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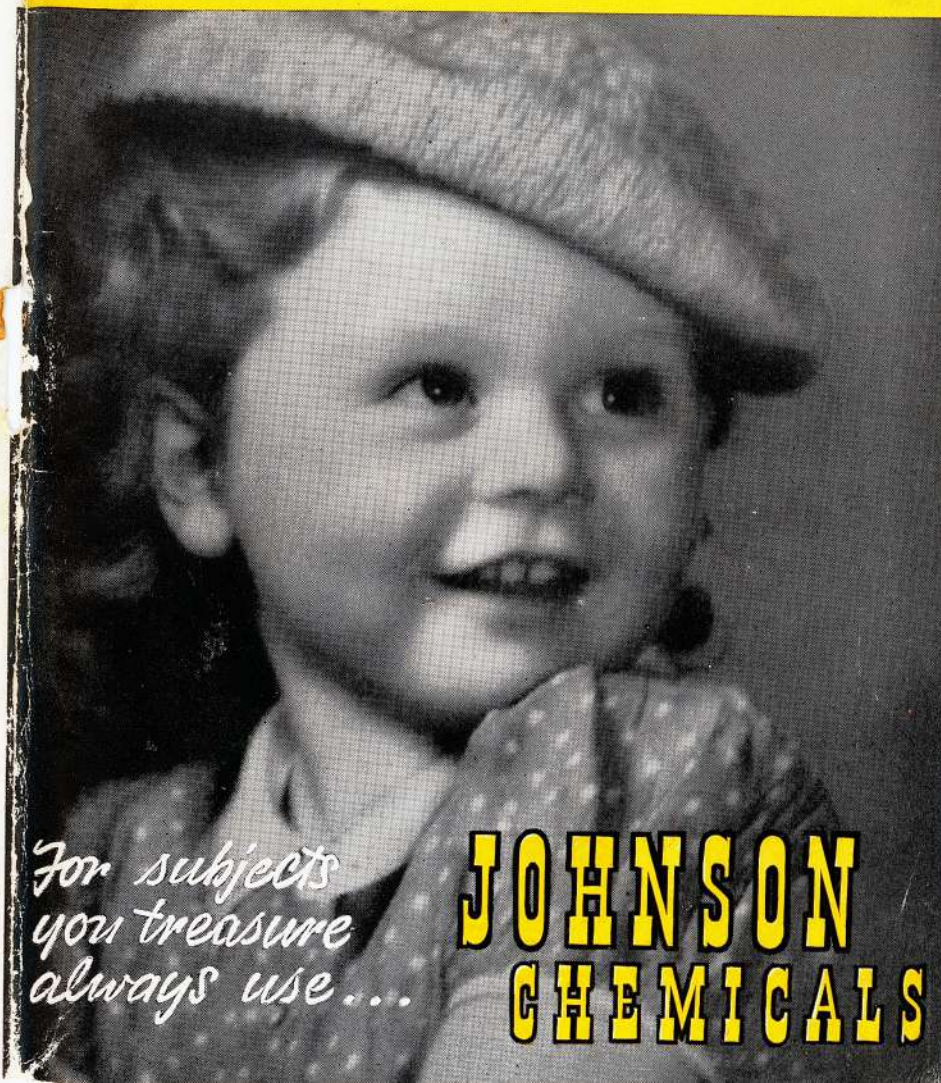
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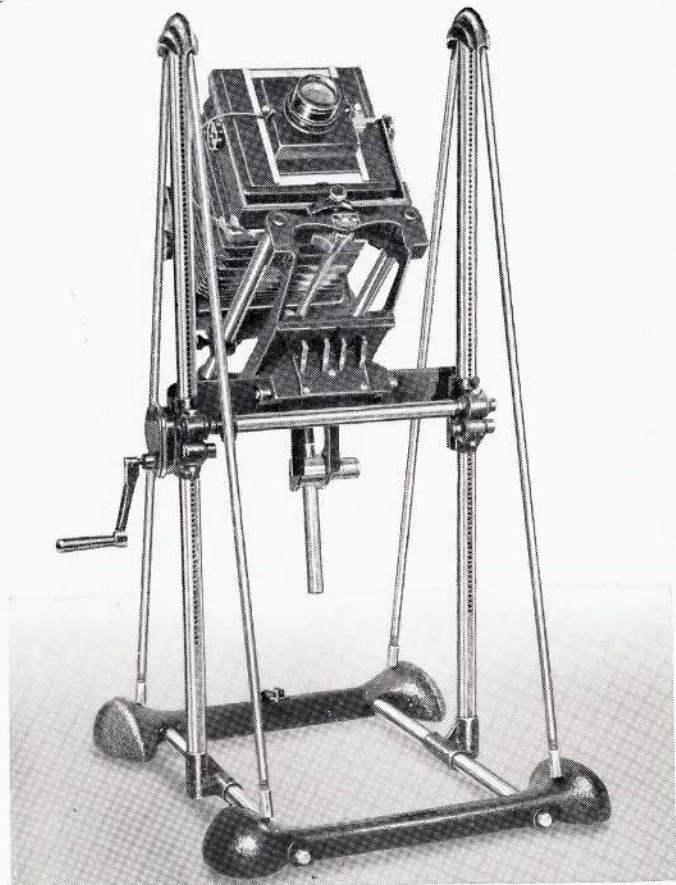
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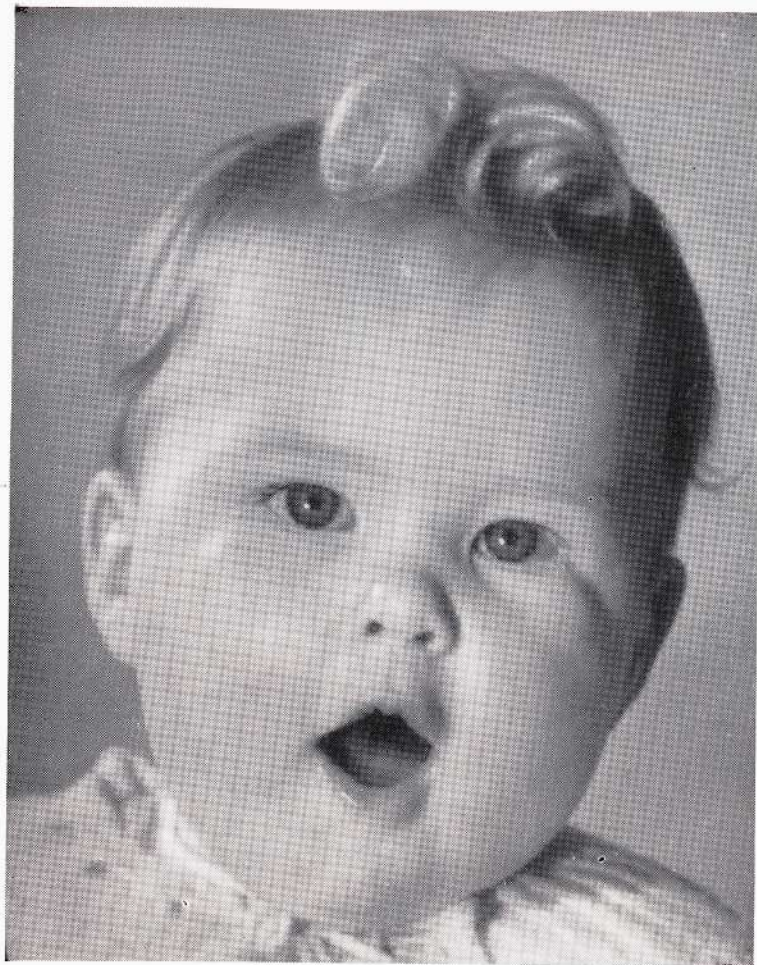


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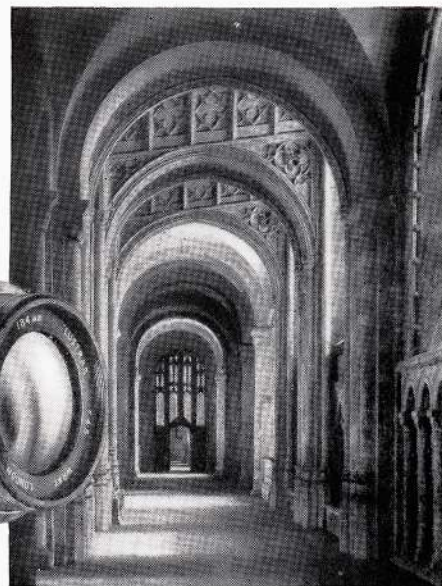
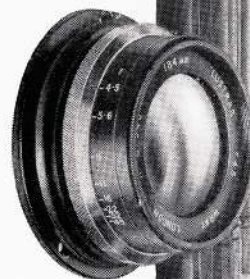
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THE OFFICIAL ORGAN OF THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

AFFILIATED TO THE ROYAL PHOTOGRAPHIC SOCIETY & CENTRAL ASSOCIATION SOCIETY

SUMMER, 1950

Editorial

This is a year of great achievements for U.P.P. After several years of sustained efforts and unstinted perseverance, the photographic excellence of the work produced by members of U.P.P., has at last won the much coveted Switch Shield from the Southampton C.C. Such an outstanding victory has given us all new impetus, and greater determination to work harder to hold this great trophy. What is so commendable is the fact that in this year's C.A. Exhibition, there are less well-known names which proves that the type of criticism given by club members is conducive to the highest standard of pictorial photography. One might say that U.P.P. is the finest nursery for the "breeding" of the leading photographic workers of the future. Congratulations U.P.P., and thanks to all who contributed to the realisation of this great achievement. The other success to which we would refer is the growth of "The Little Man." You will have noticed that this issue is a very large one . . . the largest we've had so far. Gradually, the magazine is becoming known more and more, and today we are in the fortunate position of having advertisements thrust upon us, but we have also had the unpleasant task of actually declining the offer of advertising support, due to lack of space.

One of the world's largest book distributors have asked for 1,000 copies of "The Little Man" and a well-known publisher wants to take the production over as a commercial proposition. Photographic clubs are now placing good orders for the magazine, and so that we can find sufficient copies

to go to all who ask for them we have had to greatly curtail our "free list."

We recently received an order for several dozen copies from a club in Texas, which is in addition to the existing demands from America, South Africa and Australia.

We are happy to have had the privilege of seeing the latest British camera, The Wrayflex, and although we haven't the space to deal with this fine instrument, we can confidently say that it should prove a very popular camera among 35mm. enthusiasts.

