in graphic form. So there it is. Have a go, and if your attempt is considered good, it will be reproduced in the next issue.

### A FIGURE STUDY.

Alongside is a rough sketch of two figures, a mother and child. But your picture can be a man instead of a woman, and you can even include an animal such as a dog instead of a child. Your problem is to make a picture including two figures. In our sketch the arrangement is pleasing because the two heads form a diagonal line from left to right, and the mother is visually more important than the child because of her size and position in the picture space. If you prefer you can slavishly copy our sketch, but let us see your results.



### A STILL LIFE.

This rough visual shows a large object and a small one, with the main light coming from the rear. We have suggested a basket of fruit, but you can use a bundle of knitting wools, or a group of vegetables, or any other inanimate objects. Your print need not even be the shape suggested, so please treat the sketch as the basis for thought in the planning of a Still-life picture. Here again the arrangement of the objects is simple and pleasing, and the back lighting provides long shadows which give the eye a start into the composition.



**THE RULES.** The rules are few because we do not wish to clutter the idea up with too many requirements. Your entry should be your unaided work. Maximum size of print is  $8\frac{1}{2} \times 6\frac{1}{2}$ , and should be black and white, preferably on a glossy, or semi-matt paper. All technical data on back of print which should be unmounted. To save office work, please enclose return packing and postage. Last date for entries is August 6th.

**THE PRIZES.** This being a club magazine, the rewards cannot be great but if you have the true amateur spirit, you won't expect them to be. Members of U.P.P., whose prints are prize-winners will receive £2. 2s. 0d. for 1st; £1. 1s. 0d. 2nd; and 10/6 3rd, but winners who are not U.P.P. members will receive £1. 1s. 0d. 1st, and 2 years subscription to "LITTLE MAN"; 10/6 2nd, and 1 year's subscription; and 3rd, 1 year's subscription. Send all entries to The Editor, "LITTLE MAN," Redland Villa, Industrial Road, Matlock.



## DARKROOM MAGIC (No. 1)

*By R. C. LEIGHTON HERDSON, F.R.P.S.*

Experienced workers seldom find it possible to produce a negative that will give them precisely the type of picture, by a straight print, that they seek to make. They are seldom, if ever, satisfied to produce a detailed reproduction of the scene or subject at which they point their camera, nor do they find that the tone reproductions are precisely what they desire them to be. The perspective in landscape, the background and setting in portraiture, all these require some modification, some re-arrangement of the tone renderings in order to fulfil his interpretation of the subject.

In the early days of photography, advanced workers found ways and means of securing some sought after result, and would guard their secret jealously. They would adopt the mysterious role of a magician. Black Magic had nothing on the hush hush secrets of those early darkroom workers, but advanced workers readily expose all their tricks now-a-days to the less advanced or less informed seekers after success. Black Magic has become a series



Fig. 1



Fig. 2

of well thought out tricks which are capable of being kept under absolute control.

In this, the first of a series of articles upon such tricks to aid picture production, we are concerned with some of the simplest of these aids to success, just the same it covers the trick most of us have to employ almost every time we set about producing a picture. Over-printing, an elementary aid to picture making, is perhaps an essential part of the pictorialist's training.

Over-printing is employed for many purposes, an easy example being the printing down of a foreground in landscape to give emphasis to the perspective which is produced by having a fairly strong tone in the foreground (base of picture), and letting more distant planes recede by decreasing both detail and tone values progressively. Fig. 1 is a straight print from a negative, and in this the foreground tone is too light, the cottage lacks tone in the thatch and the sky is bald. All four of the illustrations are from the same negative, and printed upon the same paper, one sheet being cut into four for the purpose of demonstrating the subject, each of the four prints had the same over-all exposure. Fig. 2 shows the over-printing of the foreground only. Fig. 3 has the same degree of over-printing at base as Fig. 2 and in addition the thatch on cottage has been overprinted. In Fig. 4 we have both





Fig. 3



Fig. 4

foreground and thatch overprinted and in addition we have a sky rendering introduced to complete the picture. The sky is again just a matter of overprinting for there were no clouds in the negative. The effect of cloud is produced by only overprinting part of the sky area, the landscape is covered with a mask while part of the sky area is covered with a pad of cotton wool fluffed out at the edge to save a hard line and roughly pulled into the required cloud shape. The wool being kept about half an inch above the surface of the bromide to secure softness. Thus the transformation of Fig. 1 into Fig. 4 resulted from the employment of just one darkroom trick, and that the simplest of them all. If we consider each trick to be an additional tool in our equipment we shall very soon be in a position to not only remedy many faults, but to introduce many effects that, while desirable, were non-existent when we made our negative.

\* \* \*

### LANTERN SLIDES.

Although there must be hundreds . . . nay thousands of photographers who find great interest in the making of a good lantern slide, there are probably only one-tenth who ever specialise in this phase of photography. I am one. I make a good slide, but I never seem able to keep the spots off. And that's where I come unstuck. I do all that seems humanly possible to dodge dust, but I still get those minute dots which, when projected look like tennis balls. "Well," replies the veteran, "why not spot 'em out." Yes, why not? Until yesterday I just couldn't manage the job, and I know from seeing many club slides projected that I'm not the only one. But a few days ago I borrowed a new book from my club library, "Making Lantern Slides and Filmstrips" by C. Douglas Milner, and on page 179 was a spotting, or re-touching gadget which showed me that I'd been trying to spot my slides the difficult, if not the impossible way. Furthermore, Mr. Milner told me that when applying colour for spotting "adherence is made easier if the water used for colour mixing and brush cleaning is fortified with a little methylated spirit." That tip alone was worth the 9/6 I afterwards paid to buy this very helpful book, because that was where I had been slipping up. I have a feeling that this little contribution should not be in this part of the book but knowing that many readers will shun reading the Reviews, and realising that my success was due to reading this book I don't apologise for bringing "Making Lantern Slides" to the notice of others interested in this work. With several of the gadgets illustrated I am finding the making of a good slide easier and more successful.

