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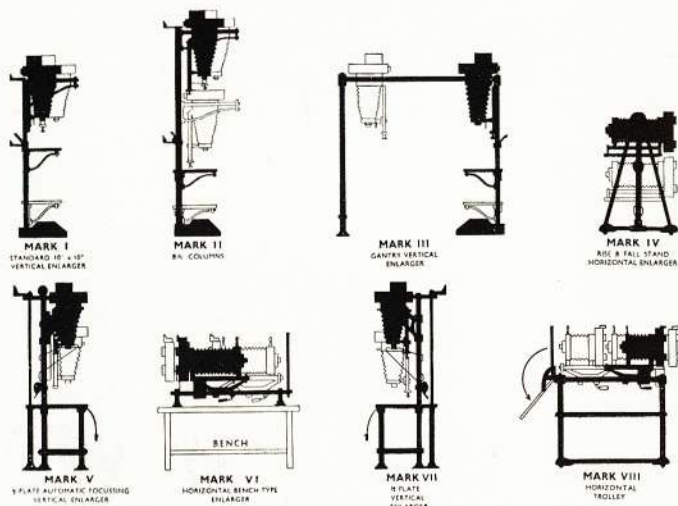
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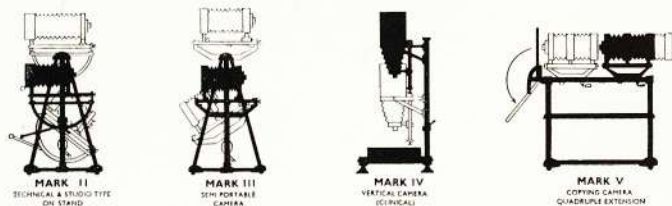


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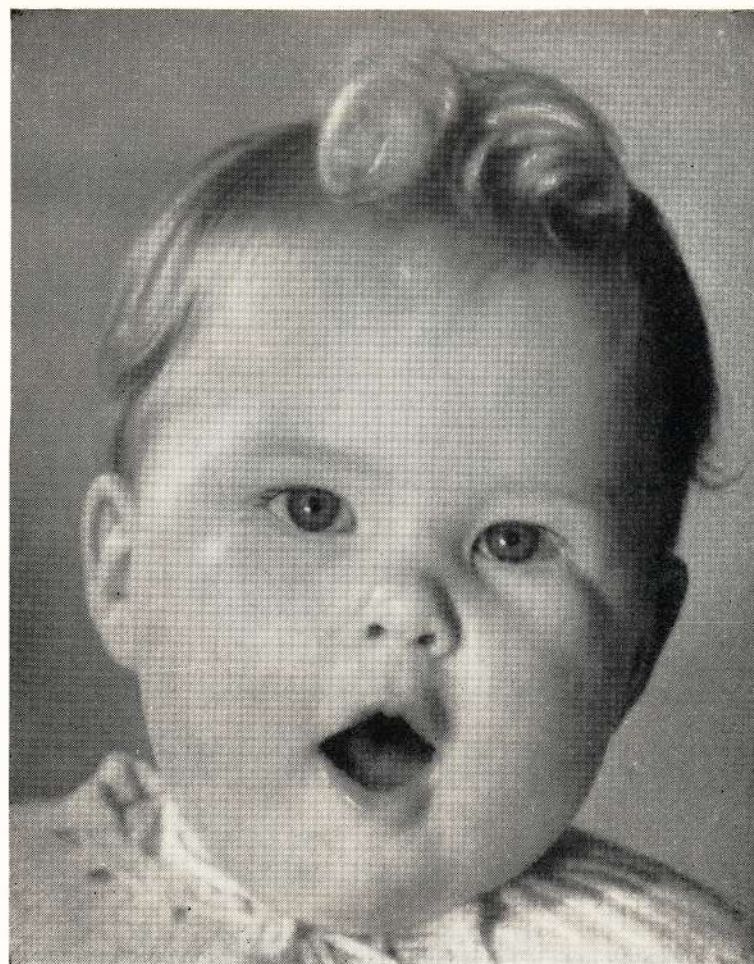
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How to make a DARKROOM. SPOTLIGHT ON FLOWERS. PHOTOGRAPHING FLOODLIGHTING. MODELS AND METHODS. FILING NEGATIVES. U.P.P. SALON. Club News. BETWEEN OURSELVES by Minicam, and many other informative articles.

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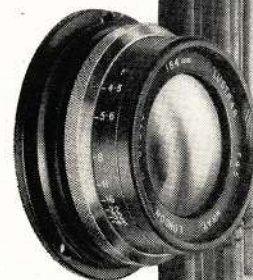
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THE OFFICIAL ORGAN OF THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

AFFILIATED TO THE ROYAL PHOTOGRAPHIC SOCIETY & CENTRAL ASSOCIATION SOCIETY

AUTUMN, 1950

## Editorial

You may remember that I warned you in the last issue that the Autumn number might be late, but it is better to get the magazine a little later and have all the A.G.M. news with Herdson Trophy and Circle winners, than to have to wait until December.

This is a truly pictorial number, showing a small selection of our C.A. prints, our Monthly Competition winners, and the two winners of the Trophy and Plaque. The articles in this issue have been chosen to cover subjects which are in keeping with Autumn, and I would call your attention to the contribution by W. Forbes Boyd, who explains just how he made his C.A. picture. For the benefit of those members of U.P.P., who, due to distance and time are precluded from coming to London, and who have had their Gold Label prints entered for the Trophy, I have included an eye-witness report of the judging.

You will all know by now that our new President is our old President, R. C. Leighton Herdson, and so on behalf of U.P.P., I offer to "Leigh" our heartiest congratulations. But in so doing, I must not forget the work put in by the retiring President, Jack Hole, and that great U.P.P. personality, "Pilot" Keable, who has so zealously guarded the funds. It was unfortunate for us that Jack was elected Mayor of Newbury, although it is an indication of the great esteem with which Jack is regarded by his townfolk. And so it's "Good Luck" to Mr. and Mrs. Hole for the future, and happy days for "Pilot."

The magazine is still growing in

popularity amongst amateur photographers all over the world, and it is gratifying to note that we have received orders for copies from the Fiji Islands.