For Leica users there are now some fine lenses of all focal lengths which have been mentioned elsewhere in this issue.

As our A.G.M. takes place in September, it is possible that the Autumn issue of "The Little Man" will be a little late so as to include reports of that annual meeting.

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THE CIRCUS IS HERE!

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

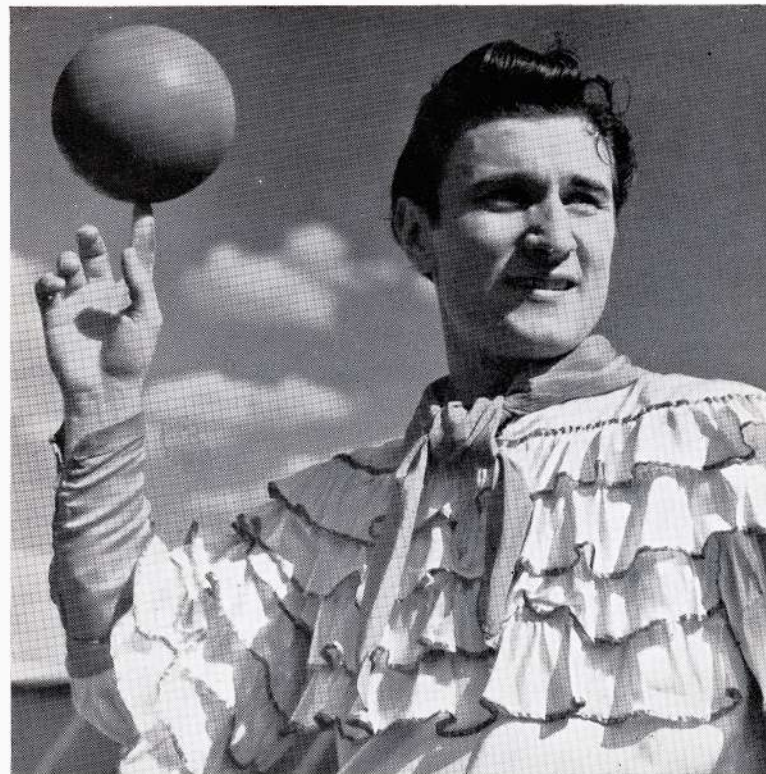
Many people still think of the Circus as a Christmas entertainment, but there are far more shows about between the months of April and November than there are during the festive season.

When the verdant green buds pop open to announce the approach of Spring, village shop windows, and town hoardings bloom with gaily coloured posters announcing the coming of the Circus; despite such counter attractions as theatres, cinemas and dance-halls, a circus, the oldest form of entertainment and as English as roast beef, still attracts children of all ages from eight to eighty.

The tenting, or touring season brings more than 35 to 40 Circus shows on the highways and byways of Britain, and although most of them are small family affairs, there are some very large ones too. For the photographer, a Circus offers great possibilities. The large ones like Bertram Mills, Smarts, Chipperfields, and Jesserich are much more spectacular but it isn't easy to get back-stage because with such highly organised shows, there is always the permission of the press agent to be obtained. But if you go about it the right way, you'll find that he is a decent fellow and always ready to give you the magic pass to take your camera behind the scenes.

But with the small Circus you'll have little trouble. Here you'll find a happy, human band of highly skilled performers, and "Joey's" or clowns . . . there will be horses, and possibly lions, and other animals, and around the back of the big tent you'll find all the caravans grouped close together representing a community on wheels.

Throughout Circus life you'll find a great family association and the same name will crop up in both large and small shows. Take the Yeldings for example. You go to the Mills ground and meet Tony Yelding the ring master, and then you drop in on a small show like "Lord" George Sangers and find that they have Claude Yelding doing a riding act, and then you go elsewhere and see Victor Julien with his wonderful dogs and find that he is yet another of the Yeldings, using a stage name.



WHAT! . . . LIKE THIS?—*Edouardo Raspini, the famous juggler obliges with a simple one-finger exercise. Contax II. 1/125th sec. F/5.6 Orange Filter. F.P.3.*

But whoever they are, and wherever they are you will find them just ordinary people.

When the circus comes to your town, you will have to make up your mind whether you want pictures inside the tent, or outside, and your decision will depend upon your photographic equipment. If the circus is small, the lighting will be difficult and the exposure will be about 1/50th at F/2 using the fastest film. If you attend the performance during the day, the exposure can be shortened to 100th or perhaps 1/200th, but the pattern of the tent poles against the rather bright tent-top will not look too nice in the print.



"THE CUMBERLANDS"—The famous Baker Bros. are probably the greatest British riding act ever seen. Notice how the large lamps are placed. Taken at Bertram Mills' at Luton. Contax II. F/2. H.P.3. 1/125th sec.

Having travelled with a Circus, and been associated with Circus for more than 15 years in a search for pictures, my advice is to work outside the tent. You can spend hours, days among the caravans of a family Circus and still find good subjects because the mood, the atmosphere is constantly changing, and at one hour you'll find Arthur Kayes oiling the lighting generator, but the next he'll appear drolly dressed as a funny man. Then you'll see Johnny Kayes as a glamorous cowboy one minute as he enters the ring-doors with his lovely horses, but ten minutes later he'll pass you in a khaki outfit leading his almost human baboon, or going into the lion's cage to meet the menacing attacks of Jubilee, the untameable. And there's brother Jimmy, resplendent in the red coat and shining topper of the ring-master . . . and presto! the same Jimmy in silk shirt, and black riding breeches leaping, and turning somersaults from the back of a cantering mare. There's another reason why you should concentrate upon pictures outside the tent. You can use a slow emulsion, and



"CIRCUS STARS"—This picture is something of a scoop because it shows in one group the most famous clowns and augustes in the circus world. From left to right: Percy Hunter, Manetti, Bob Beasley, Pinocchio, the other Manetti. Sitting: Kelly and Alby Austin.

the use of a filter will provide some fine effects using the sky for a background.

Just a bit of advice about procedure. Supposing you find that the Kayes Bros. Circus is visiting your town, and that you have permission to go around the back. It is quite possible that Mammie Kayes, who is known as "The Mother of all Circus folk," will see you and invite you into her wagon for a cup of tea ; it's the habit of this dear "Lady" of the big top, but having taken advantage of her hospitality, don't think that you are one of the family. Don't strut around as though you owned the show. Be courteous, and remember that Circus people love pictures of themselves because good ones represent publicity, and publicity helps the Circus to thrive.

Avoid the temptation to take candid, unposed pictures, outside the tent. Your request for a picture will seldom be refused, and they'll pose in the way you want. Having got your pictures, see that they get some prints. Sometimes the small circus stays



"HAPPY CIRCUS BIRTHDAY"—This happy event took place at Kayes Bros. Circus last year and here you see one of the best-known Circus families in Britain. Reading from left to right : Johnny, Mammie, Arthur, Cissie, Lena (whose 21st birthday it was), Cilla, Jimmy, Yolanda and Junior.

only a short while, and if you go there on the last day of their stand, find out where they're going next so that you can post the prints on. Be sure that the pictures have your name and address on the back. If they're good, they'll gladly pay for further prints. Here is where I offer more advice. Don't think that Circus people are millionaires, so don't ask fabulous prices for your prints ; ask a fair price and bear in mind that in addition to the money you receive for your work you have some negatives which may bring you Gold Labels, exhibition "stickers," or a fat money prize in a competition.

So watch out for those gaudy-coloured posters announcing the coming of the Circus. Go and get some of the good pictures which await you and if you find that meeting these grand people has aroused in you a deep interest in Circus, as it has done with thousands of other amateur photographers, you might like to know that there are several organisations devoted exclusively to the welfare of Circus enthusiasts, the largest being The Circus Fans Association, and a letter to the Secretary, Mr. A. Bird, 57, Baker Street, Potters Bar, Middlesex, will bring you some interesting details.

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BLACK-OUT MASKING

By W. FORBES BOYD, A.R.P.S.

Black-out Masking is a technique by means of which an outline can be masked exactly and completely during printing in the enlarger, no matter how irregular the outline and no matter what the contrasts are.

Broadly speaking, it consists of exposing the whole negative for a period of time suitable for the parts that require minimum printing exposure, then blacking-out by opaque painting over those parts of the print that do not require further exposure and finally giving additional exposure to the other parts of the print that require it.

The blacking-out process is carried out under the orange or amber cover of the enlarger lens and, before development the paint is easily washed off the print with water.

It is a process particularly suitable for printing negatives of excessive contrasts where more exact masking is required than can be given by a mask that is moved during exposure and which naturally gives a tapering exposure at the junction between the parts that require partial and full exposure.

Excessive contrast, especially in the summer-time and particularly when exposing into the light is one of the many problems of the landscape photographer.

A large majority of my landscape photographs are taken *contre jour* and by thus photographing into the light I admit that I am deliberately dealing with subject contrasts that often are quite outside the contrast ranges of film and paper but on the other hand such lighting enables one to obtain prints that have maximum brilliance or snap, or if you prefer that slightly immodest word, prints that are full of guts.

Black-out masking undoubtedly enables one to obtain better print quality—that most illusive characteristic in photography.

Most people agree that maximum brilliance can only be achieved by giving a maximum range of tones from the blackest black to the lightest light but so often with *contre jour* summer lighting the near-blacks are printed as blackest black and we lose shadow detail.

With subjects that have excessive contrasts, very often a photograph is void of tones between the blackest black and the

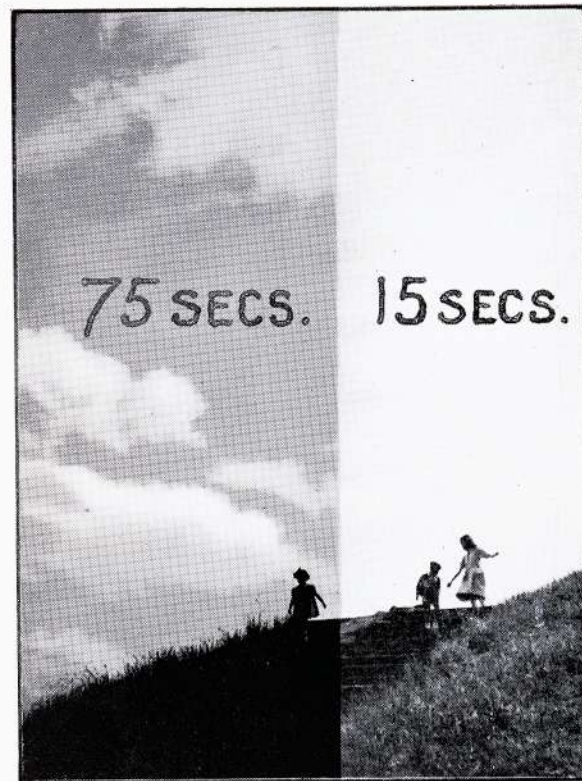


FIG. 1. — A suitable subject for black-out masking where the foreground and children require only $1/5$ the exposure of the sky.

neighbourhood of the mid-tones and it is here that another maxim can probably be laid down, namely that the more tones, particularly between the blackest black and the lower mid-tones, that a photograph includes, the better is the print quality.

