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WINTER 1949

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The Little Man

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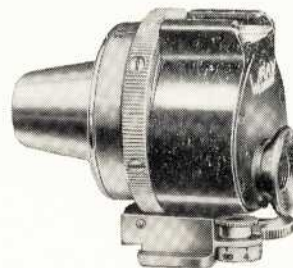
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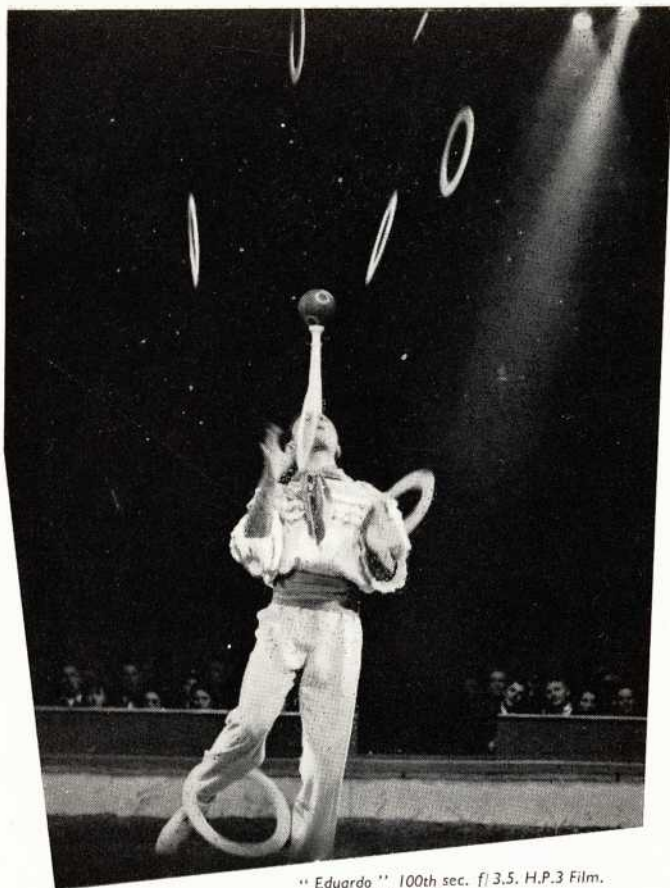
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The Little Man

THE OFFICIAL ORGAN OF THE UNITED PHOTOGRAPHIC POSTOFFICES OF GREAT BRITAIN

AFFILIATED TO THE ROYAL PHOTOGRAPHIC SOCIETY & CENTRAL ASSOCIATION SOCIETY

WINTER, 1949

Editorial

With head bowed, and a restrained smile we blush when we tell you that "The Little Man" with its new look, was acclaimed a success. With so many photographic periodicals available, it is no easy matter to produce something new which finds immediate favour with the hundreds of critical amateur photographers who either bought our magazine, or who received it as members of U.P.P. Now the interesting thing about "The Little Man" is that it must be the only photographic magazine which is produced by amateurs for amateurs. From the Editor downwards, everyone is a keen photographer, and that *does* make a lot of difference. It is a job which brings no material rewards . . . it is a job which is done eagerly for the sheer joy of creating something which will be helpful to every amateur photographer.

And how satisfying it is to find that dealers who have had a few copies to "try it out" phone, or write for dozens more. A dealer in Glasgow wrote a few days after receiving a dozen copies to say: "... send me 5 dozen more quickly because "Little Man" has created quite a lot of interest with my customers." We also had a flood of applications for membership. Copies were sold in America bringing welcome dollars and equally welcome letters of encouragement and appreciation. But enough of self-praise. It is our endeavour to make our magazine even better, but we are always thankful for letters, laudatory or otherwise. Contributions, which incidentally, are not paid for because we are essentially a

club venture and not commercial profit-makers, are welcome and will always receive the close attention of the Editor.

The photographic world is still ambling along leisurely, and there is little to excite, or to whet the appetite; it is a little curious that many things have been widely advertised, but which are never seen. Do you remember the Reid camera? Do you know anyone who owns one? Neither do we. Then came a wonderful daylight loading tank; do you know anyone who has one? Neither do we. But for many years now amateur photographers have lived on faith, and hope, although perhaps not glory, and despite the non-fulfilment of great expectations, we have been blessed with grand weather and our traditional optimism remains to justify still greater hopes for the future.

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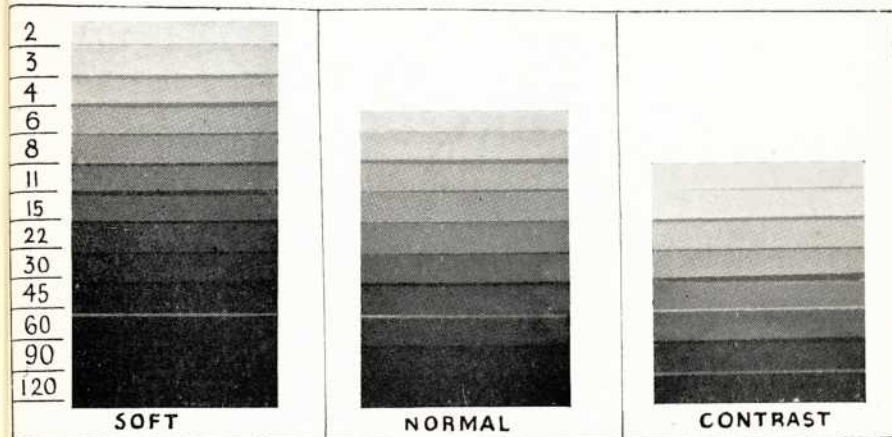
PRINT QUALITY

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

It is only necessary to glance through the criticism sheets of any Folio to realise that the greatest photographic weakness in amateur photography is print quality.

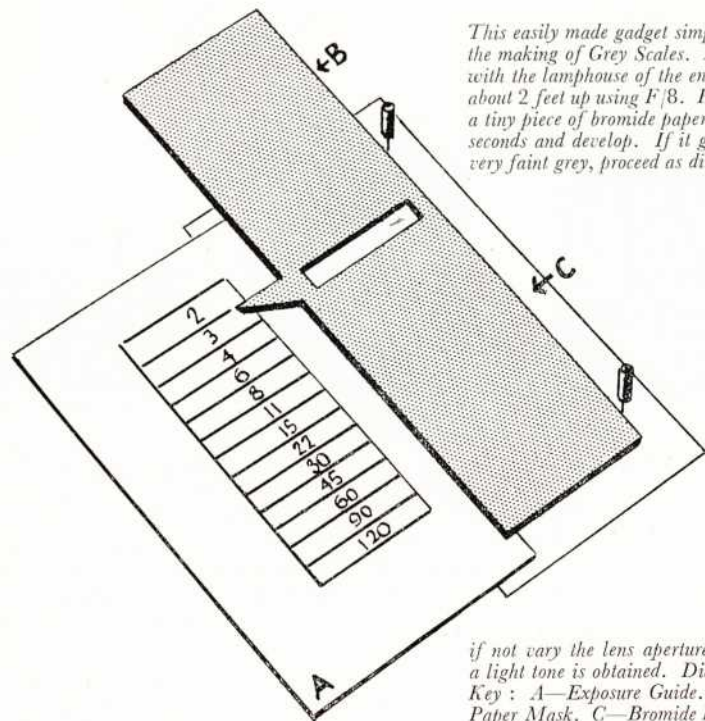
I have known many keen workers who will produce fine negatives but find the utmost difficulty when it comes to the making of a good print. In the first place how many amateur photographers know whether a negative needs a normal, contrasty or soft grade of paper?

The very first thing to find out is the true scale of the paper to be used; next, how to calculate the correct exposure, and lastly, how long to develop the print. This last factor is a most important one, and it can be safely assumed that most readers will answer such a question with "the time recommended by the manufacturers." And that, more than likely is where most people go wrong and if you are sceptical about this statement, I advise you to try the following experiment. Make three exposures for the same length of time using the same negative, and on the same kind of bromide paper. Use a negative which has a good tonal range, and be sure to find the correct exposure either with a test-strip or by other means such as with a photometer, or other mechanical device. Develop the first piece of paper for the time recommended by the manufacturer with the developer at the temperature specified, wash and fix in the usual way. For this test I would suggest you use an acid stop bath between development and fixing, and the best and cheapest one I suggest is made of 1 ounce Glacial Acetic to 32 ounces of water. Exposure No. 2 should be developed for twice the time given to the first; if this was for 2 minutes at 70°F, then the second piece shall be developed for 4 minutes at the same temperature. The third exposure is then processed for twice that time, making 8 minutes. An examination of these three prints will probably surprise you, as it did a class of students when such a demonstration was given recently, and when it was found that the print which had been developed for eight minutes was of superlative quality, although the first print looked quite good until it was compared alongside the third one.