More and more clubs are taking supplies of the magazine, and in one Welsh town a new club is being formed due to the circulation of "The Little Man" by the local photographic dealer.

I am also pleased to say that I am receiving more articles and information from our readers, and as I am anxious to start a section for "Sliders" I would welcome contact with any member who would be prepared to write a regular feature dealing with this subject. As we are now getting near Christmas, many of us will be thinking of photographic greetings cards, and I would mention to those readers who have had pictures published in this magazine that they can buy the blocks for a mere song. A line to me, will bring the price.

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## BIRD-PHOTOGRAPHY

By E. H. WARE, A.R.P.S.

"It's a lovely day : let's go out and kill something!" The foreigner's jibe at the sporting Englishman is a long way off the mark nowadays, and for this, very largely, we have to thank the camera. It has enabled us to satisfy our sporting instincts, to retain all the thrill of the chase, and to indulge in a field-sport which will take a lot of beating for thrills, excitement, and even, at times, danger, and still leave the creatures we hunt to beautify the countryside and give happiness and enjoyment to others besides ourselves. What is more, its successful adherents have the additional advantage of retaining a permanent trophy, rather than a fading entry in some game-book obituary. Small wonder, then, that the camera is ousting the shot-gun, even though (and perhaps because) its successful use is infinitely more difficult.

Bird-photography is easily the most popular of the various



SPOTTED FLYCATCHER, at nest in decayed apple-tree. (Standard hide. Gandolfi 1/4-plate, Tessar 6½-in. lens, P. 1200, fast Luc at f.11).

branches of nature photography. It is, of course, a branch of portraiture, but one in which two main essentials, the lighting and the pose of the sitter, are only very indirectly under the control of the photographer. Consequently it is necessary for the operator to take advantage of every lucky break that comes his way, as well as to use all the skill of which he is capable. It is largely this combination of skill and luck that makes the sport such a fascinating one.

There is not space in an article of this type to say anything about nest-and-egg photography, or distant-release methods, or to say more than a few words about bird-photography by stalking. This latter method can give good results at times, but only with certain birds and in certain places. These are generally sea-birds at their remote island or cliff nesting stations, often in most beautiful surroundings, but if you doubt my use of the word "danger" above, just watch the surroundings instead of your step and you will soon learn better!

For real bird-photography I maintain, in face of a minority view, that it is *essential* to use a "hide." This may be anything from an elaborate hiding place constructed of the natural materials to hand, to a small, and very obvious, canvas tent. The pioneers used most elaborate hides, such as hollow tree-trunks, cart-loads of hay, or even dummy animals. Kear-ton is said to have used a stuffed cow, into which he climbed and aimed his camera through a slit in its neck! On one occasion a strong wind blew the cow over and he was unable to extricate himself until rescued some hours later by a friend! I have seen photographs of the early masters standing up to their neck in water, camera on submerged tripod in front, with clump of rushes pinned in their hat, commando-fashion. But such artifices are quite unnecessary.

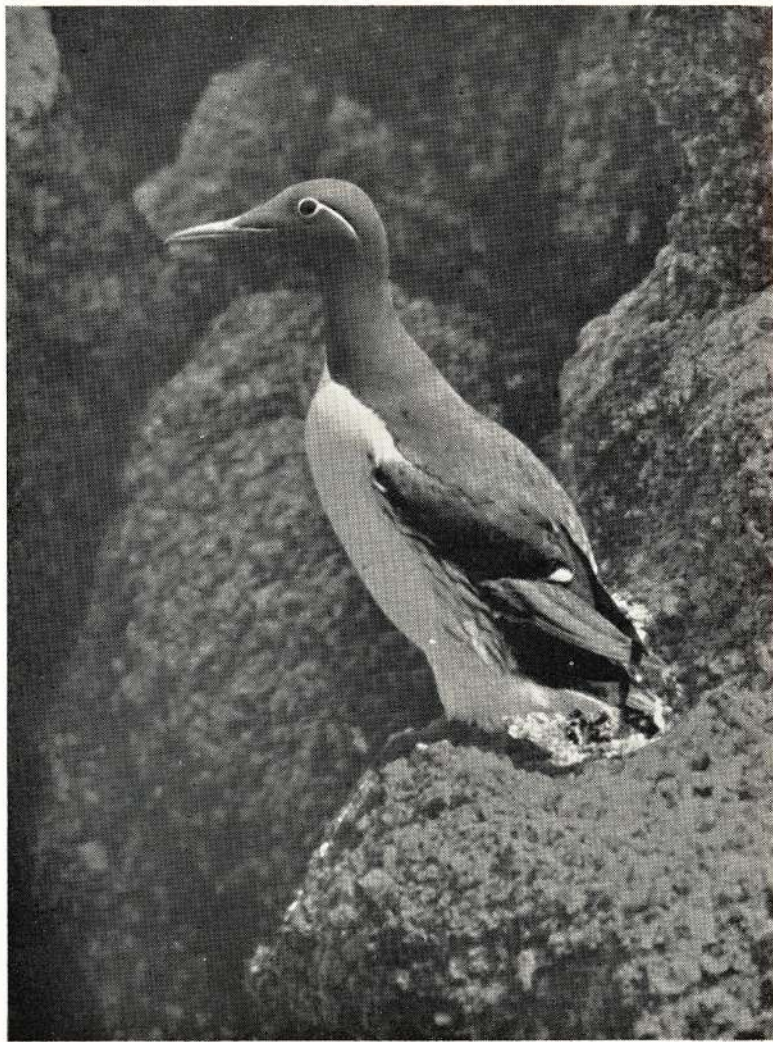


BUZZARD AT NEST. (Improvised hide, made from sacking and old rope, slung between two trees in Dartmoor pine-wood. Gandolfi 1/4-plate, Tessar 6½-in. lens, P. 1500, fast-Luc at f.8).



Providing certain basic precautions are taken all that is necessary, in ninety-nine cases out of a hundred, is a small, square tent.

What are these necessary precautions? First, a hide must *never* be put up close to the desired nest (for most bird-photo-



THE ELLEGUG (Bridled Guillemot) photographed by stalking on Lundy's granite cliffs. (V.P. Exacta. Tele-Megor 15cm. Super XX.  $1/200$ th F/8).

graphy is done in the breeding season, when the attraction of the nest provides a fixed-point in every bird's wanderings). It must either be erected well away, and moved up a little at a time over a period of several days, or, where thick undergrowth or other natural conditions prevent this, it must be built up gradually, a little at a time, over a similar period. In this way the bird is allowed to get used to the strange erection gradually, until it seems to become part of the landscape.