H.G.R.

## THE HERDSON TROPHY



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### FIRST TROPHY AND SILVER PLAQUE

We are pleased to be able to reproduce the winning prints which competed for The Herdson Trophy, and which were judged and exhibited at the last U.P.P. A.G.M., in September, 1948. These pictures will indicate the high standard of pictorial photography attained by members of U.P.P., and, we hope, will also serve to stimulate the ambitions of all members. Those of our readers who are not U.P.P. members, and who aspire to higher standards of photography will be interested in the announcement on page 49.

## THE HERDSON TROPHY



"PETER" by MERVYN REES

Circle 10

### SECOND BRONZE PLAQUE



## THE HERDSON TROPHY



"WHITE GABLE," by G. H. FARNSWORTH

Circle 11

**THIRD  
CERTIFICATE**

## NEGATIVE PROCESSING ROUTINE

by STANLEY W. BOWLER, F.R.P.S., F.R.S.A.

You may often have heard your fellow photographers complaining bitterly about the variations obtained in negative quality, and, at the same time, plaintively explaining that these variations continued to occur despite the fact that they had changed from one developer to another in an attempt to remedy the sad state of affairs. Perhaps you have even done it yourself?

Now, although there has been a great deal of nonsense written about negative development, and particularly about fine-grain development, there is really nothing more to the work than a series of very simple physical and chemical operations, all of which can, and should be, accurately controlled. If consistent repeatable results are what is required than an equally consistent technique must be employed. This probably seems very dull and prosy, but to make the matter clear, let us consider what is really wanted. If your primary interest is in making pictures then reduce all the mechanical operations concerned in their making to a routine. On the other hand if you like "experimenting" with photographic processes, do so by all means, but do not expect at the same time to produce exquisitely beautiful masterpieces with impeccable technique, nor to produce sets of negatives precisely similar in characteristics.

At a very early stage in learning about general science the student is taught that one of the first principles of conducting any series of experiments is that only *one* factor should be altered in each test or set of tests. If two or more variables, as they are called, are changed in a set of tests then it will be almost impossible to see from the results which has contributed to any change. This can be quickly related to photography when we consider the man who changes his film stock, alters his lighting set-up and uses a new type of developer, and then wonders why he cannot get the same results as he obtained from his last length of film! In order to get the matter straight right from the beginning it is proposed to set down a simple routine for negative processing and to indicate the reasons for the proposals made. For the sake of simplicity let us also assume that the material is film and is being handled in a tank.



After the film has been loaded into the tank some advocate that the film should be given a preliminary soak to ensure that the surface of the emulsion is thoroughly wetted, in order to avoid air-bells during development. On the other hand most modern film and developer combinations do not seem to need this precautionary soaking, but if you decide to do it—then *do it always* and stick to the procedure. The first note of warning may also be inserted at this point—the water for the preliminary soaking should be at the same temperature as the developer, the intermediate rinsing water and the fixing bath, which latter should preferably be of the acid-hardener type, after which washing can be carried out with water from the tap at its normal temperature. This equalisation of temperature can be effected by putting all the required solutions in bottles or measures into a shallow pan or tin-bath and surrounding them with water at a little higher temperature than that decided upon for working. Aim at a working temperature of 65°F. to not more than 70°F. and always try to keep the same temperature for every film or batch of films.

The choice of a suitable developer does not present any great difficulty although there are many who would confuse the issue with exaggerated claims for this or that fantastic mixture or the other. If you are in any doubt on the matter, then use the developer recommended by the film stock manufacturer—when all is said and done, he produced the original material and he should know best how to process it . . . his facilities for making precise tests are definitely greater than those of the average amateur—or professional.

On the other hand, where it is not possible to obtain the maker's recommended formula ready prepared in liquid form, it is suggested that one of the medium fine-grain proprietary developers should be selected. It should be noted that the liquid form is advised—it may be a little more expensive, but certainly no more so than wasted time and effort and spoilt film stock. The next choice would be for the ready compounded form in tins of powders, but the method of making the solution should be exactly as given by the maker. The last choice is that of weighing out the necessary chemicals for the formula chosen from supplies of the individual constituents. The two latter choices may lead to errors which can be avoided by purchasing the ready-prepared liquid form.

Having selected the developer, read the instructions about it; check the type of film against the tabulations given and then work to the times and temperatures recommended. Do not alter

either of these until you have processed at least half-a-dozen films and are quite sure that they will give you any better results by so doing. It is much more likely that your camera technique is at fault. If you are working with miniature films especially, always filter the developer back into its bottle ready for use next time. This is particularly important with very small negatives, and certainly does no harm with all other sizes too.

Having developed the material for the recommended time at the appropriate temperature, give one intermediate rinse with water at the same temperature. This is generally ample with low-energy developers as the amount of alkali likely to be carried over to the fixing bath is to all intents and purposes negligible. The use of a "stop-bath" is rarely necessary with such types of developer, and merely adds another stage to the whole process. On the other hand, reiterating the advice given about the preliminary soaking, if you do feel that a "stop-bath" is essential, decide upon it once and for all and keep to the procedure. If the results which you obtain give you the kind of negatives which you like, stick rigidly to your technique and do not be swayed by the first enthusiast who comes along and tries to persuade you to miss out one of the stages.