To drive home this point, let me compare the tonal scale of photography with the notes or register of a piano. A tune based on three notes—the lowest note, middle C, and the highest note—although it embraces the limits of the piano range would be a most uninteresting affair, no matter what tempo or accents you used.

Now, in the gaps, put in additional notes, and you have all in ingredients for a masterpiece.

Black-out masking helps in giving additional tones, particularly in the lower register, i.e., shadow detail, therefore I maintain

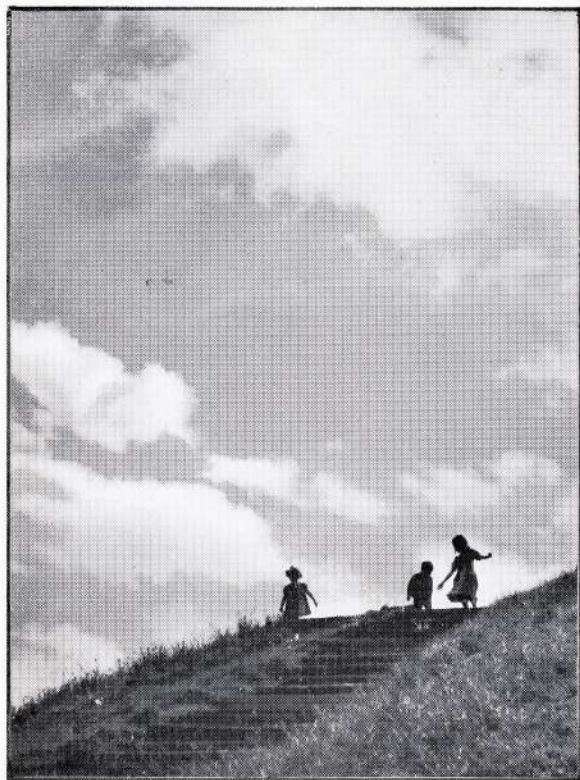


FIG. 2. — Ordinary shading with a moving mask. Note the dark line at the junction of foreground and sky; also that all detail in the children is lost.

it helps to improve print quality and—dare I suggest it—brings that masterpiece nearer to reality.

And now for practical details.

Fig. 1 shows a type of picture very suitable for black-out masking owing to the high contrast ratio between the two parts; the foreground with the children and the sky.

The foreground and children require an enlarger exposure of 15 seconds whilst the sky requires 75 seconds, a ratio of 1 : 5.

The left half of Fig. 1 has been exposed correctly for the sky whilst the right half has been given the correct exposure for the foreground and children.

If one prints with ordinary masking, i.e., a mask cut roughly to shape and moved about the line of junction between sky and other parts giving respectively 75 and 15 second exposures, a print

is obtained such as Fig. 2 which shows a loss of all detail in the children and a tell-tale dark line at the junction of the foreground and the sky.

Applying black-out technique to the problem, first of all expose the print for the foreground and children giving an enlarger exposure of 15 seconds.

Then, without moving anything, blackout the outline of foreground and children working under the orange or amber lens cover of the enlarger.

To do this, use a fine (Nos. 0 or 1) brush and Winsor and Newton's Lamp black Water-colour, mixing up the colour with water fairly thickly so that when it is applied to the print it forms an opaque covering.

I have tried many different forms of paint but the above is the best for washing off.

Poster Black Water-colour can be used provided it is the best quality and does not stain the printing paper.



FIG. 6.—At greater magnification such as is usual with exhibition sizes of prints, black-out masking is more readily carried out.



FIG. 5.—The final print made with black-out masking. Note the detail in the children's clothing as compared with Fig. 2.

It is advisable to work under a magnifying glass on a stand and to be as quick as possible to prevent the negative getting hot, swelling and losing alignment. This applies mainly when working at considerable magnification.

It is only necessary to black out the outline since a black paper mask, roughly cut out to shape, can complete the covering. Work under the orange lens cover at as large an aperture as possible consistent with sharp definition, so as to obtain maximum safe light.

It may be necessary to test the orange lens cover of your enlarger. I thought mine was reasonably safe but found this was not the case and so I tested various materials with the result that I found 1/16-in. Orange Perspex outstandingly good for Bromesko paper.

The amount of light which the Perspex passes is, I should say, about 3 times greater than the Amber Glass so that the Perspex is not only safer but very much clearer to work under.

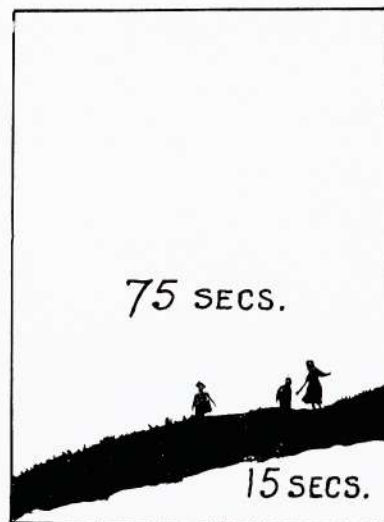


FIG. 4.—The outline blacked-out on the print after the first exposure (15 seconds) of foreground and children.

Fig. 4 shows what the printing paper looks like after blacking-out, which, as I have said is carried out after the first exposure of 15 seconds.

Then the second exposure is given. The sky has already received an exposure of 15 seconds and so an additional exposure of 60 seconds is given to make up the total of 75 seconds.

Now for development.

First of all wash the print and after a minute or two remove the black-out paint by rubbing with the finger. I do this under the running cold water tap but it can be carried out quite well in a dish of water and the resultant print is as shown in Fig 5.

Comparison should be made between Fig. 5—black-out masking and Fig. 2—ordinary shading.

Note that detail is now given in the children's clothing and there is not that tell-tale dark line along the junction of the foreground and sky.

Black-out masking becomes easier as the size of the picture is increased, thus at exhibition size, a detail of which is shown in Fig. 6, it becomes a simple matter at the greater magnification.

An extension of this technique is Black-out Spotting by means of which high lights can be accentuated not only in landscape work but also in portraiture during exposure in the enlarger. Holding black spots, strips and areas in this manner increases the tonal range of prints and therefore increases their brilliance.

It is important to remember that rich juicy blacks are not the only ingredient for print brilliance.

The lightest lights should be included and play as important a part as the blackest blacks if print brilliance is to be a maximum.

* * *

Density Re-inforcement

by A. PATERSON

Some of my outdoor negatives taken in weak Spring sunshine are deficient in highlight density, giving a rather flat print.

By re-inforcing the density of these portions, the contrast is greatly improved, and in actual practice it is quite a simple procedure. I am probably fortunate in having a supply of pre-war Neo-Coccine, but if this is not obtainable, you will find that ordinary Red ink well diluted is just as effective, or if you prefer you can use photo dyes. The object is to strengthen the density of the highlights, therefore the process is simply one of painting the highlights with either one of the mediums mentioned. The only danger in doing this is in putting the medium on too thick, or strong. If a start is made with a very dilute solution, with the Neo-Coccine or Red ink being pale Pink, then testing by making a print, it becomes easy to re-inforce the areas still more if the whites are not white enough. Should you ignore my advice and find that the amount of medium applied has made the lights too dense, soak the negative in clean water for about half an hour when you will notice that the colour has soaked out.

Another simple method is to place a piece of Kodatrace over the image formed on the enlarger, and to rub in the highlights with pencil; the exposure is then made with the Kodatrace in position over the bromide paper. As the pencil marks can afterwards be cleaned off with a soft rubber, the Kodatrace can be used many times. Of course, the dye medium can be used on the Kodatrace should you not wish to work directly on to the negative.

AMATEUR THEATRICALS

By A. B. CHATFIELD

Theatrical photography, to most people, suggests the use of expensive, large aperture lens, and indeed, if one wishes to attempt picture making during an actual performance an f/2 lens is desirable, if not perhaps essential, all depending upon the lighting available. When it comes to amateur theatrical performances, however, the lighting may not be so brilliant as, say, on a West End stage, although the smaller size of the stage does in part compensate for it. Action studies, are, however, best avoided, and advantage taken of the fact that most producers are only too willing to co-operate with the photographer. With his help, and that of the players themselves, specially posed pictures can be taken, either at the dress-rehearsal, or after a performance.



A VERY AMUSING SCENE FROM "WHILE THE SUN SHINES"
Rolleiflex Camera. 3-secs. F/8. Super XX Film.

If possible, the photographer should see the play first of all, so as to get a clear idea of what it is about, and so be able to pick out likely subjects, but it is also advisable to ask the producer well beforehand to suggest suitable scenes for you.

The type of camera to be used is not of great importance, but a reflex or coupled-rangefinder type is probably best. Personally, I find the Rolleiflex very suitable, especially as it incorporates a spirit-level in the hood enabling one to ensure correct verticals. A range of slow shutter speeds up to 1 second is also useful, but with practice a brief time exposure can be used with every success. An automatic counter is very helpful when working in the subdued light of the hall, but if this is not available one should use a small pen torch. A sturdy, rock-steady, tripod is absolutely essential, and a good lens hood will be needed to avoid glare from footlights, etc., when working on the stage itself.

As far as film is concerned, one must choose between high-speed film giving a somewhat coarse grain, or fine-grain with some possibility of subject movement owing to the slower speed, and generally it will be found that Super XX, H.P.3, or Panchromosa, is best, so that exposure can be cut to a minimum compatible with quality.