Secondly, the photographer must be very careful how he "opens-up" a nest in order to allow his camera a clear view. Many nests are in such thick vegetation that some "gardening" is essential, but this should be kept to the minimum, and branches, twigs, etc., tied back out of the way with thread rather than cut off. Otherwise, not only may the pictures resulting be ruined because the "gardening" shows, but the nest may be opened



RING-OUZELS FEEDING YOUNG. A local bird confined to high and lonely places. Taken on Dartmoor, from standard hide. (Gandolfi  $1/4$ -plate, Tessar  $6\frac{1}{2}$ -in. lens,  $1/5$ -sec. at f.11).



up to predators, or the nestlings be exposed to the sun for long periods, which is generally fatal.

Thirdly, when the preliminaries have been completed, and the great moment comes when photography can be commenced, a friend should accompany the photographer to shut him in and then, by ostentatiously walking away, bluff the birds into the belief that all danger is over. It is perfectly true that birds cannot count, but if they see a very large human disappear into even a highly camouflaged hide and not reappear, most birds will have their suspicions! Most, but not all. Occasionally a bird will be found that appears to believe in "Out of sight, out of mind," but unless you are prepared for some very long waits, it is better not to take the risk!

Bird-photographers are universally believed to have the patience of Job! It may come as something of a shock, then, when I say that, as far as the actual photography is concerned, the idea is just "hoocy"! If the photographer knows his job it is rare for him to have to wait longer than about twenty minutes for the bird to come back, and in many cases it is very much less. There are certain birds, and special cases, which entail long waits, but these are exceptions. Where the photographer *must* exercise patience, however, is over the preliminaries of hide erection. If these are rushed, or done carelessly, he may well cause the birds to desert, *and this is the one thing which he must not do, the one thing every decent bird photographer is in honour bound to avoid. He must not cause suffering or loss to his sitters.* If he does he commits a cardinal crime, and gets a very black mark on his score-sheet. What's more, he will not get his photographs! After every move in hide erection, the careful photographer watches his birds back from a distance. Should they not return in a reasonable time he either restores the hide to the previous position (generally sufficient), or takes it down altogether and starts all over again.

The construction and design of hides is only limited by the ingenuity of the photographer. Sometimes natural hides may be made out of nearby rocks or reeds. At other times tree-top hides may have to be made out of old sacks, and odds-and-ends of timber. Sometimes a hide can be constructed on the top of a ladder, and the whole erection moved about from place to place. One of the bird-photographers cherished treasures is a supply of "nappy-pins," with which hides can be pulled together from all sorts of unexpected materials. Heath Robinson has many successful followers in this sport!

Sometimes a nest is so hopelessly shaded, or tucked away in such an inaccessible place, that normal photography is out of

the question. At such times patient observation with field-glasses will probably show that the birds use a series of "stepping-stones" to get to it—certain definite branches or stones on which they nearly always perch before entering. (Fortunately for the photographer, birds are very much creatures of habit). If not, one can often be provided for them, which they will generally use. The hide can then be erected, not on the nest, but on the perch. Quite frequently this gives a more pictorial result than photography at the nest, as choice of background, etc., is to some extent under the control of the operator.

What about choice of camera? The ideal camera for bird-photography has not yet been made, but in spite of the claims of the range-finder miniature, and the single-lens reflex, both of which have their advocates, by far the majority of the exhibitors at the big exhibitions use stand cameras of the old type, with a negative size not smaller than 1/4-plate. This is hardly the place to go into the arguments used, but I have been an unwilling convert myself from the miniature to the blunderbus for this type of work, and I do not believe that the exquisite rendering of feather texture achieved by the masters can be attained in any other way.

Contrary to popular belief, telephoto lenses are not normally used. They have their place for certain work, but nine-tenths of the work is done with a perfectly normal lens, but one of longer-than-standard focal length for the negative size used, *e.g.*, a 6½, 7, or 8-inch lens on a quarter-plate. This is easily obtained by getting the lens from an old half-plate camera and using it on a camera of the smaller size.

Focal-plane shutters are dreadfully noisy, and are best avoided. Compurs are better, but better still is the Luc type, fitted behind the lens. (This is a German patent, now copied in this country). The Luc is called a silent shutter. In use, it goes off with a bang like a pistol shot! but the point is that the bang comes as the blades close, too late to spoil the result. With a focal-plane I have known a bird jump right off the plate during exposure!

Fast plates are used, the faster the better, as the light is often poor, and in any case, sunshine is to be avoided like the plague, as the shadows it throws break up the form of the bird. Birds, in most cases, tone beautifully with their surroundings, and this is one of the photographers nightmares. He has to bring out the bird, and keep back the surroundings. Soft lighting helps him.

Though fast plates are used, exposures are generally fairly slow. This is because it is essential to stop well down to get good depth of focus. Nothing looks worse than a pin-sharp bird sitting



in a mass of fuzzy vegetation! It often surprises people to hear of such restless creatures as birds being given exposures of one second, or even more, yet this is quite often done. More usual perhaps is "Slow-Luc," *i.e.*, anything between 1/5 and 1/15-sec. (The speed of the Luc shutter is controlled by the pressure of the operator on the wire-release).

Finally, a hint about prints. Whatever views are held in the needless controversy about afterwork, one thing is certain. Nothing must be done to a bird photograph, either on negative or print, which will falsify in any way the bird, its actions, or its habitat, however much such falsification may improve the picture. This is vital. The photographer who offends in this will soon lose whatever reputation he may have possessed.

Summing up, bird-photography is a fascinating and thrilling field-sport, but it is not everybody's sport. It is not a sport for the slap-dash, for the impatient, or for the man who loses heart quickly in face of difficulties. It is not a sport for the man who knows everything, for it is one at which even the expert has always a figurative L-plate somewhere around. Bird-photographers need to be able to make haste slowly. They need ingenuity and resolution. They need to be physically fit, for it *can* be an extremely strenuous pursuit. But perhaps above all they need a quality which is conveyed in one apt word—stick-ability! Given that they will go far!