For fixation, it will generally be found preferable to use a combined acid-hardening-fixing solution, since this will harden the film sufficiently to make reasonably certain that you will be free from reticulation troubles when washing with water from the tap in quite cold weather. Again this is a suitable point at which to insert another warning—many people, even those who have been processing photographic materials for a good many years, cannot at the end of the fixation period, simply *just cannot* resist pulling the film out of the spiral or apron to "see what it looks like." More films are scratched or mechanically damaged at this stage than at any other through unrestrained impatience; whatever the state of the negative, under- or over-exposed, or over-developed, nothing can be done about it at that moment—so, do not do it!

Fixation complete, it is well worth washing, in running water preferably, for at least half-an-hour. At the end of this major period of washing final protection for the film can be provided by treating with one of the commercial anti-scratch solutions. Here again, the advice is to use the appropriate type at the strength and for the time recommended by the maker of the preparation. A final rinse to clear off excess hardening solution and the film is almost ready to hang up to dry . . . the last precaution is



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to add a drop or two of wetting-agent to the water immediately prior to lifting out the film. Handle the film by its very ends, or if needs must be by its edges only, and pin it or clip it up in a dust-free place to dry naturally. It should then be wiped down most gently by means of a slit viscose-sponge in order to remove as much water as possible from its surfaces, both back and front. The slit viscose-sponge should be kept in a wide-mouthed jar, with a lid on it.

Having provided the foregoing advice in all good faith, it is still felt that there will be many who will dismiss the warnings as too obvious to have needed repeating. Those who do so will almost certainly include amongst their number the very same people who have grumbled in the past and who will continue to grumble in the future about the variations in their results. However, what may be said in favour of a routine standardised technique is that to date several thousand lengths of miniature film have been processed by the procedure advocated here and that such negatives as have been of low standard have been attributable to exposure inaccuracies rather than to processing faults. Only by removing as many variables as possible is it possible to concentrate on the essentials of picture-making as opposed to dark-room tinkering.

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## APPROACH TO COLOUR

E. A. JAMES, A.R.P.S.

It is quite probable that the next generation will accept colour in photography as a commonplace feature and may even regard monochrome as "quaint." There are, of course, many photographers who have been capable workers in the various additive screen processes since the first Lumiere Autochrome Plates but the general interest in colour photography can rightly be said to have gained impetus with the introduction of the subtractive dye-coupled tripacks such as Kodachrome and Agfacolor in the immediate pre-war years. The introduction of old and new material at the present time by firms such as Kodak, Ilford, Gevaert and Ansco indicates that the manufacturers anticipate an increasing demand for colour photography.

It would appear reasonable to assume that most of the present generation of photographers have gained their initial experience in monochrome work and that it is this approach to colour which is the cause of many failures and much disappointment.

Books can be, and are, written on the "perfect" negative but the worker's individual technique in exposure, development and printing, together with the great latitude of modern film, makes this a very variable factor. Even when the negative has been obtained there are four or five grades of contrast available in projection paper which, together with local printing or shading, makes for considerable scope in negative density and contrast. All the available colour processes are of the "reversal" type, i.e., after development of the negative the image is bleached and, after re-exposure, *all* the remaining silver is developed as a positive (whether it is left in that form or replaced by a dye image). Consequently as the development etc. is a series of balanced chemical processes, little personal variation is permissible and the original exposure must be exact on a common, and not a personal, basis.

The other most important change in viewpoint to consider is that in monochrome it is the relief given by cast shadows and the subtle gradation of tone which give the picture life and beauty.

Most beginners have produced shockingly flat pictures and their more advanced colleagues have rightly said "You were attracted by the colour—buy a pan-vision filter and you can see then what will be reproduced in monochrome." Having acquired the ability to visualise a scene in monochrome you have



got to jettison that and go back to your beginner's stage and look at, and for, colour. Without the aid of cast shadows colours themselves will give an infinite variety of contrast, as well as harmony, and, as a result, the bane of monochrome—flat lighting—can be used extensively in colour work. It has been stated frequently that colour film has a very limited range of contrast but, like many half-truths, this may be misleading; colour film has a range roughly equivalent to a paper print (i.e., 1 to 30) but, if the brightness of the colours is (say) 1 to 7 the lighting range can only be 1 to 4 so that for lighting, as such, it is usually flatter than for monochrome. By restricting the range of colour brightness the lighting range can be increased (especially as white and black can be discounted in ascertaining the colour range).

If a monochrome worker contemplates taking up colour photography he would be well advised to start on an additive screen process such as Dufaycolour because the steps involved are nearer to the normal black and white than in the dye-coupled films as the processing can be carried out at home, the silver image remains as such and subsequent modifications, e.g., reduction or intensification, can be effected. For preference, cut film should be used so that individual exposures can be processed immediately

and, if unsatisfactory, a revised exposure made straight away. A camera suitable for this work can be bought for a few pounds whilst the camera itself is a very useful standby to have available for specialised work. The advice of experienced teachers that "it is better to expose twelve plates on one object in order to get to know that one is right" rather than "to expose the plates on twelve different objects and not know why any are right or wrong" applies equally well to one's first efforts at colour. Far too many people shoot off cassette after cassette of colour film hoping to get an odd one or two good ones instead of getting down to it at the start and finding out *how* to produce the good ones. The time spent in finding out the "whys and wherefores" will be more than rewarded by the improvement in subsequent work. After having acquired a working knowledge of Dufaycolour the more recent subtractive dye-coupled tripacks such as Kodachrome and Ilford Colour can be tackled; these films will give much more brilliant and transparent results although the processing is out of your hands. Many people consider that this is a major disadvantage but it is only a question of time before we get such films for home-processing. The quite fantastic quantities of out-dated Agfacolor which filtered in from Germany during the past two or three years and the odd AnscoColor from the States have given plenty of experience of processing and also enabled primary modifications of technique and after-treatment to be worked out.