This is what your Grey Scales should look like using three grades of bromide paper

Let us consider just what happens when a piece of exposed paper is left to develop for longer than what is considered the normal time. After a couple of minutes the blacks are really dark, but the highlights are probably larger in area than they were in the original subject. Prolonged development will slightly increase the depth of the blacks, but not much, but the half-tones will continue to build up until the areas of highlights become a series of subtle greys leaving the highest tone, or highlight, a pin-point of almost white. This building-up process gives to the image a more vivid feeling of roundness, or form . . . it results in texture rendering which unmistakeably reveals the true nature of the object. I can well imagine my knowledgeable readers saying: "Then why does the manufacturer tell us to develop his paper for two minutes?" The answer might be that the maker *has* to provide directions for the use of his product, but he cannot be expected to give explicit directions to every Tom, Dick and Harry, who might well be a raw beginner, intermediate, and advanced worker. The first is happy to produce a print which looks good, the second is at the stage where he is particular about the richness of the print, and the third is meticulously fussy and demands every fraction of print quality. The same reasoning might be applied to the processing of a negative. Kodak tell us to develop films "about 15 minutes at 65°F" when using DK 20, which is good enough for the average amateur, but if you notice the development times given by several workers using this formula you'll find some wide deviations from the recommended times. Looking at some folio prints by my side I find that one



This easily made gadget simplifies the making of Grey Scales. Begin with the lamphouse of the enlarger about 2 feet up using F/8. Expose a tiny piece of bromide paper for 2 seconds and develop. If it gives a very faint grey, proceed as directed,

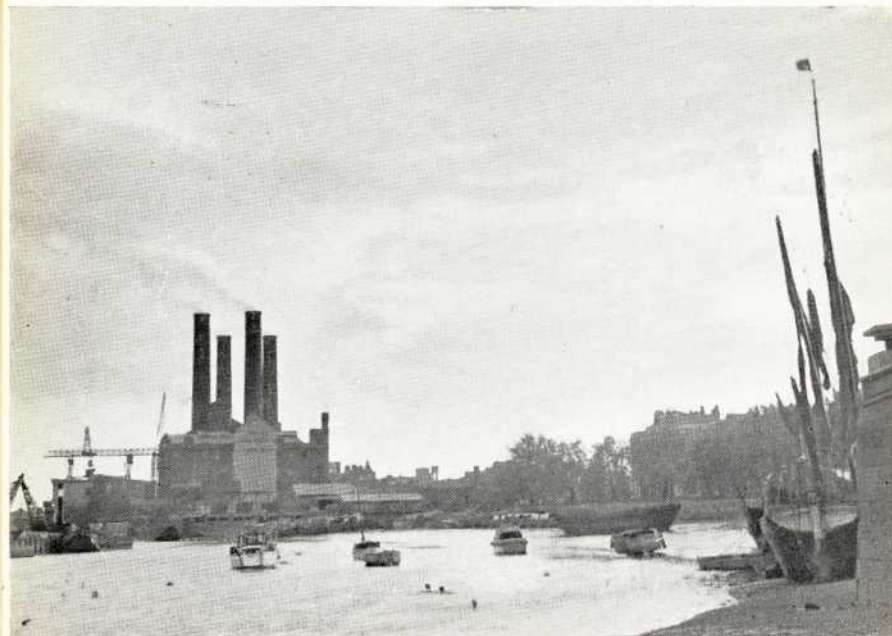
if not vary the lens aperture until a light tone is obtained. Diagram Key: A—Exposure Guide. B—Paper Mask. C—Bromide Paper.

member develops HP 3 for 22 minutes, but another for only 18 using the same formula. I develop HP 3 for $7\frac{1}{2}$ minutes with constant agitation. However, there is something to try out and to think about.

GREY SCALES

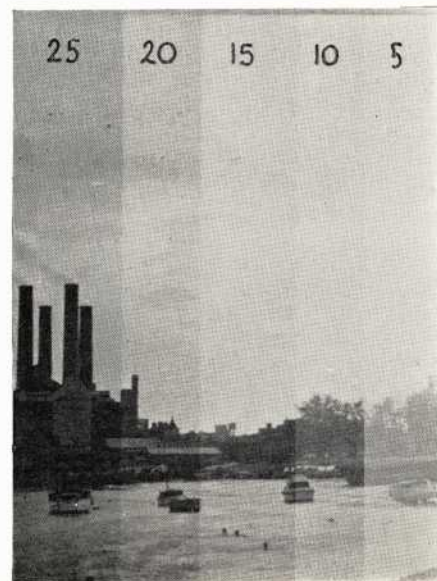
Ask any of your photographic friends which grade of paper has the shortest, and the longest tonal range. Do you know?

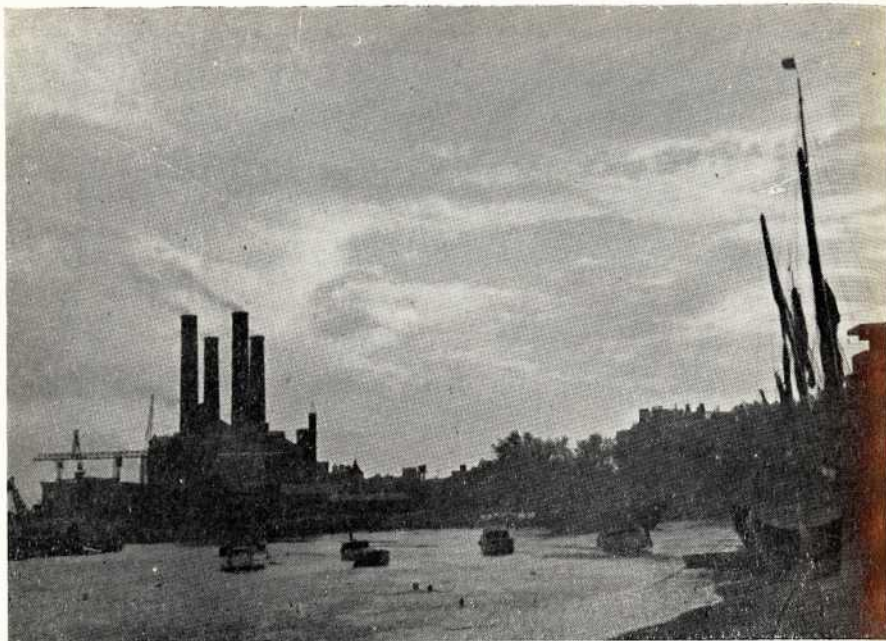
Possibly one of the most illuminating experiments you can carry out is to make Grey Scales of the printing papers you use, because they will show you at once what you can expect from any grade of paper. I have shown three Grey Scales, and you can see that a Soft paper has the longest range of tone, Normal shorter, and Contrasty the shortest of all. I have also included a sketch of a simple gadget with which to make a set of similar scales. Having made these rather elaborate step-wedges, what purpose do they serve? They will help you to select the right grade of



A correctly exposed print from the test-strip below.

paper for any given negative. If you look through a negative and it shows a lot of thin areas, with a few patches of dense film you will realise that that the range of tones is very short. For this negative you'll need a paper which will match such a tonal range, a contrasty grade; if the negative is black all over indicating a much longer tonal range, then a soft paper will be the best to use, and if the negative has a more evenly balanced propor-



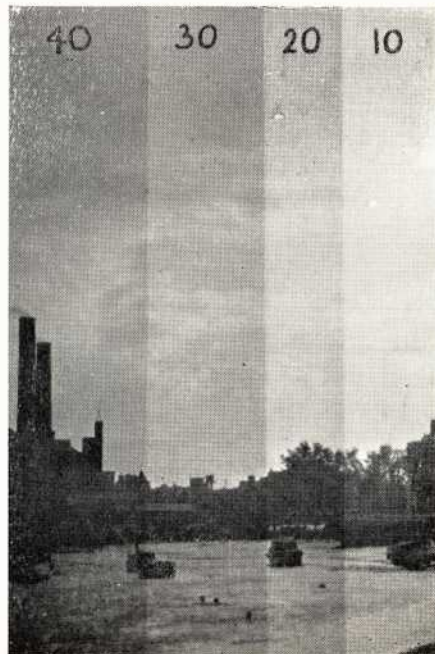


The over-exposed print which has lowered the key of the picture and altered the mood entirely.

tion of dark, medium and thin areas of tone, you can be sure that the best paper is normal.

ALTERING TONAL KEY

Very often you'll find yourself left with a faulty negative, or one which is good but provides a print which doesn't satisfy. An example is shown in "Chelsea Reach" in which the subject is just common-place. It was thought that this sub-



ject should be printed in a much lower key thus completely altering the mood of the picture. A test-strip was made beginning at 10 seconds and making each subsequent step one of 10 seconds duration, from which it was found that 40 seconds was the right exposure to provide "Chelsea Reach" at dusk as seen in the second illustration. This has been highly successful in exhibitions and folios, although in the final result, tiny lights were etched in using Iodine-Thiocarbamide, to emphasize an after-dark effect.

It is an interesting technical exercise when you have a negative which produces a weak effect, to try over-printing and altering the key from light to dark. Some very unexpected results are often obtained in this way, and it is a procedure well worth trying. I well remember some time ago seeing a very fine picture of two people looking at a very old-fashioned shop. It seemed that the photographer struck lucky with the lighting because the walls in the background, and the top of the shop were in shadow with the light illuminating only the shop-front and the figures. I was surprised some days later when I was shown a straight print of this picture to see that the walls were a mass of fly-bills, and that the top of the shop-front was brightly illuminated. The photographer explained that to get his exhibition print he over-exposed three times, and developed 5 minutes. The result was a very, very dark print in which the image was almost obscured. A few minutes immersion in a weak Ferricyanide solution lightened the print enough to identify the various parts of the picture and the figures and centre of the shop-front were then worked on with swabs of cotton wool and a stronger solution of the bleacher until all interest was concentrated upon the areas of greatest importance. This technique of over-exposing and over-printing and then a subsequent bleaching of the important areas leaving fussy backgrounds, or annoying patches in subdued tones, is worth trying. This procedure is particularly effective with dramatic studies.

I hope that in this article I've given you something to think about and a topic of a controversial nature with which to liven up a passive notebook.

Illustrations by courtesy of "Good Photography."

HINTS AND TIPS

DRY MOUNTING. The usual trouble with dry mounting is that the print comes away from the mount after a few hours, or persists in cockling in the centre. These troubles will not exist if the mounting board is warmed, or dried out before use. It could be said that this is done when the iron is applied to the mount, but it only needs a little thought to see that the heat draws any dampness to the surface and into direct contact with the tissue. It only takes a few moments to dry a mount, and although it may seem quite dry it is well worth the time to be extra sure.

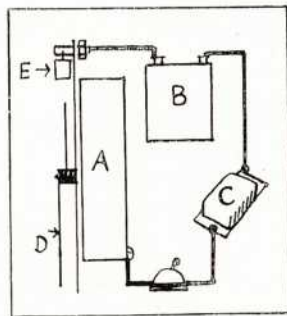
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RUBBER MOUNTING. There is quite an art in the use of rubber solution, although watching some amateurs use it would lead the unwary to think its very similar to papering a room. After covering the table with old newspapers, squeeze a little rubber on to the back of the print along the narrowest edge. With something stiff like a steel rule, or celluloid set-square spread the rubber in a thin film, and then place aside to get tacky whilst you apply a film of rubber to the mount. When both treated surfaces are almost dry, place one to the other, cover with a piece of clean paper, and using the stiff accessory, smooth the print into close contact with the mount. Surplus rubber can be cleaned off with the finger, or with the ordinary eraser.