\* \* \*

## OF INTEREST TO BIRD PHOTOGRAPHERS

*Two interesting pieces of information came to our notice which should be helpful to those who photograph birds, and this seems to be the logical place for their introduction.*

There must be thousands of people who find relaxation in watching birds of which there are more than 550 species in the British list, so if you find this pursuit to your liking, here are some suggestions. Most largely populated districts have a Natural History Society, and your local library will give you its address. Make a preliminary study of the birds which abound in your locality, and maybe prepare a bird sanctuary in your garden. If you would like to know what is happening all over the country, rather than confine yourself to your immediate locality, join a national organisation, such as the British Ornithologists Union, although the big movement is, of course, the British Trust for Ornithology. If your chief interest is bird photography, then get in touch with the Zoological Photography Club. For more details about this subject, get a copy of "Watching Birds" by James Fisher (Penguin Books).

"The Art of Bird Photography" by Eric Hosking and Cyril Newbury, is a really fine, and complete work on this subject. It is full of lovely bird photographs in monochrome and colour, together with all technical data. The pictures shown are taken with every type of camera, and it is well worth the 12/6 which it costs. Published by Country Life Ltd., London.

## PHOTOGRAPHING CHILDREN

*By Lancelot Vining, F.R.P.S., F.I.B.P.*

Can there possibly be a more interesting subject, and at the same time one that can be easy or difficult. You will understand this last remark when I tell you that my first question to "mother" following an invitation to photograph her children "at home" is, "Are they little angels or little devils," my experience is that they can be both, and easily in the space of an hour. The former, as one would expect, are usually easy, whilst the latter can be very difficult and almost drive you insane.

Then there is the group which I have named the "face pullers"; these are old enough to be camera conscious, and refuse to produce a natural expression. Only yesterday I was due to re-take a little girl who at my first attempt did nothing but pull faces. Before I arrived her mother missed her, later finding her upstairs in front of a mirror deciding "What face to use when the photographer called again." What chance does one stand with such a determined little subject.

The photographer is always handicapped when the children are strangers, because he will have no idea as to their natural expressions. I like, if it is summer time, to spend the afternoon in the garden with my subjects. Have your camera on view, but do not start taking pictures directly you arrive, take an interest in the children's toys and whilst doing so study their expressions; at the end of an hour you will be looked upon as one of the family, with the result that posing and pulling faces has been forgotten.

I find parents are of very little help, and I much prefer them not to be present, they fluster the difficult subjects, get cross with them and tears are produced. Only recently I wanted to re-take a very solemn little boy who had failed to produce a smile during my first visit, this time both parents were present, and stood behind me going through every antic they could think of, but all to no purpose.

I always carry my 13.5 cm Sonnar when I am out for children, and on more than one occasion it has saved the situation. A member of our Golf Club said he would have his small son and daughter ready for me in their garden at 3 p.m. on the first Sunday afternoon when the sun was shining. As I entered the garden the small boy took one look at me and said for all to hear "I





“THE UNDERSTUDY”

*Lancelot Vining, F.R.P.S., F.I.B.P.*



“THE INTERVIEW”

*Lancelot Vining, F.R.P.S., F.I.B.P.*



don't like that man " and with that he departed into the house, and was not seen for the rest of the afternoon. I took a vow not to leave until I had the little blighter in the bag, so suggested to his mother that we had tea in the garden, feeling certain that would bring him out, and sure enough out he came all friendly like, but he was ignored. After tea he started to play with his toys, I then moved my deck-chair as far away from him as possible, put on my long focus lens and obtained all the pictures I wanted, and ones that pleased the parents.

This is what you must work for ; it is pleasing the parents that decides whether your photographs succeed or whether they fail, however technically perfect they may be from a photographic point of view.

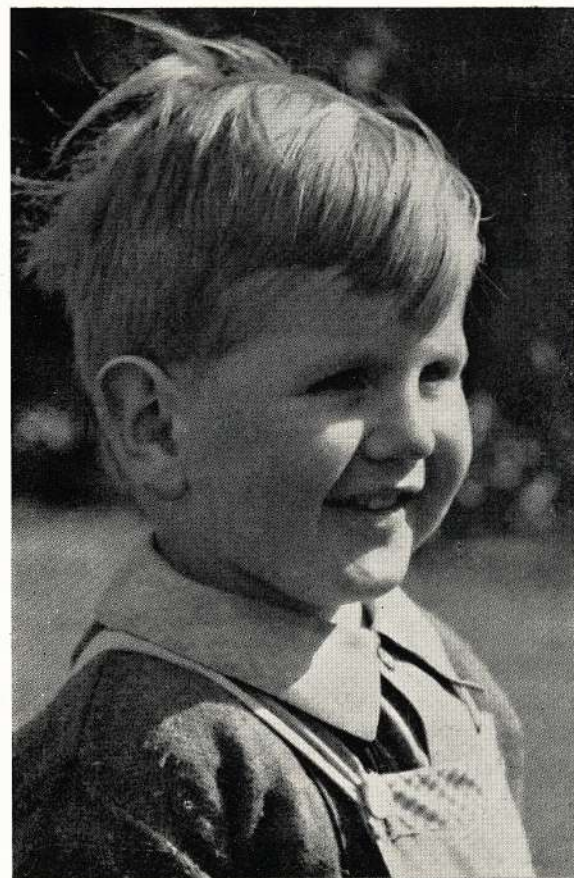
Very little advice can be given about exposure without knowing the strength of the light, but as regards shutter speeds, when in the open I rarely give longer than 1/125th with as small a stop as possible if more than one child is to be in the picture, as they are rarely in the same plane ; but when dealing with only one child I often work fast with a well open aperture so as to put the background out of focus.

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"JIMMY"

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## HINTS AND TIPS

### ENLARGING PHOTOMETER.

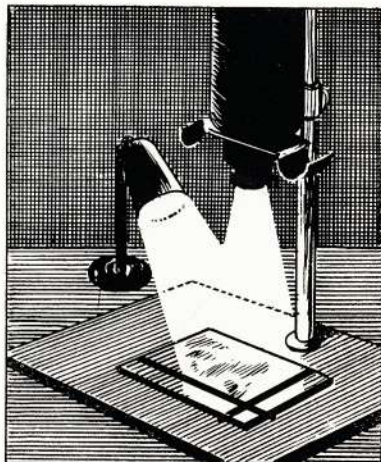
This very interesting idea for obtaining correct exposures for enlargements comes from Circle 21 notebook. It makes simple use of an age-old principle of balancing the light intensity of a constant source with that from a variable one. This gadget can only be used with a lens fitted with a variable diaphragm because the enlarger light is the variable with this method.