The choice of camera position will depend largely upon the scene in question. If there are, say, five or six characters on the stage they will usually be fairly widely spaced out so that a full stage view will be required. In this case, unless a balcony or circle is available, the tripod should be mounted on a firm table somewhere towards the centre of the hall, on a line perpendicular to the exact centre of the stage. This has the effect of raising the viewpoint somewhat, and so prevents that "worm's eye view" appearance obtained with the camera on the floor of the hall. At least *one* full stage scene should be taken, in order to give the producer a complete record of the set. Generally speaking, however, a full stage view means that the figures are rather small in the final print, and also that the picture will be very long and narrow, probably about in the proportion of 10 to 4. It will, therefore, be usually more satisfactory to both photographer and the cast to take the bulk of the pictures from on the stage itself, or from a point just in front, and to choose scenes with only a few characters at a time. I am speaking here, of course, of straight plays only, since in the majority of Musical shows where there is a large chorus one must obviously include much more. Close-up studies of just a few, or even only two, of the cast do produce better photographs, however, and one can give the picture an



SCENE FROM "WHILE THE SUN SHINES"
Rolleiflex Camera. Super XX Film. 3-secs at F/8.

air of reality, at the same time providing the players with a good record of the costumes and make-up, such as cannot be obtained with a distance shot.

Having ensured that the camera is in good order, and loaded with plenty of film, you can proceed to work through the various scenes as suggested by the producer, with possible additions or amendments by yourself. The actual exposure is best determined by a sensitive meter, or by trial and error, but as a basis I would suggest, for a full stage scene, an exposure of $\frac{1}{2}$ -sec. at f5.6 on Super XX developed in D.K.20, and up to, say, 1-sec. at f4 for a close up stage shot. Bear in mind, however, that with the latter you may require a considerable depth of focus, and it may be necessary to stop down to f8, and give a brief time exposure of two or three seconds. These figures may seem to be rather long, but it is essential to have a generous exposure in order to get GOOD results and not merely just passable ones, which may be devoid of shadow detail. This is especially important where dark clothes are being worn.

Exposures such as these mean, of course, that the players must remain absolutely still during the actual exposure, and any movement of the eyes or lips, etc., should be avoided. As far as possible, a comfortable pose should be chosen which will allow them to look natural and not "frozen," whilst being able to keep still. With care and co-operation this can be done easily, but be on the watch for an unguarded or involuntary movement during exposure, and if this is observed, repeat the shot. Always warn everyone clearly, two or three seconds before releasing the shutter, and use a long cable release so as to avoid any shake and to enable you to concentrate on the subject.

A fine-grain developer is essential unless a large size negative is used, and, for most sets, full development is required since stage lighting is apt to be rather flat unless spotlights are employed. For the illustrations, the lighting in each case consisted of one row of footlights, one row of toplights, and two pale amber floodlights suspended above and to the front of the stage. The film used was either S.X.X., or H.P.3, developed in D.K.20 for 17-min. at 65°F, which gave good prints on Grade 2, or in some cases, Grade 1 Bromesko.

A further note about lighting might be useful—keep your subjects away from the footlights, or their faces will be devoid of detail, and if coloured lighting is used, *e.g.*, for a moonlight scene, have the filters removed and use plain white light instead. Lights on the stage, such as table-lamps, wall-lights, etc., are apt to be a

nuisance unless fairly dense shades are used, and it might be advisable to remove the existing bulbs and replace them with some of lower wattage such as 15w. or 25w. If this is not done it may be afterwards necessary to give them a fair amount of extra exposure when making the prints. Highly polished furniture, or mirrors, on the stage may also give rise to trouble by reflecting footlights, etc., and this point should be watched so that the offending article can be turned slightly until the reflection is eliminated. With a mirror it may be even necessary to smear the surface with soap.

A final word about printing the results. Don't forget to trim them so as to exclude all but the actual scene; that is, cut off the proscenium arch, top curtains, etc., if any are visible, and don't even *start* to take such photographs unless you are prepared to turn out anything up to a 100 or more prints!



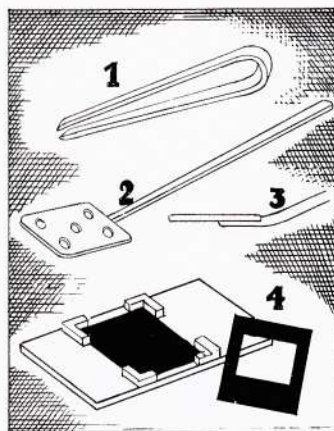
SCENE FROM "WHILE THE SUN SHINES"
Rolleiflex Camera, 1-sec. F/5.6. Super XX Film.

HINTS AND TIPS

PERSPEX ACCESSORIES. There are many things which can easily be made with Perspex, and as examples we suggest Print Forceps, Print Paddle and Lantern Slide Holder. To make the Forceps, Fig. 1, take a strip of Perspex 10 inches long by $\frac{1}{2}$ inch wide. Taper both ends with a fine file, and then place in a gas oven for about 8 minutes . . . with the gas alight, of course. After this time the Perspex will be soft, and pliable and should be bent into a "U" shape. When cool, add the finishing touches using either Perspex Polish, or fine emery.

The Print Paddle consists of two pieces. The piece at the end, see Fig. 2, should have several holes drilled in it with corners rounded off. The handle consists of a strip 10 inches by $\frac{3}{8}$ inch which should be tapered and smoothed off. About $1\frac{1}{2}$ inches from the thin end, cut a small piece out as shown by the sectional drawing in Fig. 3. Next heat the handle and bend slightly about 2 inches from the thin end. To finish, fix the handle to the square piece with Perspex Cement, or Chloroform.

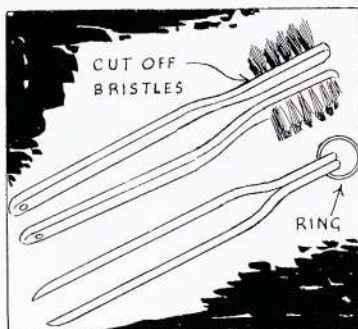
The Lantern Slide Holder construction needs little explanation except to say that a piece of black paper should be fixed in the space allowed for the lantern plate to prevent light being reflected back after passing through the slide. The mask shown in Fig. 4 can be cut from black paper.



USING OLD TOOTH-BRUSHES.

If you don't feel inclined to buy Perspex, why not use your old tooth-brushes? Most of these are made of plastic, and to begin with, cut away the bristles and smooth with glasspaper. All you need do now is to stick the two ends, as shown in the drawing. To finish, round off the ends, bore a small hole into which can be inserted a ring for hanging the Forceps.

Even a tooth-brush handle without more work than that of removing the bristles, can be used for a Stirring Rod. If a round piece of wood is fixed into the hole of the brush-handle, this will prevent the accessory from slipping



into the dish or graduate. If you use one for Hypo, choose a distinctive colour for safety sake.

* * *

MAINTAINING TEMPERATURES. Some workers find that a 60-watt electric bulb in a tin box is good enough to keep solutions from getting too cold. We know of one man who uses his wife's electric iron for the same purpose. This is also placed in a tin box, but a switch has been included in the lead from the iron so that it could be cut out, leaving the heat remaining in the iron to keep temperature up.

* * *

GLAZING SOLUTION. So many amateurs have difficulty in successfully glazing prints, so here is a solution you can make up yourself which ensures a good gloss.

Formaline	...	...	2 ozs.
Methylated Spirits	...	...	3 ozs.
Water	...	...	80 ozs.

After glossy-surface prints have been washed in the usual way, soak them in this solution and squeegee direct on to the glazing plate. If there is time, allow the prints to dry first, then resoak in the solution and squeegee.

* * *

GLAZING DOUBLE-WEIGHT PAPER. Thick prints have a nasty habit of coming off the plate at the edges first, causing "oyster-shell" markings. To prevent this, tape down the top and bottom edges with sticky tape.

* * *

BRIGHTER PRINTS. It has been proved by experts that if the negative is masked up to the useable area, prints are more brilliant. The easiest way to do this is to decide which part of the negative is to be used for the final print, and to mark off the area with a ruling pen, and "Photofake" or Indian Ink. Then fill in the parts outside the required area.

* * *

PRE-AGING FINE GRAIN DEVELOPER. It is a well-known fact that after a developer has been used for processing several films, it contains bromide from the developed emulsions. When making up a fresh bottle of fine-grain developer, allow the solution in the old batch to settle down, then pour off slowly so as to retain the sediment at the bottom. The new solution is then added to what remains of the old. The effect of the bromide sediment is to take off the "rawness" of the fresh solution, and grain is found to be the finest possible with that particular formula.

* * *

DECKLED EDGES. Some people have a liking for deckled edged prints, or mounts, and where a quantity is needed it is better to buy them. But in cases where the prints are mounted on a roughish, drawing-paper kind of support, a very artistic deckled edge can be obtained by pressing the edge down with a stiff ruler, and slowly tearing the paper with an upward pull. If desired, the edges can be thinned down to tissue-paper thickness by rubbing down the back with No. 0 Glasspaper.

* * *

SIMPLE NEGATIVE FILE. An excellent method of filing strips of film, is to buy Cellophane envelopes about 10-in. x 8-in. and run them through a sewing machine lengthwise so as to form several self-contained compartments. If a transparent material is used the negatives can be recognised by looking at them when held to the light.

BIG PRINTS WITH A SPARKLE

By KARL A. BAUMGAERTEL

The difference in print quality between a good picture and an outstanding picture sometimes hinges upon a simple twist in processing technique that only a few photographers know about. Such procedures are carefully guarded and, being valuable in maintaining the user's prestige, are almost never divulged in print.

I know of one such procedure which, although far from being new, has almost been forgotten in recent years. Its chief value is to put sparkle into print quality—to restore some of the brilliance often seen while a print is wet, but which is lost when the print becomes dry. The same process is also useful for obtaining warm tones in a print or, if you prefer them, cold tones that have unusual richness.

This process consists of a variation of a formula for a chromium intensifier. The degree of intensification, though very moderate can be stepped up considerably when desired by a simple charge. The solutions are easy to prepare and, since the measurements are not critical, do not require the use of scales if none are available. I will give the formula first and then outline their use.

For the first solution, a bleach, mix the following :

Water	.....	20 oz.
Potassium Bichromate	.....	$\frac{1}{4}$ oz.
Hydrochloric Acid (Tech)	.....	1 oz.

The diluted acid is not harmful to the skin, but as with all photographic solutions it is just as well to keep your fingers out of it as much as possible. If you have no scales, buy the Bichromate in 1-oz. bottles (available from your photo dealer or most chemical houses) divide it into four equal piles on a piece of clean paper and use one of the parts each time you mix a fresh solution. Be sure, however, to keep the unused Bichromate in a tightly closed bottle.