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**U.P.P. NEWS**

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## PRESIDENT'S MESSAGE.

THIS ISSUE OF THE LITTLE MAN brings to you the first number of our new series, which we hope will be a regular quarterly issue, and one that will meet with your full approval and support. Not only has the number of pages been vastly increased, but also the scope of the articles has been broadened to cover all your requirements and to provide you with a magazine which will prove as helpful as it is interesting. It is the intention of those responsible for its publication to provide articles which will be of practical benefit to our readers, and your suggestions for future issues will be most welcome. THE LITTLE MAN wants to provide the type of articles in which you are interested, so rather than leave him to guess your requirements why not write and inform him? The magazine is published by Council for your advancement, to meet your needs in photographic literature. It is a friendly magazine provided for those who share a common hobby, who, undoubtedly suffer the same problems, and who also share the same pleasures in every sphere of camera work.

THE LITTLE MAN is concerned just as much with the Beginner as with the Advanced and Exhibition workers, and aims to provide information and help for all who find in photography the ideal hobby, or the joy of a profession which has the rare accomplishment of retaining the amateur interest even for those who turn to it for a livelihood.

Invitations to advertise were sent to selected business houses; these were most carefully considered in order that THE LITTLE MAN might be able to assure its readers of fair trading and reliable treatment. It was most gratifying to find that every such invitation was instantly accepted, and that the firms concerned showed a very real interest in our new venture. It is only possible to produce such a magazine as this when the photographic dealers and manufacturers give their support in this manner. We therefore owe them, in return, our support, and it is confidently expected that all Club members, and our many reader-friends, will respond



by trading with those who have so kindly assisted us with their backing, confident in the fact that each and all of them have our sincere recommendation.

Another feature attaching to the new issue of *THE LITTLE MAN*, is that it is also being offered for sale to the photographic public. This is a new development, and we feel certain that many who are not concerned with postfolios will find such a publication as this of equal value to them. The number available for sale will be limited in the first few issues and it is hoped that all our readers will be willing to help us by passing on their copy to those who may not be able to secure one of their own.

Illustrated articles from members of the Club will be welcomed by the Editor, illustrations should all be eight by six inches, or four by three inches, and should be of an instructive nature. The Editor will also welcome Circle and Club news because he wants this magazine to be one in which you are really interested and equally, he wishes your interests to be fully recorded. Let *THE LITTLE MAN* be your servant—he will serve you well and provide your every want in photographic literature.

\* \* \*

#### THE R.P.S. COUNCIL.

There is much discussion at the present time upon the system of election of members to the R.P.S. Council, and many sound arguments are to be heard amongst R.P.S. members in local societies. We ignore, for the moment, the controversy over the "Starring System", and confine ourselves to the main topic of interest. There is a strong feeling, which gains increasing support in the country, that the present system should be changed. Free nominations, as at present, make it possible for all members of Council to be from one particular locality, certainly with a preponderance of London members. Current opinion tends to suggest a system, similar in construction to that of parliamentary election, where each area or county elects a member to represent it. This raises a point of proportional representation that would need careful study in drafting any new constitution, but the subject is one that is of considerable interest to all R.P.S. members and the Council, or its Planning Committee, should give some consideration to the possibility of reconstruction on some such constitutional lines, for it cannot be denied there is much food for thought in the suggestion.

#### GOLD LABEL COMPETITION AND HERDSON TROPHY

We have received a copy of the suggested improvement and revision of these competitions submitted by a member. Because we realised the suggestion would be controversial we obtained the views of a member who was strongly opposed to the change and offer both of them for your consideration.

1. The two events to be completely separate.
2. **GOLD LABELS** to be available for the best print of the round should Circles desire them, but to be optional and not obligatory.
3. **HERDSON TROPHY COMPETITION.**
  - (a) Each member may submit one print for each Circle to which he/she belongs. Prints to be usual size for that Circle.
  - (b) Print must be made from same negative(s) as one circulated in the Circle within the previous 12 months. If a print already circulated is submitted, criticism sheets must be removed.
  - (c) Entries to be submitted through Circle Secretary who must be satisfied that previous rule is complied with, if necessary, calling for original print for comparison.
  - (d) Reproduction rights for all entries are granted to U.P.P. for use in *THE LITTLE MAN* or elsewhere as U.P.P. Council may decide.
  - (e) All entries will be returned via Circle Secretaries as soon as possible after the A.G.M.

The advantages claimed for this system are :—

- Item 2. Circles not wishing to vote or use Gold Labels can still join in the Herdson Trophy Competition.
- Item 3 (a). Preliminary heats are eliminated and all members can enter without having to win a Gold Label first. The "lion" in any Circle cannot monopolise that Circle's entry. The sometimes immature judgment of a Circle cannot debar a worthy entry which may not have secured a Gold Label.
- Item 3 (b). This allows members to take advantage of helpful advice by the Circle. It also allows prints damaged or dog-eared during circulation to be replaced by new ones. Members not wishing to make a fresh print can submit the folio one.
- Item 3 (c). Many members support the present Competition out of loyalty but do not like to lose their prints for a long



period and Council has already decided on a prompt return of entries instead of the Librarian keeping them for circulation.