A lamp of about 15 to 25 watts in a suitable holder is placed in a fixed position so that it illuminates the masking frame. After the negative has been focussed, this lamp is switched on and by varying the lens aperture the image on the baseboard will be cancelled out because the amount of light from both sources will be equal. When this point is reached, the supplementary lamp is switched off and a test-strip made to determine the correct exposure.

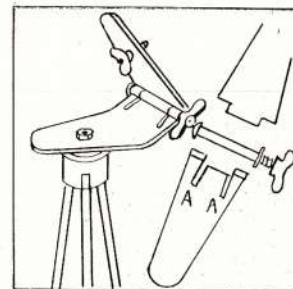
Careful attention should be given to the making of this test-strip because thereafter you will only need to vary the stop until the image is cancelled out, when the exposure found by the initial test will be the correct one with any negative. If the image will not disappear, the supplementary lamp should be moved farther away, or nearer to the masking frame. Once this distance has been found, the lamp should be fixed because any variation in the distance will alter the exposure. To sum up, arrange the distance of the supplementary lamp so that the negative image cancels out with a stop of about  $F/8$ , and fix its position; next make a test-strip, develop, rinse, fix and examine in a white light to be sure of the correct exposure; to find the correct exposure thereafter with any negative, switch on supplementary lamp, vary lens aperture until the image goes and the exposure is that found by the test-strip.

\* \* \*

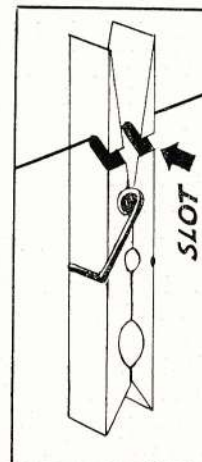
**SIMPLE DRY MOUNTING.** Dry mounting tissue consists of thin paper coated with a form of shellac. Prints can be firmly fixed without the use of this tissue. From any builders' merchant, or hobbies shop buy a half-pint of Button Polish, which is known as French polish and with a soft brush coat the back of the print and leave to dry, which will take only a matter of 15 minutes. If the print is placed on the mount and gone over with a hot iron, the polish will melt and when cool hold the print as firm as the more expensive tissue.



**TILTING TRIPOD HEAD.** A very efficient tilting tripod head can be made from a large hinge similar to the one shown in the diagram. It is first necessary to bend it as shown, and remove the rivet. Two cuts are then made as shown at A-A and the two pieces reassembled but using a long bolt with a fly-nut. When this nut is tightened the cuts close and hold the upper part of the gadget in any position. Another small nut with a thread to fit the tripod screw is brazed or soldered, with a fly-nut bolt fixed to hold the camera as clearly shown in the drawing.



**DE LUXE PRINT CLIP.** The ordinary clothes pin is a handy accessory for hanging prints, but it sometimes takes a little patience to get the suspending line to run in the niche. Those who have to make use of a living room for the drying of their prints cannot leave the pins hanging when finished with. By cutting a couple of small slots as shown, hanging the clipped prints on a line is simple.



**USES FOR "METHS."** A bottle of Methylated spirits in the darkroom will be found useful for many photographic jobs. The ordinary industrial kind is good enough. A dirty print will quickly clean up if rubbed over with meths. For the cleaning of plates and films, it is ideal and dries immediately. If ever you wish to produce a print quickly, take it from the washing water, then soak in meths for 5 minutes. Hold the print up by one corner and apply a light to its bottom end when the flame will slowly run up, and as it gets to the centre the hold is changed to the other end. It is a simple process, but some practice on old prints will prove how easy it is and give you confidence.



**DEVELOPER AGITATION.** The current topic in the photographic press is how to obtain perfect agitation and circulation of the developer in the tank. A simple and efficient method of doing this is to first obtain a small bulb-sucker like those used to top up batteries by garage hands. A small one will suck up about  $3\frac{1}{2}$  ounces of solution. Having filled the tank, press the bulb and fill it from the developer bottle. Every minute press the ball and the small amount of solution will be forced in and down and agitate the liquid. The ball is then allowed to fill again and the process repeated. This method is simple, but possibly the most effective solution to a problem.



## PRINT CRITICISM

By C. P. FRAMES.

The phrase Print Criticism must surely be one of the most unfortunate that has ever crept into photography. For in itself that phrase implies a harsh judgment, and from there stems all manner of evil, both from the viewpoint of the critic and the criticised. More photographic heartbreaks have been caused by print criticism than by any other cause and it behoves us to approach this subject with considerable wariness.

That commendable authority, the Oxford Dictionary, in its explanation of the word criticism, gives a somewhat magnanimous interpretation, and it is that unbiassed angle which should be the one adopted by those deputed to sit in judgment on the works of their less exalted colleagues. It would have been a happier choice had those hoary old gentlemen who originally introduced print criticism into photographic societies decided instead to use the word "analysis." For such is a better approach, besides being of somewhat gentler phraseology.

Print criticism should be a judgment upon a particular work, and we should therefore look for judicial impartiality as an integral part of the process. But how often can that impartiality be said to exist in our photographic sphere, either amateur or professional? The fault, as ever, lies in the critic or the criticised. The critic too often is far too engrossed in his or her particular photographic fancy. The result is that beyond that fancy there lies little of interest or value so far as that critic is concerned. The criticised, on the other hand, will exhibit towards his work and a much cherished print the same spirit as the dear old Irish mother who found the whole regiment out of step except her son Pat. Absolute impartiality is something that does not exist in photography, but nevertheless, one should expect a reasonable amount of the quality coupled with a more liberal outlook on the works and opinions of others.