* * *

BUZZER TIMER. There are all kinds of darkroom timers about, but there is something attractive about one which gives an audible signal when a pre-determined period has been reached. The timer described is made from an ordinary electric clock movement. Just above 12 o'clock on the dial, drill a small hole so that a bolt and nut can be fixed, but notice that "E" on the diagram is a small piece of brass which hangs rather like a key-ring tag. You will need a small dry battery, a buzzer, and on-off switch all of which are obtainable for a couple of shillings at one of the many surplus stores. To use this clock you need only set the minute hand to the number of minutes required and when it gets to 12 o'clock the hand will make contact with the suspended tag, complete the electrical circuit and so start the buzzer. If the clock has a second hand the buzzer will buzz every minute, but whereas the seconds buzz will be only for a fraction of a second, the minutes signal will continue for at least a minute, unless you switch off.

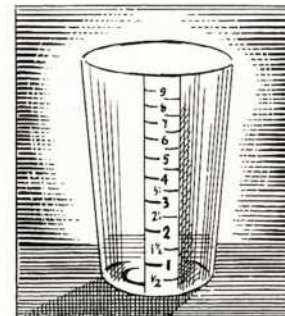
A.—Clock Body. B.—Dry Battery. C.—Buzzer. D.—Minute Hand. E.—Contact Tag.



* * *

ELIMINATION OF SCRATCHES. Negatives with fine scratches are improved when treated as follows. First clean the surface of the film with Carbon Tetrachloride, or "Thawpit." A wad of cotton wool is then wetted with the cleaning fluid and wiped over a piece of white wax, and then applied to the surface of the film. This is then lightly polished. This invariably fills the scratches, but if the treatment is not satisfactory, the wax is easily cleaned off with the Carbon Tetrachloride.

MADE TO MEASURE. Glass measures are a bit expensive, but here is an idea which enables the thrifty to use an ordinary tumbler. Up the side of the glass stick a length of adhesive tape. Using a reliable measure mark off the ounces and halves, as you pour in the water. I have seen this idea improved upon by a man who went to the tropics and who had three strips of marked tape alongside a thick tumbler; this provided liquid ounces on one strip, drachms on another and solids on another.



DARKROOM MAGIC (No. 2)

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

In my first article under this heading I dealt with the subject of balancing up tone by the simple expedient of overprinting various articles in the picture space. All the four prints illustrating that article were made from one sheet of paper. The varying tones between the first and last print were all brought about purely by extra local printing. In this article I continue to deal with tone and tone values because it is somewhat astounding to find how many workers are not at all clear in their mind as regards the uses of the various grades of paper. They are acquainted with the fact that in all makes and all surfaces there are a variety of *contrasts*, and yet it is remarkable how many do not really understand how these varying contrasts should be employed. In the accompanying three illustrations I have tried in paper, the same negative having been used for all three prints, and if I can make it clear to the beginner and less advanced worker when and why a different contrast of paper should be employed then I feel this article will have justified the space the Editor has allocated to it.



Fig. 1



Fig. 2

In Fig. I the negative has been printed upon soft paper which was not suitable to the gradation of tone in the negative. Consequently it is weak, and it should be particularly noted that there is no depth or vitality in the deep tones, while at the same time the highlight portions have an excess of tone, which together contribute to that muddy mid-grey that leaves the print lacking in sparkle and vitality, the whole result being too soft.

In Fig. II I have taken a paper which is the other extreme of contrast. It is a hard paper designated Grade 4. In this case we have all the weight of tone we needed in the blacks and in the deeper greys, but as we come into the higher scale we notice on the face that the tones here are very much of one colour leaving little in the way of modelling and even the white around the clown's mouth does not stand out with the brilliance that it did in actual fact, but perhaps the most vivid difference is seen in the highlights of the collar, bow and short front. Here we have loss of gradation of tone and detail. The paper in this case has been too harsh, or too contrasty if you like, and we have not been able to print out the highlights without making the rest of the print go far too deep in tone. You will also notice on the left-hand side of the print that the shape of the wing of the collar is almost lost against the medium light tone of the background.

Now then, in Fig. I the light and heavy tones were brought too close together and produced a flat result, and in the case of Fig. II, using the contrast paper, we have the other extreme and can only compromise by saving detail in the lower scale and almost entirely sacrificing it in the higher scale.

Fig. III illustrates a correct choice of paper contrast for in this we have good substantial tone in the lower end of the scale while at the same time retaining in it the maximum detail. At the other extreme in the highlights of the collar, bow and shirt, we have an ample variety of light greys to provide the modelling



Fig. 3

while the detail is clearly defined. The white around the clowns' mouth is now as conspicuous as it was in actual fact, while in the medium range of tone on the face of the clown we have a variety of greys that have produced modelling and the wing of the collar on the left of the print stands out clearly from the background. In other words, having found the correct grade of paper to suit the negative, the full range of tones have been produced in correct balance in a straight print devoid of any overprinting, shading or control. Fig. III was done on a normal grade of paper.

The points to remember are that if the highlights become coated in tone before the blacks have printed out, then the paper grade is too soft. On the other hand, if by the time you have printed out the deeper tones to the depth you desire them and the higher lights have failed to print out in the time, then your paper contrast is too steep. When the deep tones have sufficient colour and detail and the highlights are likewise able to show gradation and detail, then you have produced a print that is of good, sound, technical quality, and having secured good reproduction at both ends of the scale the intermediate tones will fall in their right gradation.

It is essential that all beginners should get a sound understanding of the difference in the contrast grades of paper, otherwise they can never proceed to make consistently first-class prints.

The model used was "Uncle George Freeman" of Lord George Sangers Circus. The negative material was H.P.3 and the prints were made on Ilford Bromide.

* * *

A DEVELOPER TO TRY.

The following developer gives prints with the quality of the old time platinum technique. It will also give true blacks which have neither a blue or brown tinge. Here is the formula.

STOCK SOLUTION.

Sodium Sulphite (Anhydrous)	2 $\frac{3}{4}$ ounces
Glycin	375 grains
Tri-sodium Phosphate	4 ounces
Potassium Bromide	45 grains

With ordinary bromide paper use 1 part to 4 parts water.

For stronger contrast with thin negatives, 1 part to 2 of water.

For Bromesko and Plastika use 1 part to 3 parts water.

Very fine blacks are obtained by prolonged development, and even after 6 minutes there will be no staining. Slight over-exposure and shorter development will produce a delightful platinum-like quality.

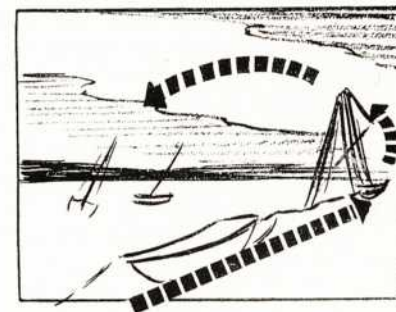


"QUIET EVENING" by I. L. ROBSON.

Circle 15

A GOOD PICTURE AND WHY

The original of this picture was a 3" x 4" print, and it was obvious, even to the tyro that it was a Gold Label entry long before the voting was completed. It is a good picture because it illustrates the title, it illustrates a mood and it can be seen daily without boring. The upright frame work is the focal point, and although of no great pictorial value it seems to attract all the lines in the composition to it. Even the thick strut which leans into the picture serves to coax the eye back into the frame. It is felt that this picture loses much of its appeal in the small size and if seen as a 15" x 12" print, it should never know the regrets of a rejection slip. The small diagram shows how the eye enters, moves around and is returned to the starting point.



... now FLEXICHROME

A simple and extremely flexible colour conversion process for the professional production of full-colour pictures from black-and-white negatives or from colour transparencies, is announced by the Eastman Kodak Company.

The technique, known as the Kodak Flexichrome Process, uses colour dyes to convert a special photographic print to a full-colour picture. The dyes are applied with watercolour brushes, but are true dyes rather than watercolour or oil paints.

The process is far more flexible than any previous colour print-making method, since the colours in the print may be removed, altered, or replaced at any time.

Professional photographers will not require any additional darkroom or special equipment to produce full-colour prints with this process. Within a few hours after the black-and-white pictures are taken, a full-colour print can be delivered.

The process is expected to prove of tremendous value to portrait and commercial photographers, as well as to magazine, newspaper, and advertising illustrators. Not only will such workers be able to make full-colour pictures from any black-and-white negative, but they will also be able to reproduce, in colour, subjects which for technical reasons are extremely difficult to photograph with colour film.

Full-colour transparencies—in almost any size for photomural or display use—can be made by the Kodak Flexichrome Process as easily as colour prints.

The new process is particularly well adapted for advertising and editorial work where a number of different illustrations ranging from line drawings to colour transparencies is to be combined in the production of an advertisement or editorial page. Kodak Flexichrome Film simplifies this work, since any type of continuous tone or line copy can be copied on the film, stripped into position on the combined page, and coloured with one colour, two colours, or full colour as necessary.

Any number of prints can be made from any given negative, but each print must be individually coloured. Colour applied to the print can be modified or entirely removed, or changed to some other colour, at will. This can be done at any time.

Basically, the Kodak Flexichrome Process is a technique whereby the silver in a special photographic image is replaced by colour dyes. This is accomplished by the use of a special relief stripping film—on which the print is first made—and by a special

processing technique in preparing the image for colour. The process cannot be used with ordinary photographic papers or films to produce colour images.

The production of a Kodak Flexichrome Print begins with the exposure of the special film to light and the selected black-and-white negative. This can be done either by enlargement or contact printing and is similar to the exposure of photographic papers.

The stripping film is then developed, however, in a special “tanning” developer which hardens the gelatine where the silver has been exposed to light, and leaves it “soft” at all other points. After development this “soft” of soluble gelatine is washed away by rinsing the film with hot water. This rinse results in a “relief” image appearing in the gelatine. Gradations in tone are represented in this relief image by various thicknesses of gelatine. The thicker the gelatine the deeper the tone. Thus, shadow areas which are deep in tone are represented by thick sections of gelatine, while highlight areas which are very light or almost entirely lacking in tone are represented by thin sections. The silver grains which produce the picture image are embedded in the gelatine.