Having had the opportunity to think over the above suggestion and also to visualise the result of such being adopted, I strongly favour the retention of the present method. The best way of giving my reasons is to do so by taking each point of the proposal in turn.

With regard to Item 2 it is surely fallacious to assume that any Circle who do not desire monthly competition for Gold Labels should desire the stronger competitive spirit attached to securing the Herdson Trophy. It is claimed under the "advantages" (Item 3a) that "The sometimes immature judgment of a Circle cannot debar a *worthy* entry which may *not* have secured a Gold Label. After far more years than I care to mention as a Circle member I have yet to discover the case where even the veriest tyro does not know which is the best print in any round. He may not be able to say why (that is quite a different matter) but he is bang on with the first of the bunch. I do admit that he often slips up when trying to place a number of also-rans, but as they do not count for the Trophy this does not affect the issue. There is nothing in the rules to leave the voting of Gold Label winners to the Circle members, and I suggest that any Circle who do not feel competent (Heaven forbid) to select their own choice for some reason or other, they submit each round to one of the many competent photographers available to make the choice for them. If the reason is that they do not desire to cultivate the competitive spirit within the Circle, then they will surely carry this to its logical conclusion and maintain the courage of their convictions with regards to the Herdson Trophy.

To come to Item 3, the two main reasons given in favour of the suggested change are entirely contradictory. On the one hand it is claimed that the "Lion" of a Circle cannot monopolise the entries, whilst on the other (Item 3b) it suggests that members will be able to "take advantage of the helpful advice given by the Circle." Previously you will note a reference to a Circle's "immature judgment."

To deal with the question of cutting out the "Lion" of a Circle and allowing each member to submit an entry for the Herdson Trophy on the lines of a monthly entry. Even if he is to take advantage of all the advice offered, one ignores the W.P.B. type of course, the final result will still be the same. All that will happen if such a scheme were adopted is that the Trophy competition would fall to a very low general standard, and how I should

sympathise with those Judges when they had a massive pile of goats and so very few sheep.

Let us therefore retain the existing method, where a Gold Label means all that much more because it becomes a potential winner of the Trophy, and the happy combination of the two competitions keeps the interest of the Herdson Trophy Competition going at full stretch throughout the whole year. This excellent arrangement provides the true strength of the keen competition amongst members to secure the highest Honour within the Club of securing that Trophy, whereas to adopt the suggestion made would submerge the Herdson Trophy amongst the sea of Annual competitions already available to those who want to enter for them.

OLD MEMBER.

\* \* \*

#### R. P. S. EXTRA-ORDINARY GENERAL MEETING.

The Extra-Ordinary general meeting convened by the Council of the R.P.S. for the purpose of increasing the annual subscription to four guineas attracted a large attendance, and some hundreds of proxy votes. The proxy votes were fairly even for and against the proposition and this made it essential that the meeting should give its full support to the motion if it was to be successful. The meeting soon made it clear that no such support was to be forthcoming, in fact, within a few minutes of the President's opening remarks it was obvious to all that the Council's proposal was not going to be acceptable. The R.P.S. Officers, supported by two legal advisers, then guided the meeting away from a total rejection of the proposal, and, in plain, fact, the meeting just fizzled out like a damp squib, leaving the newly appointed Council to convene some future meeting with, perhaps, a less formidable proposal to submit.

Almost all the arguments tended to submit that the membership felt such an increase in subscription was not necessary, many present obviously felt that much could be done to economise, while others felt, and said, that for the benefits provided the present subscription was, in their opinion, sufficiently high already. Overseas opinion, expressed by Fred Harris (Fellow) Cape Town was that the R.P.S. could not raise the subscription from overseas, members without serious risk of extensive resignations and a distinct falling off in recruitment. Country members present took up this expression of opinion saying it applied equally to provincial and country members, who felt they really received



nothing more in return for their subscription than a copy of the Society Journal : other benefits, such as use of books from library, etc., though available, were not generally of use to the mass of the members. The meeting called for details of expenditures and of balance sheet items. The wages paid to staff were agreed to as being reasonable, although there was, undoubtedly, some feeling of surprise when the Treasurer announced that two officers, the Secretary and the Curator, both drew nine hundred pounds per year, and the Editor of the Journal seven hundred pounds per year. With finances in such a shaky and unsatisfactory a condition, it is doubtful if the Society can afford such high salaries and many members must have felt that there was an element of lavishness which had not been fully justified. The Secretary explained that it had been necessary, during his term of office, to increase the wages of staff in order to bring them into line with present day ratings, and this the meeting fully endorsed ; he further stated that he had found it necessary to increase the size of his staff and to take over further floor space at Princes Gate for office accommodation in order to meet the increased work entailed in the administration of the Society.

One left the meeting feeling that the Society was passing through a phase of administrative constipation.

\* \* \*

## RALLY HELD IN NORTH WALES.

WHITSUN WEEKEND, JUNE 4th/6th, 1949.

At Whitsun weekend a successful Rally was held by the members of Circle 21, organised by Eric Haycock. Accommodation was provided at Pablo Hall, situated on the slopes of the Conway Valley. Fourteen members and friends attended, and the weather was very kind, being perfect for camera work.

Saturday afternoon passed all too quickly and after a very excellent dinner, the proprietor of Pablo Hall, Mr. Arridge, entertained the party with a talkie film show in the recreation room.

A welcome visitor at dinner was Doctor Ollerenshaw, who arrived in uniform from a camp in the vicinity, and he soon found plenty of old friends.

Sunday morning was devoted to a tour round the Creamery at Mochdre, a village near the Hall. Cameras were, of course, cracked off continually, and the employees of the Creamery were only too ready to co-operate when requested.