Bearing all this in mind, therefore, it would seem that a big burden rests on the shoulders of the executives of a photographic society or club when nominating its judges or critics for the exhibitions or competitions. A man can be the greatest exponent in the world of a particular branch of photography, but it does not qualify him automatically as the leading critic of that phase. Rather is the ideal critic likely to be found in the man with a sound general knowledge of his subject, coupled with a desire to do good to his fellows and not jump all over their pet corns with number

nine boots. Ill-considered criticism, tinged with malice is a sure indication of a vicious mind, absolutely at variance with so gentle a hobby as photography.

Criticism of this nature does irreparable harm to the practice of photography and in particular to the exhibitor, who is immediately discouraged and frightened off. There are few of us who in the early stages of progress in any particular direction can stand up to (and even brazen out) devastating criticism. And most photographic criticism is handed out to those who are probably in their infancy in the hobby. Why then destroy what is often a promising bloom?

What then should we look for in the competent critic? Firstly, he must be a sound photographer with impeccable technique and technical knowledge that embraces at least some of the refined photographic processes. Where it is necessary he should possess a pictorial background or some experience in the field in which he aspires to criticise. And lastly and more important, he should be a man of scrupulous fairness and tact. Particularly is the last named quality an imperative. Too often have we seen all the preceding attributes nullified by some blundering, straight-from-the-shoulder remark, that, put in some other fashion, would have been accepted as right and proper.

But if the critic should be asked to conform to certain standards it is just as obvious that the person whose print is being criticised should exhibit a few of the qualities expected of a man or woman who has reached maturity. Childish pique has no place in the make-up of one who is anxious to go places photographically. Sad to say there are so many of us who just never grow up, and woe betide the unfortunate critic who ventures a helpful but thoroughly misunderstood criticism of the creation of a pictorial Peter Pan. No matter what he does thereafter to make amends for his blunder, he never again succeeds in climbing back to the position he once might have held in the esteem of the boy who cannot grow up.

When we offer prints for our monthly or other competitions, it might be as well to remind ourselves that our judges and critics are just ordinary human beings who might conceivably indulge in the impish or malicious practice of wielding the big stick. If we should receive that big stick on a spot where it hurts, can we be big enough to shrug off the incident and reflect that the critic anyway is just another human being indulging in a human failing?

After all, sportsmanship is not something confined to the sweat and strife of the football field, the roped arena or the blistering heat of a cricket pitch. Even in the gentle game of photography it has a place.

*"S.A. Photography," December, 1949.*



## COMPETITION

A really fine collection of Tree pictures were sent in for this subject, and the standard of the work well up to exhibition quality.

Letters received show that readers of this magazine who are not members of U.P.P., are under the impression that they are not eligible for this competition. This is not correct, and we repeat that all amateur photographers can submit their work for judging. Complete impartiality exists in the judging and the prizes go to the best work. It is no use sending in prints which are shoddily finished, and although this is fundamentally a club magazine the standard of work must come up to that submitted for the best competitions.

For example, "Snow and Shadows" by Arnold Kidson would have been placed higher had the print been nicely spotted. Instead, the one sent to us was a little grubby and had obviously been to many other editors before. The method of sending return postage without adequate packing is not favoured, because as we have pointed out before, we at this end have to do this job in our spare time. So please send return envelope. There is another point which we must ask competitors to remember. If your print is given a prize, we keep the original, so please do not expect a cheque and the print too.

In the "Trees" subject the judges have awarded two Third Prizes.

The next subject is  
"HANDS"

CLOSING DATE—MONDAY, NOVEMBER 17th.

THE RULES.—You can submit up to 3 entries, not exceeding 8½ x 6½, unmounted. We prefer glossy prints, but it isn't imperative. Prints must be your unaided work, with Technical Data on back. 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.

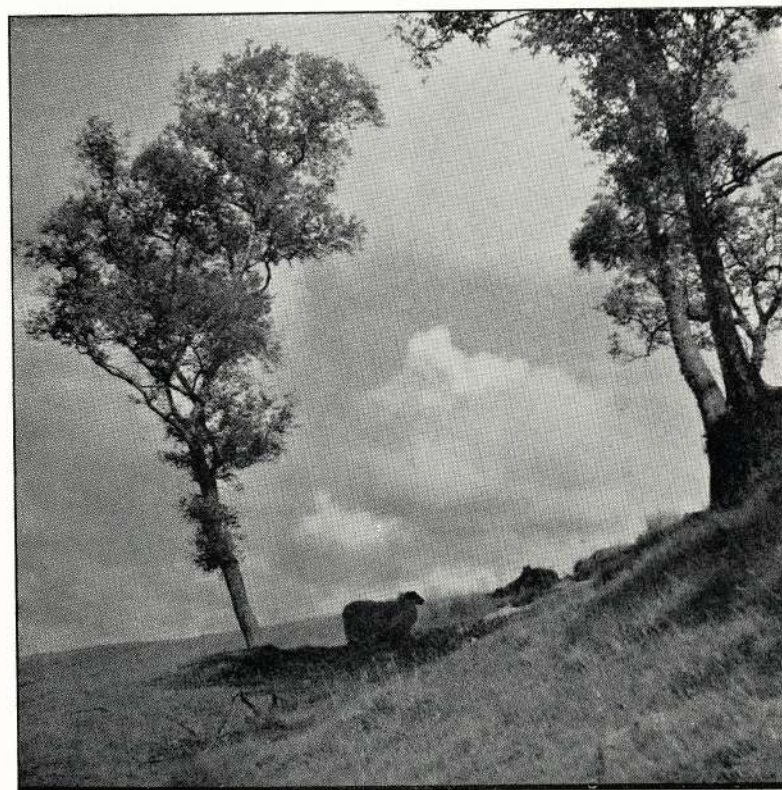
1st Prize £1 1s. 0d. and 2 years' subscription to "Little Man."