The degree of intensification depends upon the length of time the Bichromate has to work on the print ; if considerable intensification is wanted, use twice as much Bichromate and only half as much acid. The more Bichromate and the slower

the bleaching action (less acid) the greater the degree of intensification, and vice versa. This solution keeps quite well in a corked dark bottle and can be used again and again until it loses its life. It can be replenished (only once is recommended) by the addition of one quarter of the amount of acid originally used. The formula with more Bichromate and less acid for increased intensification is naturally slower in action than the normal solution and should not be speeded up until it becomes almost inactive.

Most Potassium Bichromate formulas call for a long period of washing after use to remove the Bichromate color. This long washing can be eliminated by using a clearing bath which works with this or any other Bichromate intensifier formula. Mix the following :

Water	.....	20 oz.
Potassium Metabisulphite	.....	1 oz.

Again the measurements are not critical. Since the Metabisulphite is much cheaper when bought in large quantities, it is best to measure it out into a one-ounce bottle at time of use rather than to buy it in small one-ounce lots. This solution also keeps well and can be poured back into the bottle and used again. Its life is such that it usually has to be replaced when the quantity drops down, through loss, to a point where it becomes difficult to immerse your prints. Otherwise, when it no longer removes the Bichromate in a reasonable period of time, throw it away, for it is better to mix a fresh solution than to replenish an old one.

But the real secret of improved print and tone quality is in our third solution. Now hold on to your hat—you won't believe it !

What is the cheapest thing in your darkroom, next to the wash water? Used print developer—right? And that is exactly all that our third solution, the re-developer, consists of.

Get a large bottle, at least a gallon-size, and cultivate the habit of pouring your old used print developer into it after an evening of print making. Don't worry if it becomes badly stained or discoloured, for then it is just really "ripe." It should, however, be used only once for the re-developing process and then thrown away.

Only by using stale developer will you get the beautiful warm tones that this process is capable of giving. Although it works well on bromide papers, it is better on chlorobromides and best of all on chlorides. A fresh developer will give you

increase in brilliance but not warmth of tone. If you prefer a cold tone, redevelop your prints in an Amidol developer, mixed fresh, without the customary Potassium Bromide. A good formula is :

Water	.....	.....	20 oz.
Sodium Sulphite, Anhydrous	.....	.....	1 oz.
Amidol	.....	.....	$\frac{1}{4}$ oz.

Since the developer keeps for only a few hours, it should be thrown away after using.

Now that all of the solutions have thus been prepared, the rest of the procedure is very simple. First, take any completely fixed, well washed print, wet or dry, new or old, and immerse it in the bleach. The bleaching being completed in just a few seconds, remove the print, rinse it in running water for fifteen seconds, and then immerse it in the Metabisulphite clearing bath for five minutes, swishing it about in this solution about once a minute. Then again rinse the print in running water for another fifteen seconds. If inspection shows that the Bichromate stain has been removed, it is ready for the final step. Up to this point everything is done under the same safelight used for enlarging.

Re-developing is done in bright light—the brighter the better. Artificial lighting will do, but direct sunlight is best of all, since solarization adds much to the finished print. Develop the print as far as it will go ; from one to three minutes, depending on the strength of your old developer, is usually enough. Then remove the print from the developer and wash in running water for fifteen minutes.

And that's all there is to it. No fixing is necessary. If by chance you don't like the tone of the finished print when dry, you can do it all over again with a different developer. Using fresh developer like that first used on the print for redevelopment will restore the original tone without sacrificing the increased brilliance. For real brown tones you can even redevelop your print in a Sodium Sulphide (not Sulphite) toning solution such as is used with sepia toners.

Prints treated in this manner are quite permanent. If after processing your print has dark spots or areas, it is a sign that it was not properly fixed or washed originally. Further processing will not help such prints ; throw them away. Thus the process also gives you an accurate check on the quality of your original work.

REPRINTED FROM "Minicam Photography."

YOUR PORTRAIT IN OILS

By GORDON RICHES

Many years before I took to photography, I earned a living by drawing and painting. The very thought of coloured photographs was objectionable to me, and it was not until a few months ago when I was requested to produce a coloured portrait of a friend that I fully appreciated how much could be done providing the worker tackled the job in the right way.

The tinting of a portrait print with dyes, or photo-tints can be successfully done with an aerograph, but even with such equipment, the operator must realise the difference between sane colouring, and the gaudy variety.

My finest results which, incidentally, were circulated in one of the folios and which were accepted as true colour prints, have been done with photo-oil colours.

These are transparent, more easy to use, and can be removed quickly if the first efforts are disappointing. I was fortunate in materials because some well-meaning relation gave me a No. 3 Winsor & Newtons' outfit for a Christmas present, but the tubes of colour, and medium can be bought separately, so there is no need to spend a lot of money to begin with.

THE PORTRAIT PRINT.

When you start to think about the colouring of a portrait, you decide precisely the type of result you want. If you only wish to add colour to an existing print you can go right ahead, but if your aim is to make a coloured portrait which will have all the beauty, and delicate shades of subtle colouring which is to be found in a genuine portrait in oils, then I advise you to make a print especially for this purpose.

Try and remember that photo-oil colours are transparent. The details in the print will show through, therefore make a light print and then tone it, preferably with Thiocarbamide so that you will have a rather faint image in Sepia. The shadows should be luminous so that the darker colours can be worked in and built up to give a feeling of depth and roundness. A poor print, by which I mean one which is too contrasty, and of bad definition, will not make a good portrait in oils.

MAKING A START.

First get all the materials you need near at hand, then tape the print down on to a board with adhesive tape. It is as well to make the print with a generous border to allow for this. I



FIG. 1.—Place the orange stick on to a wad of cotton wool.



FIG. 2.—The wool is now folded, and the sides brought in and smoothed downwards for a tapering shape.



FIG. 3.—If the "wiper" is twirled between the fingers it should cling to the stick and have a rounded end.

wool covered with a piece of soft cloth, preferably an old linen handkerchief, pick up a little of the colour and rub all over the face. Take the colour well into the hair line and do not worry if it goes over the eyes and teeth. This will appear too "ruddy" but if a clean piece of wool is used to rub some of the colour off, the result will be very pleasing. The next step is to lift the colour

suggest that you obtain the following colours which are from the Winsor & Newton list: Flesh Tint, Raw Sienna, Spectrum Yellow, Scarlet, Burnt Sienna, Spectrum Violet, Sap Green, a tube of ordinary White oil colour and a tube of reducing medium. You will also need a small bottle of Turpentine and Sizing Fluid. Some high-grade cotton wool, and thin orange sticks. The colours are mixed on a palette of glass, or white plastic.

If you are new to colouring, you may be surprised when you squeeze out a little of the Flesh tint on to the palette because it looks much too brownish, and dark. This will lighten up considerably when spread over the print, and if a little of the reducing medium is added it will assume a light flesh tone. But skin colours are not all the same, therefore the Flesh tint used for the head of a man will not be so strong as that used for a child.

If you are not satisfied with the Flesh tint as it comes from the tube, try a little Raw Sienna and the merest spot of Scarlet thinned out with reducing medium.

THE FACE.

Having mixed your flesh tint, take a small pellet of cotton

COMPETITION

This feature is now becoming more popular, and for the "Still-Life" subject we received about 100 prints, 42 of these from non-members of U.P.P.

Many of the prints were not Still-life but Table-top. Pictures showing miniature set-ups depicting scenes from real life with tiny modelled figures taking part in some action are *not* Still-life, but Table-top. The selection of subject material in many cases was bad, and floral studies in which spindly sprigs of flowers were used in large vases were too weak in picture-construction to impress the judges.

General quality was good, but more attention should be given to the finish of entries, particularly with the spotting of prints. Again, many entrants failed to comply strictly with the rules, and technical details were skimped. It is essential when sending in prints to give complete technical data, from make of camera to formula and paper used for the final print. Failure to comply with this rule will, in future, be considered sufficient to disqualify the entry.

Another point to watch is to send packing and postage for return of prints. The habit of sending a stamp only is to be discouraged; bear in mind that the whole of this work falls upon the shoulders of some member like yourself who has to do the job in his spare time, and he just hasn't the time to sort out an envelope large enough to take your prints, or to find paper and string with which to pack them.

The next subject is
"TREES"

CLOSING DATE—MONDAY, JULY 17th.

THE RULES.—You can submit up to 3 entries, which should not exceed $8\frac{1}{2} \times 6\frac{1}{2}$, unmounted. We prefer glossy prints, but it isn't imperative. Prints must be your unaided work. All Technical Data on back of print. U.P.P. members should add their Circle number. Send return postage and packing if you want your prints back.

THE PRIZES.

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."

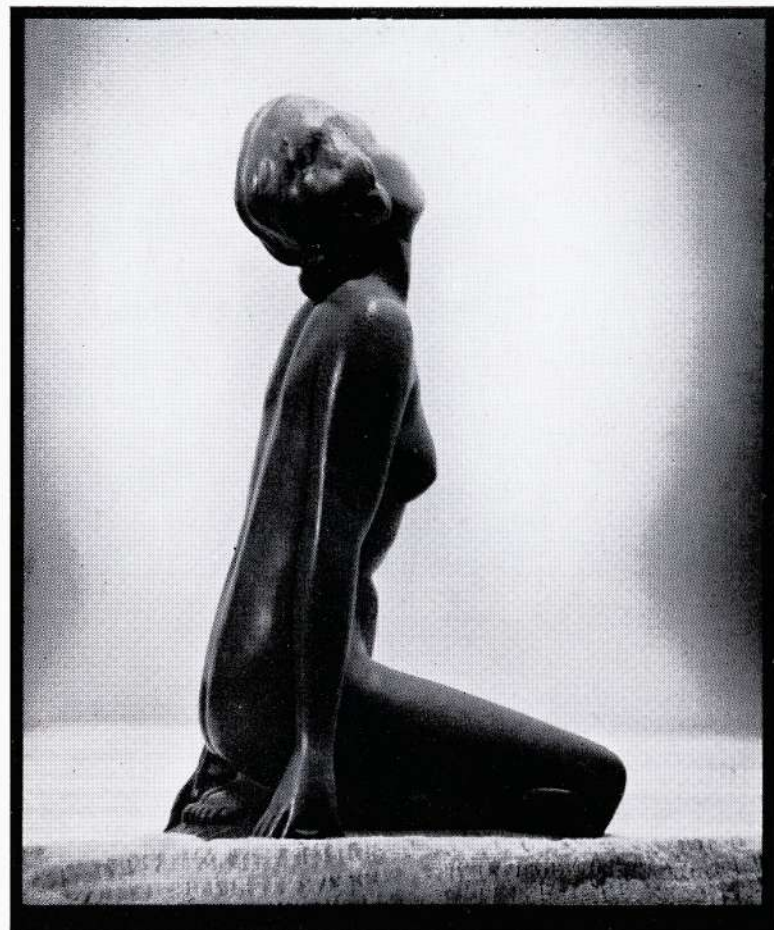
Send entries to THE EDITOR, 61 EBURY STREET, LONDON, S.W.1.