After the relief image has been produced the silver is bleached out. This leaves a hardly perceptible image on the film. The picture is brought back to visibility by immersing the film in a black dye which is absorbed by the gelatine in direct proportion to its thickness. This black dye is known as the “modelling agent” since it permits the worker to evaluate the photographic tones and qualities of his picture for colouring purposes.

The matrix film, after dyeing, is floated in a warm water bath for a minute or two to loosen the adhesive which holds the relief image membrane to the film support. The membrane is then stripped from its film support and transferred to its final paper support. This may be any standard photographic paper with any surface texture desired.

When dry, the colour may be applied to the print. Water-colour type brushes are used to apply colour. As the dyes are applied to the print, they are absorbed by the gelatine relief image. *Each dye, as it is applied, replaces any other dye that may already be in the gelatine.* Thus a flesh tone applied to the print replaces the black “modelling agent.” Colour applied in this manner becomes an integral part of the picture and preserves the purely photographic definition of the image. The fact that the picture has been hand-coloured is impossible to detect when colour is properly applied.

The intensity of colour depends upon the amount of dye applied with the brush. Colour is fixed and “evened out” by

application of a 2 per cent. acetic acid rinse.

Colour, in general, need not be applied with great care. Large washes covering entire areas simultaneously are usually preferable. Even borderlines and edges do not present a problem. This is because most borderlines between local areas are described by a dark line or shadow, and the darker colour can be brought sharply to the edge of the lighter colour with little difficulty.

In the event that any serious colour mistake is made by the colourist, a new application of the standard black "modelling agent" to the print will result in the removal of all colour so that the photographer can start the colouring process over again. This can be done, without damaging the print, as many times as is necessary. The surface of a completed print can be protected from abrasions and fingerprints by a coating of Kodak Flexichrome Print Lacquer. The lacquer may be applied with a brush, spray, or sponge, or the print may be dipped in a tray filled with the lacquer.

When the print is dry it can be cropped and mounted in a dry mounting press or by any other method customarily used with black-and-white prints. *Reprinted from the "A.P.R." Australia*

COMPETITION

We have to confess that we made an error when we launched our original idea for a Competition in which we supplied the basic idea, leaving the entrants to make the pictures. The idea was generally approved, but due to publishing dates and the one chosen as the last day for entries, we gave very little time in which to take pictures especially for this competition. The result was at whereas we received a fair entry, none were based upon our ideas, and for that reason we ask all those who sent in prints to accept our apologies for cancelling the whole idea. But a Competition will go on. The subject will be :

"A PORTRAIT"

This can be taken by artificial light, or daylight. It can be of a model of any age or sex. Prints must be the unaided work of the entrant, and should be unmounted, and not larger than 6½ ins. x 8½ ins. Return packing must be enclosed if the prints are to be returned together with postage.

All technical data must be written on the back of the print. You can submit a maximum of 3 entries. U.P.P. members must state their Circle No.

CLOSING DATE, MONDAY, JANUARY 23RD.

* * *

THE PRIZES

This being a club magazine, the rewards cannot be great, but if you have the true amateur spirit, you will not expect them to be.


MEMBERS OF U.P.P.

1st Prize £2 2s. 0d. ; 2nd Prize £1 1s. 0d. ; 3rd Prize 10/6.

NON-MEMBERS OF U.P.P.

1st Prize £1 1s. 0d. and 2 years' subscription to "Little Man."
2nd Prize 10/6 and 1 year's subscription to "Little Man."
3rd Prize, 1 year's subscription to "Little Man."

Send all entries to THE EDITOR, 61 EBURY STREET, LONDON, S.W.1.



STOLEN CAMERAS

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LEARN YOUR A. B. C.

By DONALD S. HERBERT, F.R.P.S.

- A Act slowly. Your best pictures are more likely to be taken when you proceed at a smooth and careful pace rather than at a hectic rush.
- B Be critical of your own work. Self-tolerance stifles improvement both in seeing the picture to be taken and in perfection of the processing technique.
- C Compose your picture in the view-finder of your camera. A subject which fills most of your negative will give a better, crisper print than one enlarged from a tiny selected section.
- D Deliberate before you release the shutter. Five minutes more prior to exposure—checking lighting, pose, background, lens, stop and shutter speed—may easily save five hours in the darkroom.
- E Examine each negative carefully for dust before printing it, whether by contact or projection. Blowing or brushing off dust is far easier than spotting or retouching the finished print.
- F Find out all the capabilities of your present camera before yielding to the desire to own another. Many an amateur never does his best work solely because he spends too much time acquiring equipment and too little acquiring experience.
- G Get the best photographic outfit you can comfortably afford, then be satisfied until you learn to get the best out of the equipment you have. The lens is the camera's eye, but it only can record what the photographer's eyes sees.
- H Have the sun at your back for average shots, but avoid making this an inviolable rule. Some subjects *beg* for side or back-lighting, so you should listen and yield.
- I Inspiration comes from association and contact. Expose yourself to finer work. Talk with other enthusiasts. Read your photographic magazines regularly. Study the annual reviews. Don't become stale; don't do the same thing the same way too long.
- J Jab the shutter release if you are contented with fuzzy pictures, but squeeze it gently if you insist on sharp prints with detail definite and distinct. Camera movement can't be laughed off or retouched out.
- K Know the mechanics of your camera. Practice winding the film, setting the shutter, adjusting the iris diaphragm until these movements are almost automatic. Conserve your thinking for composing your picture.

- L Learn to guess-focus, even though your camera has a coupled-rangefinder or ground glass screen. Good pictures often happen quickly, and a moment lost is an opportunity gone.
- M Master the simple laws of photography, and you'll find the more intricate problems—which at times invariably crop up—easy to solve. Some workers never learn the meaning of "depth of focus" a factor that should be watched every time a negative is exposed.
- N Neglecting to check the temperature of the developer, and failure to keep the temperature correct and constant, can lead nowhere except to trouble. Don't confine your interest in a thermometer to the weather.
- O Open your eyes to the pictures close at hand. You will have greater chances of finding pictures by going on foot, not by car. Travelling too swiftly you see only a sweeping panorama. Narrow your field. It's the simple, story-telling pictures that make hits with friends, exhibition judges and editors.
- P Plan your pictures before you make them. Is a good play ever produced without good direction? Give your subjects less liberty to do as they please—tactfully, or course!—and they'll give you a better picture.
- Q Quietly does it! Be calm. A fussed photographer all but guarantees a photographic fizzle. Make your subjects believe that they, as well as you, have all the time in eternity. When you do this, you'll get the picture you want *quicker*.
- R Remedy mistakes and errors before you make them. Every time you develop a roll or batch of plates, look the negative over carefully to see what you may have done wrong—in order to avoid the same misfortunes in the future. An exposure record helps.
- S Send out a few good prints occasionally—to exhibitions, magazine editors, newspapers and photographic contests. But first be satisfied that they are *good*! Just sending forth will put spurs to your enthusiasm, and a cheque now and then will help your hobby to pay its way.
- T Try for the unusual. Millions of amateurs are taking snapshots of baby, mother, dad. Do something different, or at least do the same thing in a different way. Capture some new angles on life in your pictures.
- U Unload your camera gently. Make your slogan "Handle with care." Dirt, dust, and perspiration from the hands can't do those undeveloped negatives any good.
- V Vertical lines of buildings, monuments, and even people should adhere to the perpendicular. Keep your camera level, and when photographing very high structures keep a sufficient

distance from your subject to prevent any "Tower of Pisa" tendency.

- W When you are taking a portrait be sure that the catchlights are recorded in your subject's eyes, because if they are not, the picture will be dull and lifeless. Caution them to look slightly above the camera and be sure that the illumination is so placed that the catchlights are clearly and properly recorded.
- X X is constantly used in referring to the increase in exposure made necessary by the use of filters. But don't take that 2X or 3X too literally! A lot depends on the film. The filter which calls for a 2X exposure on one film may demand only a 50 per cent. increase with another.
- Y Yanking a piece of bromide paper from the developer before it goes too black isn't the way to get rich tones. Use test strips to determine the correct enlarging exposure time, then give full development. You'll be far happier about the result!
- Z Zest for picture-making increases as you learn to do things better, more deftly, with greater confidence. Slipshod methods, while faster, only undermine interest. Take your time, use judgment, and keep at it. One truly fine picture a year will amply repay every minute, and effort. Try for that one picture!

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GOLD LABEL COMPETITION and LEIGHTON HERDSON TROPHY 1949.

The display of prints which were entered for the Herdson Trophy and exhibited at the A.G.M., showed that members have kept up the very high standard of pictorial excellence and print quality for which this annual competition has attained something of a reputation.

The prize-winning pictures, which are reproduced on pages 26, 27, 28 and 29, should be an inspiration to all who strive each year to win the coveted trophy. Should these words be read by any reader who is not a member of U.P.P., and who desires to attain a still higher standard of work we suggest that reference should be made to the announcement on page 48 of this issue.

<i>Name.</i>	<i>Title.</i>	<i>Circle.</i>	
E. E. Evans, A.R.P.S. ...	Old Joe ...	14	Trophy
D. Owen, A.R.P.S. ...	Eggs and Basins ...	11	Plaque

Small Prints.

Mrs. G. Jones ...	April Landscape ...	1	
G. I. John ...	Yr heal gam ...	3	
G. H. Whitaker ...	Doreen ...	5	
R. Farrand ...	Blondie ...	7	
E. W. Bolton ...	Portrait ...	9	
D. Owen, A.R.P.S. ...	Eggs and Basins ...	11	Plaque
F. G. Mirfield, A.P.R.S. ...	Route Nationale ...	13	
A. F. Lambert ...	November Afternoon ...	15	
C. H. Speight ...	Bideford Quay ...	17	
E. Rees ...	Stepcote Hill, Exeter ...	19	
T. J. Mortimer, A.R.P.S. ...	Old English ...	21	
Miss G. L. Allison, A.R.P.S. ...	The Problem ...	29	

Slides.

O. H. Downing, A.R.P.S....	St. Ethelreda ...	25
E. A. James, A.R.P.S. ...	Porch, Chipping Campden	27

Large Prints.