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



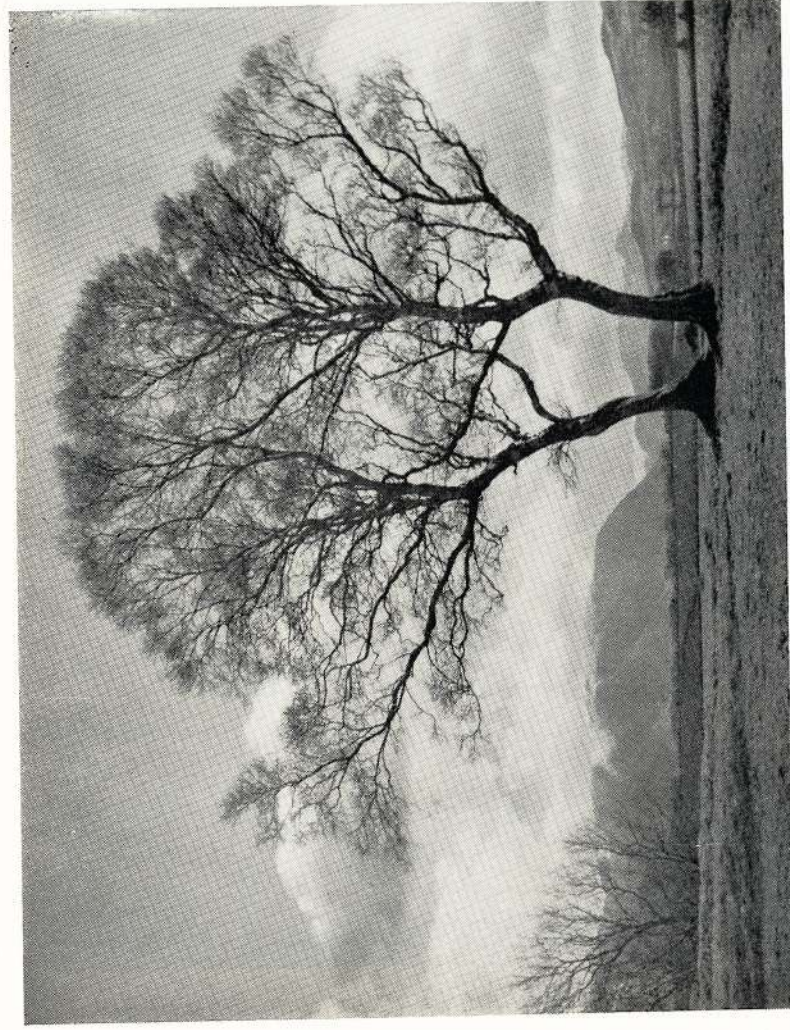
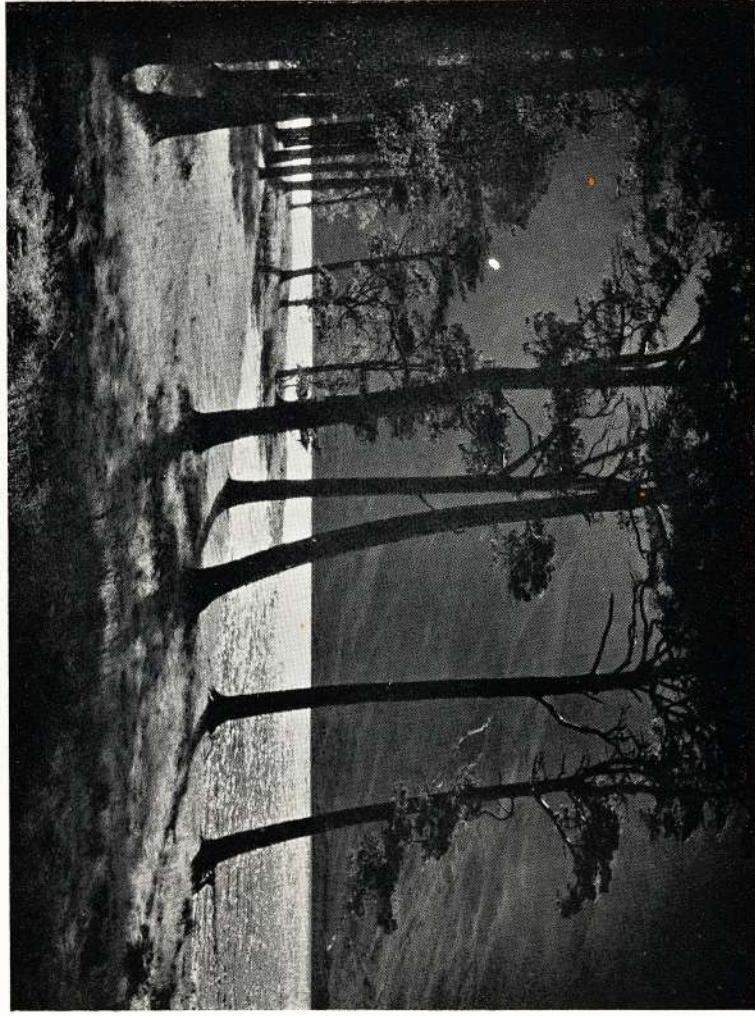
"A CORNER IN NORTHUMBERLAND" by T. Sealey, Circle 1

FIRST PRIZE



“BY BUTTERMERE LAKE”

SECOND PRIZE *by E. M. Wilson, Circle 20.*



“SILVER BIRCH TREES”

THIRD PRIZE

*by Colin Denwood, Circle 10*





"SNOW AND SHADOWS"

by Arnold Kidson

THIRD PRIZE

## A Selection of U.P.P. Prints from THE CENTRAL ASSOCIATION EXHIBITION, 1950



As this exhibition was shown in London, many of our readers would not have had the opportunity of seeing this fine collection of photographs representing the cream of good photography. Although U.P.P. was represented by some two dozen pictures, we can only show a few due to space restrictions and of course cost of blocks. We would point out that "Fountains and Foothills" by W. Forbes Boyd, A.R.P.S., was awarded a Special Certificate, which means that it was given maximum marks. We must also pay tribute to the spirit of co-operation shown by Forbes Boyd in writing for us a special article explaining precisely how he made this print, which is an example of multiple-printing. This contribution we should point out was not in any way sponsored by us, but was voluntary offer. This kind of co-operation has made U.P.P. the great club it is, and an example to be followed by others.

We would liked to have reproduced the pictures by Messrs. Ware and Mirfield larger, but the only way in which this could have been done was to have printed them sideways, a practice we do not favour. Nevertheless, to let you see how the "sideways" picture looks, we have reproduced two of the Competition pictures this way on pages 26 and 27. But let us have your opinion on this point so that we can act accordingly with future pictures of this format.