Competition Prizewinners



1st. "ORANGE BLOSSOM AND PEWTER" by ERIC C. HODSON

*Una Camera 3½ x 2½. Pan X Film.
Daylight indoors. 1 minute at F/22.*



2nd. "STILL-LIFE" by H. H. LOFTHOUSE.

*Reflex Korelle Camera. Main Light 500-watt.
Fill-in 60-watt bulb. Bookend Figure. Super XX. 1/10th at F/5.6.*

Competition Prizewinner



3rd. "WATER TO 20 OZS." by S. H. BURCH.

Camera not mentioned. Lighting 1-100 watt and 1-60 watt.
12 secs. at F/22. Selochrome film. D25. 15 mins. 70°F.

This one failed . . . and why



"MORNING TRAY" by W. J. WATSON.

Zeiss Ikonta. Pan X. 2 sec. at F/16.
Lighting—1 Photoflood and daylight. Rytol developer.

The print shown above was a good print, but it failed because the placing of objects was haphazard. Look at this print through half-closed eyes and you immediately see that the two cups and plate with biscuits dominate because they represent the highest tones in the picture. Cover the left-hand cup, and teapot behind with the finger and at once the composition is simplified, but now try covering the teapot and you'll see that the two cups take the eye from the left, along to the milk jug and down to the plate of biscuits. A much better arrangement here would have been for the teapot to have taken the place of the milk-jug, and to have dispensed with the latter altogether. Any good pictorialist will tell you that much of what is left out of a picture is "put back" by the imagination of the viewer. An example is shown in a picture of a footballer with his leg raised as though having given the ball a biff. Although the ball may not be included in the picture, the imagination "sees" it as clearly as though it were shown. Simplification in picture-making is the surest way to success. A study of the winning pictures will prove how true this is.

COLOUR PHOTOGRAPHY

(3) EXPOSURES AND FILTERS.

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

(a) EXPOSURE.

In monochrome the worker's individual technique of development and printing can cause considerable variations in what is the correct exposure for the desired result and it is impossible to say that on any given subject the exposure must be uniform to within narrow limits. All the present colour films available in this country are reversal films whereby the transparency ultimately seen represents the balance of the unexposed emulsion left *after* the development of the original negative. This means that a thin (underexposed) negative results in a dense transparency and a dense (overexposed) negative results in a thin transparency. It must be remembered also that in the subtractive films, such as Kodachrome and Ilford Colourfilm, the film comprises three sensitive layers which have different reactions to under or overexposure so that the colour balance (as well as the density) may be considerably affected. For these reasons, therefore, the exposure must be reasonably accurate and most film makers stress a limit of $\frac{1}{2}$ stop each way as the maximum variation.

The question of ascertaining such correct exposure is largely a matter to be settled by each person. The scientific instrument such as the S.E.I. and the photoelectric meter, for either incident or reflected light, all have their supporters although practically everybody has a slightly different method of approach, whilst on the other hand many keen workers rely quite happily on the exposure tables given with the film or in the photographic press. The main point is that once you have got any one method under control and are producing good transparencies, by all means stick to that method and do not hop from meter to meter or method to method—colour film is far too darned expensive apart from the lack of uniformity of results.

At this juncture I should like to emphasize the fact that by correct exposure I mean such exposure as will produce a transparency of a density suitable for the method of viewing or projection you intend to use and with a colour balance that is either reasonably accurate or as inaccurate as you *intended* it to be. This sounds rather like a let-out but it is obvious from portfolio voting that rarely will the same transparency appear equally good (or otherwise) in, say, a home made viewer with a 25 watt lamp

and a modern projector with a 500 watt lamp. In addition you may want to produce a transparency of a colour effect without regard to strict accuracy of colour. An example of this is a sunset where considerable variation of exposure may give different but equally effective results although none may be accurate in fact.

(b) FILTERS.

The human eye is very tolerant and after a slight initial reaction a piece of white paper looks white under any normal lighting although it may be very yellow half watt lighting, or the bluish light of a north sky. It is only where the light is practically lacking some part of the spectrum that we notice something is odd—for example, a girl's face with ordinary street make-up under the light of an arc lamp. All colour film is, however, balanced for one quality of light and it is remarkably sensitive to any changes in the spectral composition of light. It is convenient, without going into the scientific aspect to express the quality of light or its *colour temperature* in degrees of the Kelvin Scale and the average colour temperature of common forms of lighting are as follows :—

Half watt (domestic) Lamps	...	...	2600° K
Photoparl Studio Lamps	...	...	3200° K
Photoflood Lamps	...	...	3400° K
Flashbulbs (Sashalite)	...	...	3800° K
Direct noon sunlight	...	...	5400° K
Hazy or Overcast day-light may be up to	...	...	8000° K

—a high reading indicates a bluer light whilst a lower reading indicates a redder light, *e.g.*, a rise in colour temperature from 3200°K to 3400°K causes the film to receive approximately 10% more blue light and approximately 8% less red light.

Daylight films are usually balanced for direct noon sunlight whilst artificial light films may be balanced for either Photoflood or Photoparl lamps, and for the use of these films with any other form of light "Correcting" filters must be used. Each film manufacturer supplied the appropriate filters but, for the purpose of examples, it is proposed to quote the Kodak range for use with Kodochrome and Ektachrome.

For correction to light other than that for which the film is balanced the series are as follows :—

TYPE OF FILM	LIGHT FOR WHICH BALANCED	LIGHT TO BE USED	FILTER REQUIRED	
			CODE NO.	COLOUR
Kodachrome Daylight	Daylight	Photoflood	Wratten 80	Blue
Ektachrome				
Kodachrome "A"	Photoflood	Daylight	85	Amber
Kodachrome "B"	Photoparl	Daylight	85 B	Slightly deeper Amber than 85
Ektachrome "B"				

These filters are a direct conversion from one form of lighting to another specific form but, as stated above, daylight film is balanced for direct noon sunlight and the light on an overcast day or from a clear North-West sky and usually over water will be considerably bluer and it will be necessary to *damp down* this excess blue by using an Ultra-violet absorbing filter. In the Kodak Series these are the Wratten No. 1 and No. 2A which are practically colourless. It should be noted that the use of a Wratten No. 85 filter with Kodachrome "A" in daylight absorbs ultra-violet rays to the same extent as a Wratten No. 1 filter with daylight film and this fact has probably given rise to the very common statement that the Type "A" film with a No. 85 filter gives better colouring rendering than the daylight film.

For the fine adjustment of the colour reproduction of the film or for control of the colour temperature of the light-source colour temperature conversion filters are available. Again quoting from the Kodak series these as issued in groups each having a specific purpose, viz. :

- (i) Compensating filters :
 - (a) For cooler (bluer) colour rendering Blue series C.C. 3, 4, 5 & 6.
 - (b) For warmer (yellower) „ Amber series C.C. 13, 14 & 15.
- (ii) Filters absorbing one primary colour
 - Yellow series (absorbing blue)
 - Magenta series (absorbing green)
 - Cyan series (absorbing red)

For normal work by amateurs the compensating filters are of most interest in that they provide the means of adjustment to light sources which may be in common use. For example, it is recommended that an amber C.C. 15 filter should be used with Ektachrome "B" and photoflood lamps or that a blue C.C. 4 filter should be used with Kodachrome "A" and Photoparl lamps. Another light source growing in use is the flash tube and in this case the use of an amber C.C. 15 is recommended with Daylight film and the "Kodatron" flash tube.

These are just a few general, but isolated, examples of the

use of compensating filters and, in the hands of an expert, their use can make all the difference between just another transparency and the transparency that rings the bell. Although the professional will, of necessity, have to know how and when to use these filters, it is quite probable that for indoor work he has the means of varying the voltage of his lamps (and consequently of their colour temperature) whereas the amateur, lacking this facility, may have a greater need of the filters in order to balance his film to the light-source available. To have to use filters to this extent may seem a bit of a "bind" but, after all, all the real work on a colour transparency takes place before you expose, not afterwards!

* * *

SO YOU'RE SHOOTING COLOUR?

By JOHN EDENBROW

At last you have managed to get hold of one of those elusive colour films and you intend to have a go this summer, eh?

Well, alright, but don't treat it as you do your monochrome films, please! Use it carefully and do not go in for any fancy shots until you are sure of the material you are using. Back-lighting may be grand in monochrome but when you are loaded with a more contrasty colour film do not spoil a frame by giving it too much contrast to record.

I am not a great believer in back-lighting for either colour or monochrome but I did not try it out on my colour films until I had made sure what the result would be. If you want to do an out-door colour portrait of your pet model, carry on by all means but remember, if you stand her near a sunlit brick wall she will have more colour in one cheek than the other—and she won't like that at all!

Try a side light for such a shot, keep the model in the open and use a white card as a reflector to help with the shadow part of the face.

If you have a meter, use this with care also. I find the best method of metering a portrait is to read the strength of the light on face and also on her frock; using the happy medium then gives the best rendering. *Don't* dress the model in her gaudiest frock! A pastel shade will make a more pleasing colour shot. You are certain to see a bed of gaily coloured flowers. *Don't* do it! It has been done before and it will not get you anywhere;

the non-photographic are sure to admire it but show it to your club-mates and see what they say!

If you must photograph flowers this summer, choose one or two blooms only, not a bed-full. I was surprised recently at one well-known lecturer who showed a colour shot or two of a mass of blooms all at one go! You are not trying to advertise how much colour your particular colour film can hold on one shot, you are trying to present items of life in a gently colourful way.