C. Woolf ...	Portrait ...	2	
Mrs. M. E. Evans ...	Kitty ...	4	
W. H. Broughton...	Silver Monarch ...	6	
W. Oliver ...	Wood Carving ...	8	
Mervyn Rees ...	Portrait ...	10	
W. Lee Thomas, A.R.P.S.	Winter Sunshine ...	12	
E. E. Evans, A.R.P.S. ...	Old Jce ...	14	Trophy
F. E. Ramsden ...	Sycamores ...	16	
J. C. French ...	Gladys ...	18	
T. Tarrant...	The Genial Parson ...	20	
E. C. Hodson ...	No Title ...	22	
Miss P. White ...	Sunny Smiles ...	24	

THE HERDSON TROPHY

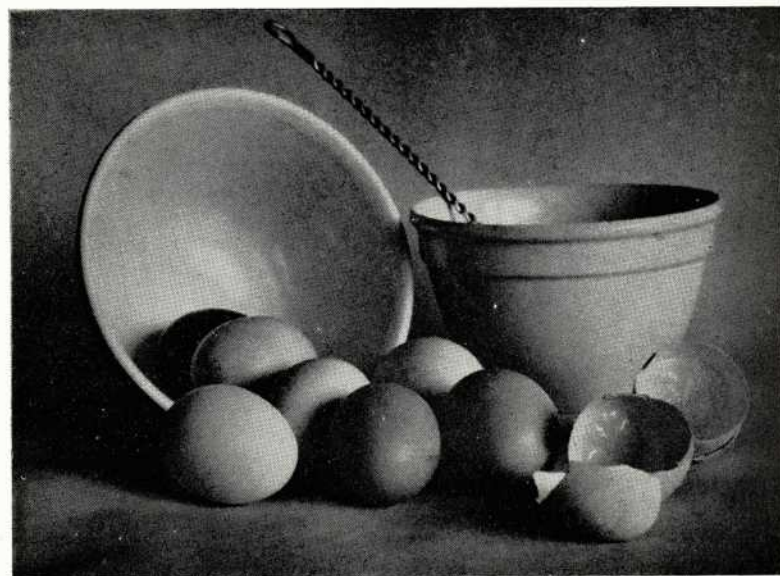


"OLD JOE" by E. E. EVANS

Circle 14

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THE HERDSON TROPHY



"EGGS AND BASINS" by D. OWEN

Circle 11

**SECOND
BRONZE PLAQUE**

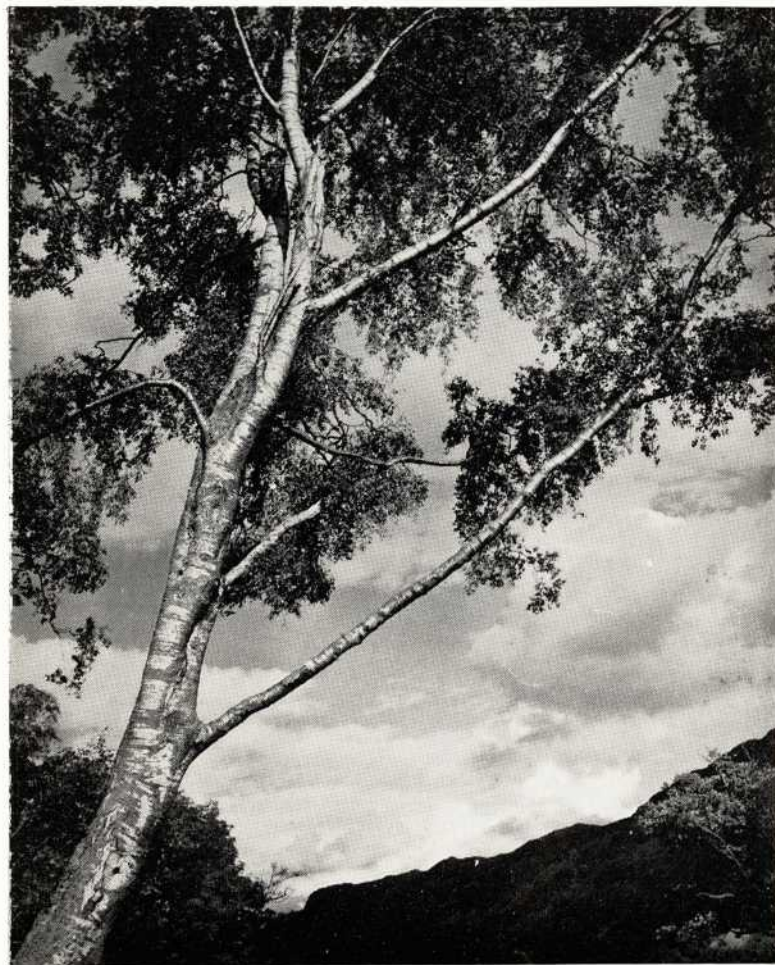
THE HERDSON TROPHY



"STEPCOTE HILL, EXETER " by E. REES

Circle 19

THE HERDSON TROPHY



" SILVER MONARCH " by W. H. BROUGHTON

Circle 6



U.P.P. NEWS

UNITED PHOTOGRAPHIC POSTFOLIOS OF GT. BRITAIN

REPORT OF ANNUAL GENERAL MEETING.

Following the same lines as in previous years the Annual General Meeting of the Club was held on Saturday, September 10th to coincide with the Annual Exhibition of The Royal Photographic Society.

In previous years it has been the custom for members to meet informally at the London Salon to view their Annual Exhibition during the morning and many members expressed regret that the opening of the Salon had been put back to a later date this year. However, this did not affect the usual large gathering of members and friends transferring their affections to the house of the Royal Photographic Society for their early meeting, and old and new friends were soon mixing with the freedom that is such a strong feature of the Club.

Following a meeting of Council members and Circle Secretaries the A.G.M. proper started to time at 3-0 p.m. in St. Saviour's Hall, Kensington, with the usual excellent address from the President. He pointed out that the Club had continued to grow from year to year since its formation, and that amongst the large gathering of members present he felt a deep sense of pride and affection for many who had held office under him during the whole fourteen years he had been President. This was the first occasion that the members had been called on to vote for a President, and also the end of a continuous run of fourteen years during which he had always done his very best to foster the grand spirit that had held so many excellent officers together and built the Club on sound lines to its present strength of 467 members. The ovation which was accorded to Leigh at the close of his address showed very clearly how great an affection and esteem the members had for one who had done such a fine job of work and carried the office of President with such dignity and yet with a friendliness that had made the task of those privileged to work with him both an honour and a pleasure.

At this point the President took the opportunity to welcome the Honoured Guests, Mr. Will Till, Hon. F.R.P.S. from Johannesburg, South Africa, and Mrs. Kathleen Till. In reply to the terrific reception which followed, Mr. Till said he was really delighted to be present and both he and Mrs. Till were looking

forward to spending a very enjoyable week-end with the Club members and friends. He wished to take this opportunity to carry out one pleasant duty that had been impressed on him before he left for England, and that was to convey to the members of U.P.P. the very sincere greetings of both the Johannesburg Photographic Clubs.

This pleasant interlude was followed by the report of the Hon. General Secretary, and members listened with interest whilst Jack Hole gave a concise report that covered all the main items that had occurred during the year in his usual quiet and efficient manner. Amongst the more important items one noted the following. During the year there had been 4 meetings of Council and 100 minutes had been recorded compared with 90 in the previous year. Copies of Council Minutes were now sent out to all Circle Secretaries. Iestyn Rees had handed over the Secretaryship of Circle 3 after holding it for six years to Mr. Arthur Baxby, and Syd Burch had been succeeded as Secretary of Circle 9, after the long period of 14 years, by D. Briers. Mr. W. Lewis had asked to be relieved as Secretary of Circle 4 and every endeavour was being made to get this cleared up as soon as possible.

Next came the Treasurer's report, and this was the best the members had received for many years. The outstanding items were that every one of the 467 members had paid their subscription, one of them had even paid twice, and an overdraft from the previous year had been liquidated and a useful balance carried forward to next year. The report was received with acclamation and the President expressed the appreciation of the members to "Pilot" Keable for the very fine job he had done.

Two items of interest arising from the Treasurer's report were noted. Firstly, that all stocks of Club Badges had been sold and members who still require badges should write to the Treasurer so that he can have some idea of the number to order at five-shillings each. The second item arose on the proposition of Mr. Bond, that future balance sheets should carry previous year's figures for comparison with the current figures.

The President then called on the Editor of the Magazine for his report. This report explained to members in a concise manner the various reasons why the current issue of the Magazine circulated just prior to the A.G.M. had been enlarged. The main points were that the Magazine had now been made practically self-supporting through the co-operation of advertisers and sales. He wished to pay tribute to Mr. Russell, the Publicity Secretary, for the amount of work he had put into the Magazine, and particularly for handling the advertising and sales side. At the end of his report George said he was pleased to inform members that their magazine was now a dollar earner through sales in America,

and this was greeted with a burst of clapping from the large gathering.

Next came the announcing of the result of the ballot for Executive Officers. Before giving the actual figures, which are recorded on page 37 in this issue, Leigh said it was the first occasion in the history of the Club that there had been competition for the office of President. His name had been the only nomination for 14 years and he had felt for some time that a change of President was very desirable in the interests of the Club. He was delighted to hand over this important office to one who had done so much hard work, and one who had co-operated with him throughout his long term as President. It was with the greatest pleasure and confidence that he welcomed Mr. Jack Hole, A.R.P.S. as the new President of the United Photographic Postfolios of Great Britain. The members present showed their own pleasure and welcome to Jack in no uncertain manner, and it was some time before he could make himself heard. Eventually he was able to express his thanks for the confidence placed in him and assured the meeting that he hoped to do even more from the President's chair than he had done as the General Secretary. His first pleasant duty was to call on Dr. R. G. W. Ollerenshaw, F.R.P.S. to move a vote of thanks to our retiring President.

In his lively little speech Doc. pointed out that consideration had been given to presenting Leigh with an illuminated address, but as this rather savoured of a final farewell the idea had been dropped. He wished to emphasise that there was no intention on Leigh's part to leave the Club. He had given wonderful service and would continue to do so. He mentioned the proposed address to emphasise, if such emphasis were needed, just how much Leigh was held in esteem by every member of the Club.