Sunday afternoon a local ramble was organised, and more film exposed, of course ! The countryside is a landscape photographer's dream, being the most beautiful in North Wales.

Sunday evening the hotel lounge was converted into a theatre, and slides were shown, all excellent examples of colour photography. These were provided by Messrs. Haycock, Wardale, James and Scrivener. Other guests in the hotel were invited to attend the show, and they all expressed the most profound astonishment at the beauty of the exhibited slides.

After the slide show, one of the members, Wilf Addey, brought out his Megafash outfit, and this was coupled up to the cameras of most of those present in turn, and a little high-speed synchroflash work indulged in. A final picture, before the party retired to bed, was a shot of all the equipment laid out on the floor. This equipment was, incidentally, valued by a knowledgeable member at £1,500 !!

On Monday morning, thanks to two members with cars, Jimmy James (Circle 27 Secretary) and Harry Spencer of Circle 21, the party was enabled to get at some of the neighbouring scenery, and a great many potential "Gold Labels" were shot off before the party were forced to return and commence the distasteful job of bidding each other good-bye. During the next few days members left in ones and twos, until by the following Saturday, like the ten little nigger boys, there was only one left—Jimmy James. So ended one of the most enjoyable gatherings the writer has been privileged to attend, and as there is every intention of holding a similar Rally next Whitsun, it is to be hoped that this report will encourage still more members of U.P.P. to attend. The only dissatisfaction voiced was from those members who wished they had arranged to stay longer.

Members present were as follows :—E. A. JAMES (Sec., Circle 27) A.R.P.S., G. A. TOOTELL (Sec., Circle 21), E. HAYCOCK (Asst. Sec., Circle 21), W. R. BAXTER-BOOTH (Circle 6), DR. R. OLLERENSHAW (Circle 11) F.R.P.S., A. J. SCRIVENER (Circle 21) A.R.P.S., J. WARDALE (Circle 21), B. FIRMAN (Circle 21), W. ADDEY (Circle 21), A. D. KNOWLES (Circle 21), H. SPENCER (Circle 21), R. TAYLOR (Circle 21).

Others present :—MRS. BAXTER-BOOTH, MISS M. FERGUSON.





*Circle 22 Group taken at the Thetford Rally. Picture by Jack Hole.*

## CIRCLE 22. EASTER RALLY, THETFORD, NORFOLK

This Rally was one of the great things in U.P.P. membership, and to give a full report would need the contents of this magazine. In the beginning 12 members turned up together with their wives and friends, including that ever-active Secretary Jack Hole and of course his charming wife. By 12 noon on Friday, April 15th, the gathering had grown to 24, so after lunch it was —“All aboard” and off we went to Castle Acre. Before long everyone was clicking and reloading until the smell of smouldering celluloid was evident. Back to Swaffham for a cup of tea, and then relaxation in the coach until we got back home. After dinner we invaded the home of our local member, Arthur Bagshawe, who had turned his house into the local H.Q. for the showing of a full length feature film. After this a visit to see the Circle exhibition of 64 prints, one of which was accepted by the C.A., as well as a slide. Saturday found us in Norwich although many stops had been made en route. On returning to Thetford we held our official Rally Dinner and were honoured by the presence of the Mayor, Town Clerk and Secretary of the Chamber of Commerce, together with the Cup which was to be presented later. Sunday, after lunch, we went to Lavenham for tea and pictures. At 11 p.m. Mr. and Mrs. Hole had to leave us for the return journey to Newbury, 140 miles, and the next day Jack phoned to say they had got home safely at 2.30 a.m. Monday took us to Cambridge where some of the party said farewell, and it was unanimously agreed that this Rally was the best ever held by Circle 22. Incidentally, the whole show was filmed by our friend Arthur, and will be shown Whit-Monday with incidental music entitled “Crazy People”.



*Circle 5 Members at Shrewsbury outside Circus caravan—  
(From L. to R.): Franklin, Russell, Miller, Watts, Mrs. & Mr. Whittaker.*

## CIRCLE 5. RALLY TO SHREWSBURY, MAY 21st.

This was the culmination of a Rally which almost wasn't. Sounds strange doesn't it, but there it was. Originally a Rally had been planned for Warwick, but at the last moment, cards were received cancelling the show because of lack of support. But this wasn't good enough for London members Franklin, Miller and Russell, who don't know the meaning of the word “apathy” and so they picked up the idea where it was dropped and contacted member Cyril Whittaker of Chester, as well as putting an invitation in the notebook to any others who cared to join them. No one did. Nevertheless, off went the dauntless three together with another well-known personality in U.P.P. Circles, Miss Rosalind Watts. The weather was good, and after many stops for pictures the merry quartette reached Shrewsbury precisely at 5 p.m., the time arranged to meet Cyril at the entrance to Bertram Mills Circus. The crowd milling around that spot was typical of a Wembley Cup Final, and yet Cyril who had never so far met any of us spotted us right away. Then member Russell went round to contact his circus friends, including the famous Cyril Mills, and afterwards took us inside the Raspinis caravan for real coffee, each one having his own tiny percolator. Naturally, many pictures were made, not only of the famous Raspinis, but of many other circus personalities who were very obliging by posing when and where we wanted them. As the show was “pulling down” that night we left with Cyril squeezed into our battered Ford for Chester where we were given a grand feed by Mrs. Cyril. And so to bed to meet again Sunday morning for another visit to the Race-course where we again had a pleasant contact with the circus. Reluctantly, the London trio left Chester about 1 p.m., and after lots of rain, a puncture, but lots of food, they got home at about 1.30 a.m. Monday morning.