I know of colour men who just won't expose their material between the hours of 10 a.m. and 4 p.m. They say they do not want the harsh shadows thus caused by the summer sun. That is alright too, but you can't expect to depict the brilliant summer light if it just isn't there, can you? If you wish to picture the sunset in colour (and who doesn't?) take a meter reading from the sky—you will probably disbelieve what the meter says but you will find that your meter was correct. Be wary of sunsets; the fall of light strength is amazing and can vary fifty per cent. in five minutes so take a different reading for each shot. In the early morning you will see a yellowish sunlight—so will your colour film—do not expose unless you want to record that yellowish tinge; the same applies to late afternoon sunlight. Perhaps the best conditions are found when the sun is lightly veiled with haze. If it should be purely a sky haze then you are alright but if the haze extends down to the ground, your best plan is to use an ultra-violet filter. No extra exposure is required for this and it will prevent that annoying "blue-ishness" in your transparency.

I make a point of permanently using a U.V. filter for all sea-side colour work. There is always a lot of ultra-violet light on or near the sea and although you may not see it with the naked eye the film is sure to record it—with disastrous results.

High altitudes produce the same effect on a colour film so remember to take your U.V. filter if you go in for heights.

When composing your pictures in colour, red is the eye-catcher and can be made good use of in this way. White is another effective tone with which to work wonders in colour; a close-up of a couple of white water-lilies with a tiny yellow centre and the rest of the picture a dark green will make a good colour shot. I have one like this and it has gained many awards in exhibitions.

When you get a bit more advanced with your colour it is interesting to try synchronised flash with out-door portraits. The flash (from a dyed bulb) is used as a fill-in for shadows, the actual exposure being taken normally for back-lighting.



U.P.P. NEWS

UNITED PHOTOGRAPHIC POSTFOLIOS OF GT. BRITAIN

U.P.P. WINS SWITCH SHIELD!!

For the last three years we have been only 4 points behind the winners, but this year we have pulled it off. Moreover, it is the first time a purely postal club has won the Shield and is a great feather in our cap.

A list of our acceptances is attached from which you will also see that W. Lee Thomas, A.R.P.S. has won the Wastell Plaque with his slide "Cascades (Trafalgar Sq.)" and E. H. Ware, A.R.P.S., has been awarded a Plaque for his slide "The Dipper."

Since the war the standard of the Central Association Exhibition has risen steadily and it must now rank as one of the leading exhibitions in the country. To secure an acceptance in face of the high standard and keen competition is no small achievement and on behalf of the President, past President and Council, we offer our hearty congratulations to all who have been successful. At the same time may we also say "thank you" most sincerely to the unsuccessful entrants for your loyal support and wish you better luck next time, when we shall have to fight to hold that shield for another year.



This picture shows the actual presentation of the Switch Shield to Jack Hole, A.R.P.S., President of U.P.P., by Percy Harris, F.R.P.S., with Mr. Ginger of Central Association in background.

CENTRAL ASSOCIATION EXHIBITION 1950.

FIRST	U.P.P.	.....	Average mark 5.17
SECOND	Southampton C.C.	.....	Average mark 4.78
THIRD	Hampshire House P.S.	.....	Average mark 4.67

U.P.P. ACCEPTANCES.

CLASS "A"—PRINTS, PICTORIAL.

The Breadwinners	.....	W. Forbes Boyd, A.R.P.S.
Fountains and Foothills	.....
In Glen Shiel	.....	Miss G. L. Alison, A.R.P.S.
Portrait after Reynolds	.....	D. H. Thurgur
Hale and Hearty	.....
Rain Stopped Play	.....	Allen Hoare
A Sunny Corner	.....	Miss P. White, A.R.P.S.
Just Looking	.....	S. Pollard
Anemones	.....	R. M. Varley
Airborne	.....	G. D. Green
Prelude to Breakfast	.....	S. L. Corners
Winter Fuel	.....
Across the Lake	.....	F. G. Mirfield, A.R.P.S.
The Morning Post	.....	J. G. Restall
Chinoiserie	.....	P. E. Austin

CLASS "B"—SLIDES, PICTORIAL.

WASTELL PLAQUE

Cascades (Trafalgar Sq.)	.....	W. Lee Thomas, A.R.P.S.
In an East Anglian Church	.....	A. E. Gays
Gateway to Eternity	.....	T. Whitton
Pont Aberglaslyn	.....	E. A. James, A.R.P.S. (Colour)

CLASS "C"—PRINTS, RECORD, ETC.

The Dipper	.....	E. H. Ware, A.R.P.S.
Ring Ouzels Feeding Young	.....	"
Chaffinch on Nest	.....	"
Altar Panel, Worcester Cathedral	.....	A. E. Gays
Oak Panel, Snape Castle	.....	W. Oliver

CLASS "D"—SLIDES, RECORD, ETC.

Dipper	.....	E. H. Ware, A.R.P.S. PLAQUE
Spotted Flycatcher at Nest	"
Carved Angel, Beverley Minster	A. E. Gays
Nest of Common Gull	R. P. Jones, A.R.P.S.



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The U.P.P. member who needs mounts, retouching dyes, spotting brushes, or perhaps some rubber solution will find them all at Turner's ready to be packed a few minutes after the order is received.

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At the Aviston Restaurant, May 13th, 1950. Included in this group are Mrs. Hole, the Switch Shield, Mr. Ginger, Jack Hole and Mr. Kay of Southampton C.C.

LONDON MAY RALLY.

Your Editor is unable to give a report of this Rally because no information has been received, except that given on a post-card by Leighton Herdson about the Sunday morning ramble around "Old London," who also sent two negatives, but due to press dates there was no time in which to make prints. Unfortunately, your Editor was on business in Cambridgeshire the whole of the day and therefore unable to provide a report himself. Thanks to Bernard Griffin who sent the prints reproduced.

* * *

CIRCLE 15.

This is now probably the largest Circle in U.P.P., having 22 members, and the last box to go out had 21 prints. The contents of our folios are many and varied and for the past three rounds there have been copies of new books, "Those Were the Days" being a bundle of very old notebooks and prints and other items of photographic interest. The standard of work is high, and members keep to the posting rota so that to relieve pressure from our General Secretary, who has a waiting list of hopeful prospective members, we may take yet another member.

Many of our chaps attended a Circus Rally at Chelmsford on Saturday May 20th, where tea was provided by Kayes Bros. Circus, and cash prizes for the best pictures. We invite all London members of U.P.P. to get into touch with us when they will be informed of our future rallies and rambles.

G.E.W.

Where there's a 'Will' there's a

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| Kershaw CURLEW III, size $2\frac{1}{4} \times 3\frac{1}{4}$ with f/3.8 coated Taylor-Hobson in 9 speed Talykron Shutter. | £28/13/4 | Lens in 4-speed synchroflash shutter. | £18/12/8. |
| Kershaw CURLEW II, size $2\frac{1}{4} \times 3\frac{1}{4}$ with f/4.5 coated lens in 4 speed shutter. | £17/4/-. | AGIFLEX $2\frac{1}{4}$ ins. square single lens reflex camera with f/3.5 coated lens and focal plane shutter, complete in ever ready case. | £64/13/5. |
| Ensign SELFIX 820 for 8 or 12 exposures on size 20 or 62 film, f/3.8 Ross Xpres Lens in 8 speed shutter with built-in synchro flash. | £25/16/-. | AGIFOLD folding camera for $2\frac{1}{4}$ ins. square negatives fitted with f/4.5 coated Anastigmat lens and built-in flash contacts. | 8 speed Model £21/6/5.
4 speed Model £17/18/5. |
| Ensign SELFIX 16-20 for 16 exposures on size 20 film with f-4.5 Ensar Lens in 4-speed Epsilon shutter. | £17/14/10. | Weston Master Universal Exposure Meter. | £9/15/-. |
| Ensign AUTORANGE for $2\frac{1}{4}$ ins. square negatives with f/4.5 Ensar lens in 8-speed shutter. Coupled Rangefinder. | £35/16/8. | Kodak Avo Exposure Meter | £9/13/6. |
| Kodak SIX-20 A size $2\frac{1}{4} \times 3\frac{1}{4}$ with f-4.5 | | Ilford Exposure Meter. | £7/18/6. |
| | | Nebro Visual Exposure Meter. | £1/9/9. |

THE CONTROL SUPERFLASH.

This equipment has been designed by electronic engineers to the highest standards of construction and finish incorporating the patent Automatic light and voltage controller. The Control has a light output of 100 joules and has a condenser charging time of 10-12 seconds. An ideal Flash Outfit for all types of work. Price complete, including Tax—£58 11s. 6d.

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CIRCLE 28. (COLOUR CIRCLE).

This is now up to strength with 18 members, although Eric Haycock, the Secretary, has had so many enquiries from the "Little Man" and the "A.P." that he has had to turn down about 10 applicants.

Circle 28 has some excellent colour workers and Bertram Hutchings and Hubert Whitely have been collecting the Gold Labels.

Eric Haycock lives at "Edmonton," Bryn Marl Road, Mochdre, Colwyn Bay, so you have his address in case you need it.



WEDDING BELLS FOR CIRCLE 9.

Congratulations will be extended to Mary Scothorne, on her marriage to Denis Plowright on Saturday, 22nd April, 1950.

Both the bride and bridegroom were members of Circle 9, U.P.P. The ceremony was held at St. Michael's Church, Mill Hill, at 12 o'clock and a large gathering attended the service, which was choral. Mary's sister Pamela and Denis's cousin Anne were the bridesmaids and the best man was Peter Oliver, who hails from Edinburgh. He, also, is a member of Circle 9, U.P.P. The reception was held at a nearby hotel and after the usual speeches of congratulation, the newly-weds left for a short honeymoon.

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CLUB NEWS

TO CLUB SECRETARIES.

Whether you are a member of U.P.P., or not, please remember that we are supplying many clubs with copies of this magazine for re-sale to their members. The Club is allowed 25 per cent. discount so that the funds benefit. We also want news from you for inclusion in this feature.

CRYSTAL PALACE P.S. This club, which was formerly known as the Upper Norwood P.C., is asking for new members and those who live in this district should write to: Mr. P. R. Thomas, 295, Beulah Hill, S.E.19.