Major F. J. Dixon seconded the vote of thanks, and both he and I. J. Rees, A.R.P.S., further supported by Col. Symons added their tributes to the fine work Leigh had done as President.

Our new President then pointed out that, because it had previously been unnecessary, there was no provision for appointing a Past President. This matter was put in order on the proposition of Mr. Syd Burch, seconded by Dr. Ollerenshaw, and carried unanimously. Following the announcing of the remaining results of the voting for Officers and Council the President immediately enhanced his popularity by encouraging the meeting to raise any points on which they had suggestions or criticisms under the item of Other Business. A number of members took advantage of the opportunity to air their views and a number of suggestions and criticisms were noted for Council to deal with at their first meeting.

Then came the break for THE TEA, and members and their

wives joined together to perform a miracle of transformation from a business meeting to a festive board where 126 partook of the excellent tea which has become such a big feature of the Club's A.G.M. ; Mr. Will Till, in his capacity as the Honoured Guest, performed the ceremony of cutting the cake, and after tea had been cleared away equally as speedily as it had been laid, members had an opportunity of examining the Gold Label prints.



MR. WILL TILL CUTTING THE CAKE

At this stage of this report it seems appropriate to record the very fine job of work done by R. P. Jonas, A.R.P.S. in his capacity as Competition and Exhibition Secretary. Apart from collecting all the entries, arranging for jugging, etc., he had spent the whole of Saturday morning arranging the prints on the wall of St. Saviour's Hall. Everybody present at the meeting was delighted with the fine way in which the prints were displayed, and the standard of entries provided an exhibition of which the Club can be very proud. It is also appropriate to record at this stage that Mr. Jonas found an opportunity later in the evening to put over in a most concise manner suggestions that had been made for changing the Herdson Trophy Competition. He gave the points both for and against the suggestion so ably that members had no difficulty in appreciating the reasons behind the suggested changes, but after many had spoken on various points raised it was decided by a unanimous vote that the competition remain unchanged.

Following their examination of the display of prints, members and friends settled down to listen to a talk by Mr. Will Till, Hon. F.R.P.S. from Johannesburg, South Africa, on the way in which he makes his exhibition pictures. A resume of Mr. Till's talk is given in this issue of the magazine, but just prior to beginning his lecture, Mr. Till performed a touching little ceremony of presenting to "His very good friend, Leigh" one of his finest pictures in appreciation of a long association by correspondence which had finally been cemented by a personal meeting. At the close of his talk, Mr. Till referred to the great help and encouragement he had from his wife Kathleen, and he displayed some of the original hand colouring work she carried out on his prints for the purpose of making three colour separation negatives for reproduction in the South African magazines. One landscape that had been coloured in pastel shades was so outstanding that it brought spontaneous applause from the audience.

At the close of his excellent lecture Mr. Till received such loud and prolonged applause there seemed little need for a formal vote of thanks. However, Mr. Downing moved a vote of thanks that was ringing with sincerity, and he asked Mr. Till to convey to both Johannesburg Clubs the hearty greetings of U.P.P.

It was now time to make the announcement of the winner of the Herdson Trophy and of the runner-up. A full list of the awards appears elsewhere in this issue, and Mr. Will Till undertook the presentation of awards and certificates giving a word of real encouragement and congratulation to each recipient.

After a further pleasant hour of viewing both the Gold Label prints and making a close inspection of the fine collection of prints brought along by Mr. Till the gathering eventually broke up after another great A.G.M.

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Johnson Model "O" ...		Washing Tank ...	£1/16/0
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and Glazer ...	£9/18/0	Ikonta ...	£4/17/10
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Exposure Meter ...	£9/15/0	Leica ...	£3/13/9
Nebro Visual Exposure Meter	£1/9/9	Extensible Lens Hood for	
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Photogram Exposure Calcula-		Bayonet Fitting Lens Hood	
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SUNDAY, SEPTEMBER 11th, 1949.

Although no official arrangements had been drawn up for a Rally on the Sunday, this was mainly because the weather in the two previous years had proved so disappointing. In view of the fine weather that was practically certain it was announced during the Saturday meeting that all those wishing to do so should assemble at Marble Arch at ten a.m. on the Sunday morning for a London ramble. Upwards of 50 members and friends including Mr. and Mrs. Will Till gathered at the appointed time and place and enjoyed a very pleasant stroll through the park and eventually by way of Buckingham Palace and Horse Guards Parade to Trafalgar Square. The lighting was almost ideal for photography and many films were run off, not only on the usual candid type of shot one delights to secure on these occasions but also on more serious and pictorial shots. Following lunch the greater proportion of the gang turned up at the Royal in the afternoon to view the Exhibition with the leisure one had been unable to devote to it on the Saturday, and it was well on in the day before the final farewells had been said once again and the majority had returned home to retain further happy memories of still another A.G.M.



Sunday Morning Group, including Mr. & Mrs. Till, Jack Hole and Leighton Herdson.

OFFICERS AND COUNCIL, U.P.P., 1949.

Much to the surprise of all concerned, 143 ballot papers were returned as against the previous year's 40—50. The list of candidates this year standing for election was also in excess of previous years and it was the first time in the Club's history that we had had competition for the presidency. The results were as follows :—

President : Jack H. Hole 127, H. G. Russell 15.

Vice-Presidents : Barbara Wagstaff 104, S. H. Burch 83, R. Ollershaw 80, G. A. Tandy 14.

Hon. General Secretary : G. Farnsworth 109.

Hon. Treasurer : H. G. Keable 105.

Ordinary Members' Representatives : The three members elected were : R. P. Jonas 116, A. G. Wheeler 93, A. W. Esson 80. Unsuccessful competitors were : R. Potheary 56, L. Catalain 27, J. Wardale 21, A. F. Lambert 20.

Circle Secretaries' Representatives : Three Circle Secretaries were returned unopposed, these being : R. C. Elias, W. Lawrence, E. A. James.

thus leaving one vacancy upon Council under this heading.

The scrutineer of the ballot was R. C. Leighton Herdson.

* * *

CIRCLE 8.

On September 1st, Circle 8 issued its 100th folio. A special frontispiece in the notebook was designed by its Hon. Secretary, F. J. Dixon. The President congratulated the circle upon attaining its century and expressed his deep appreciation for the work that the Secretary had done for the Club and his circle. An apt quotation from the front page of the notebook read "The years teach much which the days never know." It is very gratifying to the Council when folio secretaries go out of their way to make a special effort in celebration of auspicious events such as this within the domestic sphere of their own circle. We feel confident that under Major Dixon's competent lead, Circle 8 has a bright future ahead of it and we wish its members all success on their journey to the second century. A facsimile of the front page of the notebook was sent to the President and the Council with the compliments of Circle 8, and this was exhibited at the annual General Meeting.

MY EXHIBITION PICTURES

by Mr. WILL TILL, Hon. F.R.P.S. South Africa.

This report of the very excellent talk given by Mr. Till to the members of U.P.P. at their annual general meeting cannot hope to convey all the personal touches that made his lecture so very interesting, but it is an attempt to cover the main points that impressed themselves on the mind of one who was privileged to be present.

Mr. Till said that the majority of his pictures were taken on a 3½ by 2½ Ensign tropical reflex fitted with an F 3.5 lens, and he never made exposures on landscapes unless there were clouds present in the sky. To secure the best rendering of the latter he used a deep yellow filter. He always endeavoured to give the minimum exposure and to aim for pin-sharp negatives.

His method of developing the negatives, nearly always film packs, was very unusual. He mixed two gallons of fresh D 76 solution with one gallon of used solution, and this quantity was sufficient for a year's work. The used solution was taken from the mixture used during the previous year. The principle behind this method was that of adding a percentage of silver to each new mixture from the deposits in the used developer, and his average time of development was 35 minutes at around 70 degrees F. with no agitation. He also did some portrait work and these negatives were again given the minimum exposure and usually developed for a period up to two hours. He claimed for this method that he obtained negatives of excellent gradation without any clogging of the high lights and the question of grain had never troubled him in the slightest.

When the negatives were dry he usually did a certain amount of retouching on the high-lights with naphthalene black, particularly for brightening sunlit clouds, but never did any work with the knife on negatives.

He had used many kinds of bromide paper for his prints, but in his opinion one of the finest he had ever used was Wellington Mezzo-tint which he deeply regretted was now unobtainable. One of his present favourites was Dassonville Charcoal black and he also used Gevaluxe and some American papers.

His methods of working up prints was also unusual. To brighten any high-lights that had not been brought out enough by his work on the negative, and to strengthen leading lines, etc., he used Iodine-iodide for local reduction. At this stage he often

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can you go elsewhere and get The Miranda Changing Bag, or the RFG developer which is a wonderful formula for 35 mm. negatives. Both these lines are recommended to Fagot who has subjected them to severe tests before offering them to his customers. And remember, a first-class changing bag can be worth its weight in gold.

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brought that little extra richness into his prints by chromium intensifier, and when the prints were finally dry after a thorough washing he oiled them with the usual print dope of oil, mastic varnish and turpentine, using a rather greater proportion of the latter to secure quick drying. It was when this stage had been reached that his methods became unusual. When the oiling was dry he used bromoil brushes and Sinclair's pigments to strengthen shadows and in many instances to add areas of shadow and deep cloud tones in order to strengthen the composition.

On many of the great number of prints shown, prints which have become well-known in all parts of the world, Mr. Till pointed out where strengthening the composition by this method of bromoiling has been employed. Even after it had been pointed out, and also examined at close quarters, it was almost impossible to discover any signs of working up. In fact, in the majority of cases it was impossible to locate even when Mr. Till pointed it out.

During the course of his lectures Mr. Till explained on many of his famous prints why he had carried out certain after-work to strengthen the composition and he left no doubt in the minds of his audience that he was an artist who used his medium to put over his own conception of the grandeur of South African landscapes.

In answer to many questions put to him from the audience two items of interest were noted. In the first place, whilst he always tried to secure a pin-sharp negative most of his prints were made by using a Missonne diffusing screen during enlarging. The second interesting item was that he often found it very difficult to match up his bromoil pigments to the exact tones of the print, but by care and perseverance it could be done exactly and he always used Sinclair's pigments which he had proved to be thoroughly reliable.