# MEMBERS OF COUNCIL AND CIRCLE SECRETARIES OF THE U.P.P., JUNE 1949

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## TERRY TWOMEY

By HAROLD WHITE, F.I.B.P., F.R.P.S.

The inventor had been working for many years on his idea.

At last the Supersonic, Electro-magnetic organ was completed and its builder proudly demonstrated its capabilities to the renowned conductor. As keys were depressed, they heard in turn the thrilling notes of the piccolo, the smooth sound of the violin, the majesty of the 'cello, rumble of tympani and so on, every instrument of the orchestra being faithfully reproduced. The organist took his seat, and a wonderful volume of sound filled the hall. Gradually a look of disappointment spread over the face of the conductor. With a gentle touch, he attracted the attention of the organist. For a moment there was silence, and then the inventor asked what was wrong. Were the frequencies incorrect? Had he failed in converting the electrical impulses to sound? The great man smiled and shook his head. "No," he said, "everything is perfect—too perfect. When a great orchestra plays there are slight variations in the performance of both individual players and their instruments, but these slight imperfections blend into an harmonious whole, an inspiring whole which is the glory and soul of the orchestra. But your instrument sounds with a degree of mechanical perfection never met with in an orchestra. It has variety, but no individuality . . . . It possesses no soul."

Terry Twomey was very keen on photography. Did I say "was?" Anyway just now he was somewhat fed up. Terry had pottered about with a camera for years, the usual things, snaps on holiday, an occasional group in the back garden, pictures of the youngsters as they grew up. But one day he came across a magazine devoted to photography. He saw very fine reproductions of good photographs and as he studied them, thought how nice it would be if he gave a little more thought to his own efforts. He went through the usual stages, trying various plates and films, developers and papers, discarding one camera in favour of another, all the time closely studying a variety of photographic literature. He made many mistakes, but he also made progress and found in his hobby a means of self expression which was very satisfying to him. Incidentally he pleased his friends and listened with gratification to their words of commendation. He became

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intimate with the local dealer, one of those friendly souls whose mind was not clouded with the thoughts of commercial success.

Inevitably there came the day when Terry became a club member. He regularly attended lectures and witnessed demonstrations. They showed him how to improve his technique, and were much concerned with the fate of his pictorial soul. The efforts which pleased him were ruthlessly criticised: "It's a nice print, old boy, but the composition——?" or "This lacks tonal balance," and so on. Then Terry studied composition and tonal balance and carefully heeded his mentors. Time passed, and his first print was hung in the beginners' section of the society's exhibition. How he then strove to reach the ranks of the "advanced?" Gradually he earned a name for composition and tonal balance, finally being awarded the highest prize the society could offer.

And so he joined the ranks of those who produced perfect pictorial prints, and would voice his opinion about the efforts of others. "It's a nice print, old boy, but the composition——?" Yes, Terry had gone along the path of success but somehow, just now, he was feeling it was not such good fun as it had been in the days when he was striving on his own. This was mainly because he had heard one of the minor lights of the society say to another: "There it is, just one of the usual pictorial perfections by Terry Twomey. Beautiful pattern, lovely composition, excellent print quality, all the things that are usually expected, but somehow, no life, no soul." Terry's immediate reaction had been to arise in verbal wrath, and smite the vandal with biting sentences. But he just didn't. He recalled how often he had made caustic comments about other people's work, the number of times he had adversely criticised beginners' prints, and how rarely he had uttered words of praise. He looked again at his work. Somehow the darned fellow had hit upon the truth. Those swans, the tree study, that portrait: They all had the same slick treatment he had perfected and yet, if he was really honest with himself, they hadn't the same sincerity, nor had they given him anything like the fun of many of his early stumbling efforts. He had got in a groove, following a set formulae, which negated originality and personal expression. He looked once more at the prints, turned them over on their face, picked up hat and camera and went out, the spirit of adventure again alive in his heart.

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### TWO GOOD BOOKS.

Some books are made to be read and thrown aside, but the two volumes sent to us by Focal Press will be treasured for their sound information, and referred to frequently for guidance.

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by Walter Nurnberg. Price 17/6.

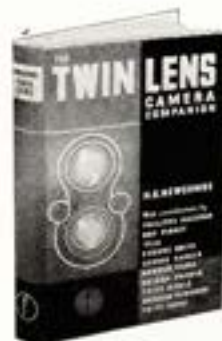
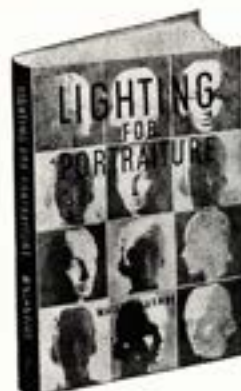
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This is, in our opinion one of the finest contributions to portraiture ever made, and we earnestly recommend it to all our readers who aspire to a high standard of photography. Like most good books you may experience some difficulty in getting "Lighting for Portraiture" but your persistence will be justified.

#### "TWIN LENS CAMERA COMPANION"

by H. S. Newcombe. Price 15/-.

This is another Focal Press book, by an author well-known to U.P.P. members—H. S. Newcombe. As its title implies, it deals exclusively with the twin-lens camera, and it is outstanding because it contains contributions by such famous men as Halsman, Pinney, Karger, Feininger and others. It is a mine of information teeming with a wealth of ideas with sections dealing with portraiture, colour, corrective and creative printing and, of course processing. As is usual with Focal publications this book is beautifully produced, and profusely illustrated.



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## THE ILFORD "ADVOCATE" CAMERA.