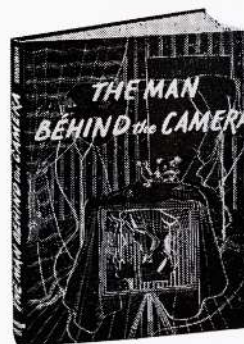
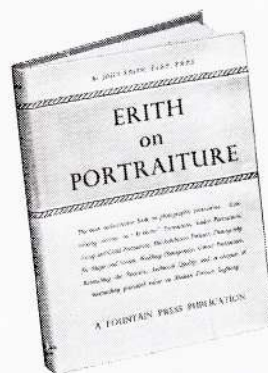
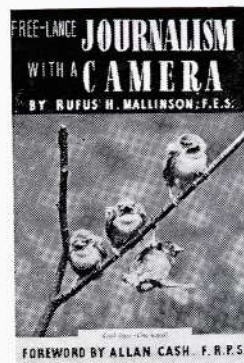
LEEDS CAMERA CLUB. This well-known Yorkshire club issues a very attractive little booklet with a photographic cover. This is a most ambitious Summer Syllabus and shows that this club meets several times a week. Every Sunday there is an outing, with lectures and demonstrations for the week-day evenings. There are so many officers listed in this booklet that it is a bit difficult to find just who the Secretary is, but we'll take a chance and say that if you write to: H. Sloman, 6, Gipton Wood Avenue, Leeds, 8 you will not be far wrong.

HOLLOWAY C.C. This live club always seems to have something interesting on the menu. They have just arranged an interchange of prints with an American club in Texas. Both sides are sending a dozen 12 x 10 prints together with a book which contains a photograph of each member sending a print, and details about the man and his work. Each print bears descriptive matter explaining where it was taken, and what it's all about. The American prints will be criticised by Henry G. Russell and his comments will be taken down by a stenographer; the report will be sent to the American club, and our Texas friends will do the same.

A series of 6 lectures have been arranged, 3 dealing with The Negative and 3 with The Print. On April 27th they sat enthralled by the stories of Lancelot Vining, F.R.P.S., who told them about his experiences after 40 years in Fleet Street. This was a most unusual evening. Readers who live in North London wishing to take advantage of the three evenings of photographic instruction offered by Holloway should write to Donald Bell, 7, Chester House, Chester Road, Highgate.

GLASGOW AND WEST SCOTLAND P.A. From the Summer Syllabus it seems that from June 11th until September 11th they are holding both Sunday and Monday outings. The secretary is: G. Hunter Martin, 114, West Campbell Street, Glasgow, C.2.

Good Books to help you



- THE PHOTOGRAPHERS GUIDE TO BETTER PICTURES.** A complete course in photography arranged in logical sequence. 6/-
- MODERN PORTRAIT TECHNIQUE.** "We can recommend it unreservedly."—Miniature Camera Magazine. With over 40 plates. 15/-
- HOW TO MAKE CAMERA PICTURES.** "Refreshing to find a book of this kind."—Miniature Camera Magazine. 76 photographs. 15/-
- FREE LANCE JOURNALISM WITH A CAMERA.** "The most amazingly concentrated compendium of advice experience and practical exhortation."—British Journal of Photography. 7/6
- PICTORIAL COMPOSITION.** "A freshly written, well illustrated and trustworthy guide."—British Journal of Photography. 52 photographs. 6/-
- SUCCESSFUL PORTRAITURE.** "A good book for amateurs."—Foto. Well illustrated. 6/-
- PICTORIAL PHOTOGRAPHY.** "A wealth of information and advice."—Photographic Journal. 10/6
- BABY AND CAMERA.** "A book that can be thoroughly recommended."—Brit. Journal of Photography. Profusely illustrated. 8/6
- COLOURING, TINTING & TONING PHOTOGRAPHS.** The only book available on this important branch of photography. Ready May/June—8/6
- JULIA MARGARET CAMERON.** "This book is intensely interesting."—P'D'A Journal. 54 plates in photogravure. 21/-
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- PHOTOGRAPHY AND THE ART OF SEEING.** Contains some of the finest examples of French photography with explanatory notes. 17/6

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from the eyes, and teeth, if shown and this is done with cotton wool wound on the orange stick. The method of making this "wiper" is shown in the three illustrations. Having made this handy gadget, moisten sparingly with Turpentine, and wipe away the colour from the eyes and other parts where the flesh tint is not required.

Next rub in a little scarlet on the cheeks, and smooth into the surrounding Flesh. At this stage the face will appear a little on the warm side, but if a slight touch of cool colour like Sap Green is added along the jaw line, colour balance will be restored. The shadows under the nose, and elsewhere on the face can now receive a little Burnt Sienna, with tiny touches of Green, or Violet where the bone structure is highest such as on the cheek bone, or bridge of the nose. These cool touches must not be too obvious, and should be blended into the colour surrounding. The nostrils need light spots of Scarlet mixed with Burnt Sienna. Remember that a little shadow colour should be rubbed in above the eyes to add depth and give emphasis to the eyes.

THE BACKGROUND.

The colouring should be indefinite, and a good combination of colours are Raw Sienna, with touches of Violet towards the edges of the print. The background should be on the neutral side, with some cool tints to offset the effect of the flesh colouring.

THE HAIR.

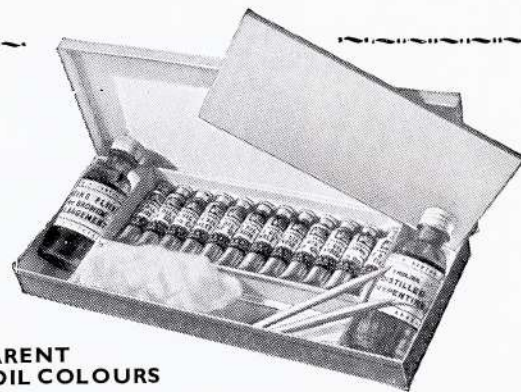
Trouble here comes along when the model has blonde hair, because the beginner will promptly use a Yellow tint. If Raw Sienna with a touch of Green is used the blonde effect will be true to life.

TO COMPLETE.

We must now attend to the lips. For this I prefer to use a No. 1 sable brush, but having put the Scarlet on there must not be a hard edge where the lip-line meets the upper and lower parts of the face. We must now attend to the highlights, and for this purpose we use a little of the *opaque* White. Add the eye-lights with a brush, and the hair-lights too, but remember that a little of the hair colour must be mixed with the White. Tiny flecks of White on the teeth, or other light objects like a string of pearls, or perhaps a broach, help tremendously to give a professional touch to the portrait.

The print can now be left to dry and this is best done by hanging where there is no dust . . . if such a place exists. Once the portrait is bone dry, a pleasing finish can be given by rubbing over with Sizing Fluid. Portraits in oils can be very beautiful, but you will need to experiment a bit to get a good understanding of colour.

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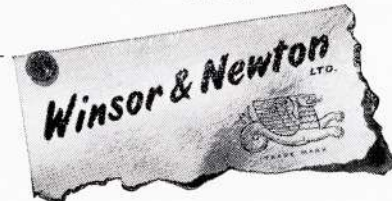
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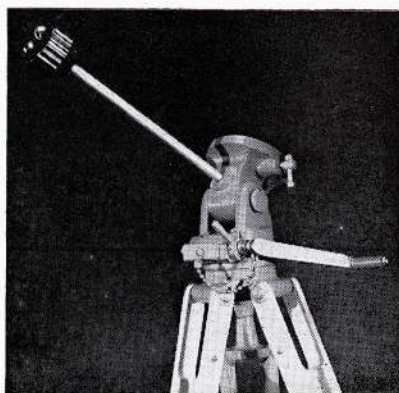


IN OUR OPINION

NEWS and REVIEWS

THE M.P.P. TRIPOD.

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A wide variety of equipment . . .

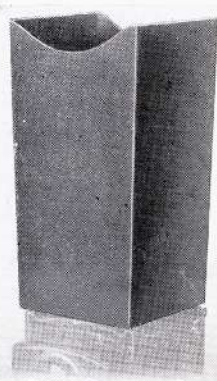
is described in the P.S. 1950 catalogue now available. Ranging from a tripod screw adaptor to the Autofoco enlarger, from an Episcopo to a Telescope, and so on, this catalogue cannot fail to interest you. Ask your dealer for a copy, but in case of difficulty you need only send us a card.

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a x8 magnification. We hope to deal
at greater length in the next issue
with the new Wrayflex Camera.

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The "Sytec" slides submitted were handed over to a member of one of our colour circles for his test and report. He considers that the "Sytec" slide is by far the easiest, and most satisfactory type he has used and without previous experience with this particular make he completed the masking of his film in approximately 25 seconds.

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For further information, see the "Sytec" advertisement in this issue, or write direct to:—The Scientific & Technical Camera Co. Ltd., Hawkers Buildings, Davigor Road, Hove 2, Sussex.

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"The Young Cameraman" is well printed, and will prove a boon to those who are still striving to get the Gold Label in one of the folios.

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There are some really lovely studies

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AN APOLOGY TO SERVICE COMPANY.

In the Service Company advertisement which appeared in our last issue, the wording which was printed in the introduction was incorrect. This should have read: "The demand for photographic materials is still greater than the supply, and when conditions are more favourable we may be in the position to supply something which is difficult to obtain elsewhere." We can offer no explanation as to how the mistake occurred but we do sincerely apologise and accept full responsibility.

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* * *

The Last Word

My current non-photographic reading consists of "The Life of Dr. Johnson." This tells me that in the eighteenth century the art of writing elegant letters reached a very high standard, and was sedulously cultivated. I must say that no such art exists today, because this magazine recently sent out letters to more than 100 firms in photography, including dealers. The well-known people all replied, but of 73 dealers only 2 replied. On one occasion, a reader wrote asking us for the name and address of a firm supplying lighting equipment. We immediately wrote to a firm in South-East London asking them to send their catalogue to our reader. Our request was completely ignored. Again, we received a request for 18 copies of this magazine from a club in Dalston, and in accordance with our policy we sent the order to the local photographic dealer. He was silent, and we had to send the order to another, but more go-ahead dealer two miles away. He got the business, and made seven new customers. But what is the reason for so much apathy? I hope that some dealer will write and tell me. The magazine is now becoming internationally known, and apart from requests for copies from all parts of the World, we have letters from some well-known personalities in photography, including one from Mr. Chuter Ede, the Home Secretary, who is himself a keen amateur photographer. More and more advertisers are supporting us, and readers are showing their keen appreciation by mentioning the magazine when writing to advertisers. This is as it should be. If there's anything you want to know write to: The Editor, 61 Ebury Street, London, S.W.1.

ENLARGING for the AMATEUR

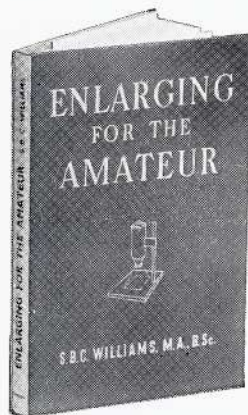
by S. B. C. WILLIAMS, M.A., B.Sc.

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