At the close of his lecture Mr. Till showed a bromoil print which he had made on glossy paper. This had always been considered as something impossible, but he had found a method of working on the glossy surface and he was at present preparing a lecture about it.

The above is only a very condensed report of Mr. Till's lecture, and yet one will gather from it that those who were privileged to hear the full lecture enjoyed a treat, further enhanced by being able to examine Mr. Till's collection of prints at close quarters, that will long be remembered.

* * *



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THE ANGLO-AMERICAN PORTFOLIOS

By CECIL J. BLAY, F.R.P.S., F.R.S.A., A.P.S.A.

It is just over four years since the Anglo-American Portfolios were first formed, and it is now possible to give an account of the progress which has been made. Four years may seem a long time, but in point of fact only the first Circle is really four years old, the remaining six having come into being on various dates during the intervening period, and while the organisers were optimistic enough to consider the whole venture a certain success from the start there was obviously need for caution before throwing our hats in the air or blowing metaphorical trumpets.

It is never easy to start a new portfolio and get everything working smoothly from the beginning, and the normal difficulties are greatly multiplied when faced with such an ambitious project as this international exchange. Currency restrictions, import licences, Treasury permits etc., which make peoples "foreign" to one another were not easily nor quickly overcome, and even now, armed with all the necessary documents, the mental paralysis of Customs officials has to be seen to be believed.

The readers of this magazine have been, as it were, brought up with the portfolio idea. The way to run a portfolio, the contribution which each member is expected to make, the horrible fate which awaits those who hold boxes beyond the posting date, these are all familiar things in British photographic circles. But to our American friends the whole conception was new, and needed explaining in detail to each member who wished to join, and this naturally took some time.

While all British portfolios are basically similar they differ somewhat in method, and in forming the Anglo-American Portfolios it was decided to adopt (with suitable modifications) the procedure of the Windlesham Camera Club's Pictorial Portfolio, of which at that time the writer was secretary. In fact the first trial print exchange was made between members of the Windlesham Portfolio and members of the West Suburban Camera Club, Chicago.

One big factor which has constantly to be borne in mind is the great distances these boxes have to travel. Not only across the Atlantic, but in the United States themselves there may be a thousand mile "hop" from one member to the next on the rota. This prevents a very frequent circulation, and means that it takes

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about six months for a complete circuit. But that may not be a disadvantage, for it is my opinion that the standard of the work in our home portfolios might receive a much needed improvement if members produced fewer and better prints, instead of having to find frequent entries which can be put in the collecting folder with the unworthy thought that although they are not very good "they will do for the 'folio."

It is our aim to let each member see the portfolio at least twice a year, and on each occasion to retain it for a week. This procedure enables the entries to receive intelligent attention.

In each Circle the membership consists of ten to twelve American and the same number of British workers, and each Circle has its British and American Circle Secretaries.

All Circles are for pictorial workers, and we are proud to say that the membership on both sides comprises many of the best known exhibitors of our day. The British members include R. G. Fennah, Frank W. Wright, Anthony Peacock, Mrs. K. M. Parsons, George Halford, Stuart Black, Harold White, Dorothy Balvaird, B. Charles English and many others whose names are held in equal reverence by aspiring photographers in this country. Similarly on the American side the standard is high, and this is all to the good for both parties, for it would be unwise to export anything but the best.

Mr. Burton D. Holley, A.P.S.A., is the American General Secretary. He is Chairman of the Pictorial Division of The Photographic Society of America and an Associate of the Oval Table Society, and it is very largely due to his initiative and effort that these Portfolios are proving so successful.

During the past twelve months we have made an important innovation by creating in our Circle Seven an exclusively Medical Portfolio. On the British side the membership consists of individuals and departments of many famous British hospitals—Guy's, The Royal Cancer Hospital, Manchester Royal Infirmary, St. Bart's, Royal Sheffield Infirmary, The London Hospital, and so on. It is our hope and belief that this interchange of clinical photographic information between these institutions and similar hospitals in the United States may be of great benefit not only to the photographers themselves from a technical standpoint, but to all the citizens of both our nations.

The constitution of the Anglo-American Portfolios limits the membership on this side to Fellows and Associates of The Royal Photographic Society, and on the American side (with the exception of the Medical Circle) to members of the Pictorial Division of The

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ARTICLES IN THE WINTER ISSUE

IN SILHOUETTE by Donald Sheldon. THEATRE PHOTOGRAPHY by Hugh Miller. COMPOSITION by Charles Went. LITTLE THINGS THAT COUNT by John Edenbrow. CASUAL PATTERN PICTURES by G. H. Hesketh. MINIATURE MATTERS by Henry G. Russell. IN THE CLASSROOM. WITH THE CLUBS and POSTAL PORTFOLIOS, U.P.P. SALON, Reviews, Competition, etc.

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P.S.A., and on this basis the Portfolios are sponsored officially by the two national Societies concerned.

All the boxes pass through the hands of the General Secretaries, who forward them to the Circle Secretaries complete with criticism sheets, advice cards, etc., for each round, and in practice it is found that this blend of centralisation with de-centralisation works very well, indeed. The whole organisation works on an entirely voluntary basis, so that the annual subscription is purely nominal, to cover the cost of postages and stationery.

There are quite considerable differences between American and British work, and it is most interesting to compare and evaluate the differing styles. Two things have become very evident. One is that the general technical level of American work is higher than our own, and the other is that the British sense of aesthetics is more highly developed than the American.

If the result of these exchanges eventuates in the appropriate improvement on each side, the Portfolios will have made a very real contribution to the advancement of photography.

But we have no desire that such advancement should be exclusive to the members of our Portfolios; we want it to be general among all the workers in both nations, and accordingly readers of these lines may care to take a hint from what has already been said.

Study aesthetics by all means, and use every endeavour to keep this country's workers in the forefront of those who seek to use photography as an artistic medium, but **MAKE FEWER AND BETTER PRINTS!**

In our Portfolio notebooks we are completely candid with one another and never "pull our punches." I see no reason why I should do so in this article—which gives me leave to say that British photography is infested with people who spend their time picking compositional holes in other people's work (which is *not* criticism) and in airing opinions on photography which are frequently just plain silly. Their whole outlook is too parochial, and their horizons need broadening. There is too much talk which amounts to very little. In the words of old Omar:—

"Myself when young did eagerly frequent

Doctor and saint, and heard great argument

About it and about, but ever more

Came out by that same door wherein I went."

And the door still keeps on opening and closing!

As an antidote I suggest that we get on the right side of our own darkroom door, close them firmly, and try to produce some **REAL QUALITY PHOTOGRAPHY.**

* * *

Around the Clubs

The Camera Club Review, official magazine of the Camera Club, Buenos Aires, announces a novel competition of more than usual interest. Designed to aid the less advanced workers and classified as a "joint competition," the scheme is to bring about close co-operation between the advanced workers and those who are just starting on the long interesting road that leads to the exhibition wall. The idea behind the competition is that the beginner or intermediate worker shall produce the negative, but the print must be made by an advanced worker; thus the beginner is given an opportunity to see the difference that good printing can make to almost any negative. One feels that the idea is worth a serious try-out and certainly should stimulate interest in the competition side of any club. Unfortunately the note adds "the response to this competition was not too enthusiastic." Such might be said of many new ventures, just the same the idea is a good one, and worth following up.

We hear that the Central Association is providing a course on Criticism and Analysis. The notice announcing this in the C.A.B. states that "competent critics are even more scarce than good lecturers, but it is felt that much useful material exists among the more experienced workers in Photographic Societies." The idea is to arrange a series of lectures by well-known critics who will describe their own methods of analysis, demonstrating their work with a selection of prints which will be common to all. It is anticipated that the course will consist of six or eight lectures and Societies affiliated to C.A. will be invited to send along students. There will be a small fee to cover expenses. We feel the idea has much to commend it and Club Secretaries should take the necessary step to support the Central Association's effort.

Advanced notice also comes for the C.A. Exhibition, 1950. This will be on similar lines to previous years with the usual four classes, two each for prints and transparencies. The Wastell Trophy Competition subject will be "A Typical London Scene." We trust that this advanced notice will be taken as a warning by members of U.P.P. and that they will keep the matter in mind, and start now to prepare their entries to support the Club in the Exhibition.

The R.P.S. newly elected Council has convened a further Extra-Ordinary General Meeting for Tuesday, 11th October,

1949. The special resolutions submitted for consideration of the meeting concern Article 15 and Article 66. The proposal is to increase the annual subscription for U.K. members to £3 3s. 0d. and overseas members to £2 12s. 6d. while junior members will be asked to pay £1 11s. 6d.; these are the changes proposed for Article 15. Affiliated Societies are affected by the proposed alteration of Article 66, for here the intention is to discontinue providing a free copy of the Journal to each affiliated society. Having slashed the original proposals by fifty per cent., the Council is far more likely to find the support it needs to amend Article 15. Members will realise that such an increase as is now asked for is reasonable and, bearing in mind the present day conditions, is justified. Societies are not likely to oppose the saving on the journal as all those society members who are also R.P.S. members receive their personal issue and a copy of it is almost certain to be donated to the society library by one or other of its members.

* * *

If you are not a member of U.P.P. read this!

It is a well-known fact that once a member of U.P.P., always a member, because the spirit of comradeship is so strong, and the exchange of knowledge so friendly and profuse that it becomes a photographic attachment one doesn't like to lose. U.P.P. consists of a large number of postal portfolios in which prints are circulated, and criticised, and then voted upon for the most-coveted Gold Labels. Many of our now famous pictorialists reached their high standards of photography through association with a U.P.P. Circle. The cost is low, and we welcome beginners and advance workers. Join the greatest circle of photographic friends in the world.

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In Our Opinion

NEWS and REVIEWS

There is a fascination about making up one's own formulae, which, apart from the convenience and economy, does enable the serious photographer to make up the quantity needed instead of having to mix up the amount contained in a packet. Many keen amateurs have hitherto been unable to make up their own solutions due to the scarcity of reliable scales, but, with the recent introduction of the Kodak Scales, this deficiency no longer exists. These scales are not only accurate, but they are beautifully designed and have something of a decorative value to the darkroom. The scales are finished in cream and chromium with black plastic pans. Although these are supplied with a set of weights which are marked 1/16, 1/8, 1/4, 1/2, 1, 2 and 4-ounces, there is also a graduated scale with a sliding rider weight which provides small measurements from 0 to 50 grains. There is also a set of gram weights made up of two 20 grams, and one each of 2, 5, 10, 50 and 100 grams.