In our opinion this little camera will quickly find favour with those who want something small yet efficient, to carry around without its becoming a nuisance. We have not been given the opportunity of testing the "Advocate" but during the short time it was with us we were



impressed by its many features. For example, it has a Dallmeyer coated lens of only 3.5 cm. focal length, which means that when focussing is set at Infinity quite sharp focus is obtained from 12 feet onwards. But notwithstanding this great depth of field, it can be focussed down to 3 feet.

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\* \* \*

## Correspondence

DEAR SIR,—If I remember rightly it was proposed that the "Little Man" was to be enlarged and improved. I must confess that I was one of those who adversely criticised the magazine so perhaps I may be permitted to give my reasons why. Whenever a club magazine is published, no matter the hobby, it always deals exclusively with club matters of which we are usually aware. Can you imagine a newspaper published in London dealing solely with London happenings. I would like a club magazine which would interest everyone interested in photography, which would contain really good technical articles written by top-notch writers, and which there were some fine reproductions of the best pictorial photography. Why not a competition? Perhaps I am a little too hopeful, but let our magazine show all amateur photographers that we consider their interests as well as our own, and in that way our ranks will swell.

Yours etc., A. BELL.

(You have every right to expect just such a magazine as you hope for, and I think that you'll find all your expectations realised in this issue.—EDITOR.)

\* \* \*

DEAR SIR,—Could not the magazine contain some full colour reproductions? If this is not possible, could not some colour be introduced to make it look more inviting? I would not mind buying the "Little Man" so long as it contained other information in addition to U.P.P. news, and I know full well that many others would gladly fork out sixpences or even a bob so long as it contained something which would help us to make progress.

Yours, etc., D. FRANKLIN.

Quite frankly, we do not advertise for business. Our order book is full and has been for years, but we wish to tell you that G. J. Manning still employs the best camera mechanics and still insists upon doing a perfect job. We would also tell you that a camera repair cannot be rushed, so please refrain from sending us any work which is wanted in a hurry. It isn't fair to you nor the mechanic. If you need a camera repaired and can allow us reasonable time then, without doubt Manning's the Man.

**C. J. MANNING & CO.**  
Camera Repair Specialists  
58g HATTON GARDEN, LONDON, E.C.1.  
Telephone: HOL 5888

## THE LAST WORD

Now that you've looked through our new magazine, we want to remind you that it was only made possible by the co-operation of those whose advertisements appear in these pages. These good friends have shown their confidence in us and we ask you to show your appreciation by mentioning the "Little Man" when replying to advertisements, and even if you visit the shop of a dealer advertiser he will be happy if you mention where you saw his announcement. Our aim is to make the "Little Man" a magazine which will be informative in photographic technique and one which will interest all who are enthusiastic amateur photographers. Please send us your contributions, hints and tips and any other information which you think will interest your fellow readers. Circle secretaries of U.P.P. should send news of rallies, and other items concerning the working of their Circles.

We also look forward to your opinions. No matter whether you like or dislike the present magazine, we want your letters and criticism so that future issues can be planned to provide a publication which will be 100 per cent. interesting. All letters should be sent to the Editor, George H. Farnsworth, Redland Villa, Industrial Road, Matlock, Derbyshire. Enquiries for advertising space should be sent to the "Little Man" Advertising Department, 61, Ebury Street, London, S.W.1.

Let "SERVICE" show you what SERVICE is

The word "Service" is probably used in more advertisements than any other, but Service to us means a lot. Ask anyone who has dealt with us and they will tell you that we go to endless trouble to satisfy a demand. Achieving something where others have failed is gratifying, and we find great satisfaction in pleasing our customers, and you would never think that we had been doing this job since 1889 by the enthusiasm we put into the simple task of pleasing amateur photographers. Most U.P.P. members know us well, and below you will find many items which are of particular interest to Circle members.

★

### SOME STANDARD LINES

**Table Top Tripod.** Easily adjusted to four separate heights by fixing the legs in different angled sockets in the head. The ball-joint is held securely at any angle. The head can be used separately with any tripod. Price £1/19/6.

**Nebro Visual Exposure Meter.** Outdoors, indoors, sunshine, shadow or artificial light—the "Nebro" Visual Exposure Meter deals efficiently with them all. Price 29/9. Purse case 4/2.

**New Johnsons Tanks the J-20.** The new J-20 tank, very economical in use. Only needs ten ounces of solution. One piece spiral. Light-proof, locking-on lid. Deep central tube for stirring. Pouring lip. For 120-620. Price £1/1/-.

The Universal Adjustable, £1/17/6.  
**Film Negative Storage Album.** For V.P. 2½ sq. or 3½ x 2½. Each album contains 50 numbered transparent envelopes, with index. 3/- each. Post 4d.

### ITEMS FOR U.P.P. MEMBERS

No matter whether you are a small-print or large-print worker, you will find the items listed below will help you in the production of slick "G.L." prints.

**Mounts.** We can supply mounts in all sizes, and many of our U.P.P. members buy the 10 x 8 size and cut into two 7 x 5 mounts. Just let us know the kind you want, or you can leave it to us.

**Spotting Brushes.** We have a good selection of these made of finest sable which will last for years. We can also supply you with retouching dyes, or spotting water colours.

**Anything else?** Whatever your photographic needs, tell "Service," who can, without doubt, fix you up. Why not drop us a line so we can put you on our mailing list?

FOR THE RIGHT SERVICE — WRITE SERVICE!

THE  
**SERVICE COMPANY LTD.**

(Established 1889)

14, HIGH HOLBORN, W.E.1

(ONE MINUTE FROM CHANCERY LANE TUBE)

Telephone: HOL 1792 & 2193