To help the user, these Kodak Chemical Scales have an instruction sheet, and a conversion table of weights and measures for avoirdupois and metric systems. The price is £3 10s. 0d. inclusive.

* *

PHOTOGRAPHY YEAR BOOK, 1950.

We believe that it was George Bernard Shaw who once said: "Those who can, Do! . . . those who can't, teach!" A glance through the beautiful reproductions in this hefty annual will prove that G.B.S., who, incidentally is a Leica fan, knew what he was talking about because we find only two names which can also be found occasionally as lecturers to clubs. It might be an interest-

ing pastime to visit the big exhibitions with a comprehensive club syllabus in the hand, just to see how men "teachers" practice what they preach. "Photography Year Book 1950" is a source of great inspiration for the soul, and stimulation for the mind and the Colour Sections shows how really beautiful this phase of our hobby can be providing the photographer has an innate sense of colour and design. To those of our readers who beg, buy, or borrow this admirable volume, we recommend a close study of pages 98 and 99. Here are two exquisite examples of fine colour photography in two distinct styles. "To Epitomise Christmas" is in an abstract, and symbolic vein, but "In Illiers" is a realistic interpretation of a French village bathed in Winter sunshine. The portrait enthusiast should dwell over "Lord Cecil" on page 208, by Karl Pollak, and delight in the informality of pose, the suitability of lighting and the subtle, yet perfect composition. The text is in French, German, Spanish and English. This book is a "must" for the bookshelf. PHOTOGRAPHY YEAR BOOK 1950. Edited by Harold Lewis. Price 21/-.

* *

SOUTH AFRICAN PHOTOGENS.

This is a very excellent volume of pictures from the photographers of the South African Union. There is an introduction by Field Marshall Smuts, with other interesting contributions by Will Till, Hon. F.R.P.S., and A. V. R. van Oudtschoorn who writes about the Lure of the Sea; there is also an excellent article by Norman Partington on Child Photography which is well worth reading. The remainder of the

62 pages are filled with some very fine pictures.

"South African Photogems" is edited by A. D. Bensusan, F.R.P.S., F.R.S.A., A.P.S.A., and is obtainable in this country from Fountain Press., 46 Chancery Lane, London, W.C.2. Price 5/6.

* *

PHOTOGRAPHY WITH LEICA.

by J. Allan Sash.

The title of a book can be responsible for its purchase, and we feel that many Leica enthusiasts will buy this volume expecting to enjoy information which can be applied when using their particular make of camera. We passed this book to a well-known Leica user to get his reactions, and as we expected he was rather disappointed and in his letter says: "... and I feel that this could be called the Contax, Karat, Rolleiflex or any other camera's book of photography, because it consists solely of pictures taken by the writers journeys in foreign lands, and on commercial work." So there you are. The production is very fine indeed with a full colour book jacket, but it would have been of much greater value to the Leica user if it had contained information exclusively concerned with the handling of the Leica. Fountain Press. Price 12/6.

* *

THE YEAR'S PHOTOGRAPHY 1949-1950 (Royal Photographic Society Publication, 6/- in plain cover, and 8s. 6d. in cloth).

This is the only printed record of the Pictorial, Nature, Lantern Slide, Record and Commercial Sections of the 94th Annual Exhibition of the Royal Photographic Society. It is, too, from this handsome and useful publication, that the trend of international exhibition

work can be traced, so that it becomes an indispensable book of reference. The contents include 43 plates and three reviews by experts—Bertram Cox, F.R.P.S., on the "Pictorial Prints," Olwen G. Pike, Hon. F.R.P.S., on "Nature Photography," and J. S. Waring, F.R.P.S., on "Pictorial Lantern Slides." The book may be obtained at either of the prices given above, from booksellers, photographic dealers or direct from The Royal Photographic Society, 16 Princes Gate, London, S.W.7.

* *

THE PHOTO AMATEUR'S POCKET-BOOK. Focal Press. Price 5/-.

It is not often that a book is expressly written for the amateur photographer, but "The Photo Amateur's Pocket-book" is such a publication, and a fine job it is too. Exclusive of advertising, this pocketbook contains 256 pages which are literally crammed to bursting point with information of every kind. First, there is space for a record of equipment, then a complete diary for 1950. This is followed by an up-to-date directory of camera clubs, and then comes the data book. This is far too comprehensive to give complete details, but a few of the chapter headings are: Cameras, Lenses, Depth of Field Tables, Copying Data for Leica and Contax supplementary lenses, projection Graphs, Enlarging Data, Filters, Cine data, Simple Electricity, Films, Plates, Paper Exposure, Processing, Super-fine Developers, Paper Developers, What is Wrong with the Picture, Conversion Tables, etc. "The Photo Amateur's Pocketbook," also contains photographs, graphs, diagrams, and all kinds of tables for quick, reliable reference. This is a really first-class publication.

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DEVELOPING. By Edward Bomback. Fountain Press. Price 2/-.

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35MM. **FILMSTRIP TECHNIQUE.** By Peter Hansell, F.I.B.P., F.R.P.S. Ilford Ltd. Price 7/6.

This is a fine textbook issued by Messrs. Ilford Ltd. For those who are interested in the mechanics of visual instruction, the book which consists of 82 pages of text and illustrations will solve many problems. The chapters are Principles and Applications; Equipment; Methods; Materials; Processing; Miniature Lantern Slides; Projection and Appendices.

ROBOT GUIDE. By W. D. Emanuel. Focal Press. Price 4/6.

For a long time now, owners of the various models of the Robot have been looking for a reliable guide which will tell them more about their camera, and now at long last comes the "Robot Guide."

This makes the tenth of the series of Camera Guides issued by Focal Press, the others dealing with the Leica, Rolleiflex, Karat, Contax, Exakta, Retina Korable, Ikonta and the Purma, and all of the same format. These admirable little handbooks must be a boon to owners of foreign-made pre-war cameras for which the usual book of instructions is missing, especially when bought second-hand. Looking through the "Robot Guide," there seems to be nothing which has been overlooked including even a chapter on The Technique of Tone. A most helpful publication.

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If you are keen on colour work and would like to know more about Circle 28, write to: Eric Haycock, "Edmonton," Bryn Marl Rd., Mochdre, Colwyn Bay, who will be happy to give you full information.

* * *

The "PUT-YOU-UP Circle"

This is a brand new idea and one which has been suggested to us at the last A.G.M. As you know, many U.P.P. members live miles away from London, and distance is one of the things which keeps them from attending our annual "do", but possibly one of the greatest problems to solve is where to stay when they get to London. You might well say that in September, when the A.G.M. takes place, hotel and boarding-house accommodation isn't as scarce as in the Summer, but how much nicer it is to stay the night with Circle friends.

So many of our members have expressed their willingness to put up other members when visiting their towns we thought we might make a list of those who can offer similar facilities. Send to George Farnsworth, Redland Villa, Industrial Road, Matlock.

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.

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Correspondence

It would be impossible for us to reproduce all the letters which followed the publication of the last issue, but here are a few which should indicate the tenor of general opinion.

"Dear Sir: Many thanks for 'The Little Man' and I feel that I cannot let the opportunity go by without offering my congratulations to you and all who helped to produce such a charming, interesting and instructive magazine."—Mary E. Lane.

"Dear Mr. Farnsworth: Just a line to congratulate you on the general appearance and contents of the magazine in its new dress."—A. F. Bucknell, Secretary, Institute of British Photographers.

Dear Sir: I have received with much pleasure the new magazine which I have perused with very great pleasure. I have found it most encouraging and most useful."—Dr. F. Sergeant.

"Dear Mr. Farnsworth: I found the magazine a treat, and wish to extend my congratulations to you and your staff for a jolly fine piece of work."—Stanley Berg.

"Dear Sir: I feel I must write a line to congratulate you on the new 'Little Man.' I had heard there were to be some improvements, but never expected such a transformation. Having read it from cover to cover, I have nothing but praise."—E. H. Ware, A.R.P.S.

"Dear Sir: Would you please send me a further 3 dozen copies of 'The Little Man.' The first dozen went so fast I thought they'd fallen behind the counter. May I congratulate on a fine little magazine, from which I've already received several enquiries from my advertisement."—M. Fagot (Dealer).

"Dear Sir: Thank you for the 2 dozen copies of 'Little Man' and I would be glad to have a further 4 dozen if there are any left. They have aroused a lot of interest up here. Could I have a page advertisement for the next issue. A really meaty pocketful of photographic instruction."—G. E. Williamson (Dealer).

"Dear Sir: Could you arrange for me to have 3 dozen copies of 'The Little Man' for sale to members of this club. One of our members is also a member of U.P.P., and he brought his copy along and already has orders for 28."—D. Bell, Secretary, Holloway C.C.

"Dear Sir: . . . it's a smashing little mag with articles by people who are practical photographers first and writers afterwards. Perhaps that's why 'Little Man' is called 'The Magazine that's Different.'"—M. Evans.

The Last Word

If you look through the advertisements in this issue you'll find that there the advertisers who support us can supply all your photographic needs, so please show your appreciation by supporting them with your business. Now, have you ever wanted to write? If you have something interesting to write about, your Editor wants to read it and if it's good, he'll publish it. If the subject material is really informative, and the writing a little below standard, he'll polish up your contribution for you. So would you please send your articles along for our consideration. Soon after the last issue appeared, some readers took their copies along to their photographic clubs with a result that we had to supply several dozen magazines, and we received many applications for membership to U.P.P. Show your copy of this magazine to the secretary of your club, or to your fellow members. Every little helps, you know and as this is a club venture we're all expected to pull our weight. Enquiries should be sent to Henry G. Russell, 61 Ebury Street, London, S.W.1.

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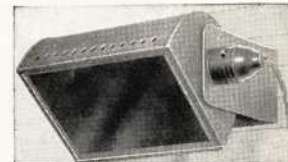
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