“JUST LOOKING ” by *S. Pollard* (Certificate)



“AIRBORNE ” by *Gerald D. Green*





“FEMALE CHAFFINCH ON NEST”

*by*

*E. H. Ware, A.R.P.S.*



“ACROSS THE LAKE”

*by*

*F. G. Mirfield, A.R.P.S.*





“ FOUNTAINS AND FOOTHILLS ”

by

W. Forbes Boyd, A.R.P.S.

(Special Certificate)

## PRINTING IN CLOUDS

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

To print clouds from another negative into a landscape photograph that either has no clouds or has its own clouds suppressed is a form of duplex printing that can be carried out sometimes with great advantage to the resultant pictorial qualities of the composite picture. But when you do this sort of thing, it is essential that the clouds should fit the landscape.

The more important points to consider in connection with the choosing of suitable clouds to fit into the rest of the picture are :—

- (1) The Lighting of the Landscape.
- (2) The Mood of the Landscape.
- (3) The Composition of the Complete Picture.
- (4) The Direction of the Wind.

The matching of the lighting of the clouds to harmonise



Fig. 1—THE LANDSCAPE



with that of the landscape is perhaps where most photographers go wrong. Very often, one has been called upon to judge or to criticise a print in which the landscape lighting is, let us say, from the right whilst the clouds obviously get their lighting from the left, and you cannot fool judges or persuade critics that, in this part of the Universe there are two suns casting shadows in equal and opposite directions at the same time.

Then again, the clouds must fit the mood that was prevailing at the time that the landscape photograph was taken. It is no use showing a placid landscape, for example, a countryside scene with Farmer Giles sitting on a gate, chewing a straw and contentedly watching his herd of cows sitting on the grass, chewing the cud of contentment; and then to go and put in hectic or aggressive clouds from another negative, clouds that most likely would tend to drive one to drink or at any rate, to the bottle of aspirin tablets.

The clouds must also fit the composition of the landscape. It is here that the pictorialist has an excellent opportunity to



Fig. 2—THE CLOUDS

improve matters. Very often a prominent area of interest in the landscape can be balanced by choosing, a cloud negative that has a similar feature in the opposite half of the picture. By building up a composition in this manner the combined print can often be of much greater pictorial merit than its component parts.

The problem of wind direction will only apply when there is some element, for example, smoke, that indicates the direction of the wind in the landscape. With many cloud formations most people can tell instinctively what direction the clouds are moving and therefore it is advisable that this point be considered when both land and sky wind directions are obvious.

The best type of landscape negative for adding clouds to is one that has a fairly high contrast ratio between the land and the sky portions; such as a negative that would require considerable over-printing of the sky if its own sky was to be included.

Sometimes if the correct enlarger exposure is given for the landscape, the sky apparently does not print at all but this condition is exceptional. Usually if nothing is done to suppress the unwanted sky a slight degradation of the sky portion of the print takes place and it is on this account that the unwanted sky should always be thoroughly well masked out when the landscape is being printed. Otherwise, after the clouds are added from another negative it will be impossible to obtain pure whites in the clouds where they are wanted with the result that the clouds will suffer in brilliance and sparkle. This degradation of the whites in a printed-in sky is a very important thing to avoid and is one of the most obvious clues that can be given to a judge, or an expert critic that Dame Nature has been given a little assistance.

In Fig. 1 a landscape is shown in which it was thought there might be pictorial possibilities if a better sky could be included.

Fig. 2 gives most of a negative, the clouds of which were considered as suitable to be combined with Fig. 1.

You will notice that in Fig. 2 there is a prominent feature in the form of an isolated cloud on the left so that by reversing the negative and therefore placing this cloud on the right of the picture, the fountain of Fig. 1, which is the main interest, can be given a definite degree of balance in the sky. The reversal of the cloud negative is also necessary from the direction of lighting point of view because you will notice that Fig. 1 is lit from the right whilst that of Fig. 2 is from the left. These reasons for the reversal of the cloud negative, namely those of balance and lighting, are shown more clearly in the completed composition on page 34.



From the technical point of view in connection with this composite photograph it might be of interest to add that the natural sky of the landscape was closely masked out by a shaped mask when the print was exposed in the enlarger. Before changing over the cloud negative, the high lights on the fountain figure were blacked out with lamp-black water colour working under the orange cover of the enlarger lens ; and the line, or more correctly, the horizontal band where the sky was to merge into the distant hills was marked on both edges of the print by short lengths of gummed white strip stuck to the back of the print and projecting from its edges. The water colour is easily washed off the print after the cloud exposure but before development. The correct exposures and magnifications for both landscape and clouds were determined previously, a photometer being used for the purpose but test pieces, although slower, are of course equally satisfactory.

The example that has been given to illustrate this article has been selected because it takes into account all four points mentioned at the commencement of this article under the comment "The clouds must fit the landscape." You may ask "What about the direction of the wind?" Well, even this is indicated in the landscape by water falling from the top bowl of the fountain, also, those clouds are obviously moving in the same direction : from left to right.

Most probably you, yourself, have several negatives that would respond to this form of duplex printing.

Why not have a try?

\* \* \*

#### WET PRINTING-IN

When I was in Australia some years ago I knew a photographer who printed in clouds by a method which is new to me, and may be new to you. After the correct sky negative was found, and correct exposure arrived at, the landscape was first exposed after the sky area had been blocked out, or if dense, it was very roughly shaded with the hand during exposure. The print was then put into the developer for 30 seconds and agitated in the usual way. Although no image had appeared the paper was placed in water and left whilst the sky negative was put into the carrier. By this time the print showed a faint image. The piece of paper was then blotted, placed in the masking frame and the sky positioned with the orange filter over the lens. If the horizon was complicated, a piece of white card would already have been cut to act as a mask, but generally he managed to shade the landscape with his hand, which is quite simple because the image is visible.

The print is then replaced in the developer, and as the landscape portion had already had a start in development it will be fully developed before the sky is too strong and over-powering. I have practised this wet method many times and find it easier and more successful than working "blind."

M. McS.

## THREE JUST MEN

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

When I reached The Camera Club at a quarter to seven on the evening of August 14th, it was so quiet that I felt I'd got the date wrong. It was just as quiet inside, so I tiptoed upstairs and just when I turned to go I heard whispers coming from a side door. Peeping in, I was re-assured because there I saw three bent figures intently gazing at the first of the small-circle Gold Labels. They were the judges who were given the thankless task of picking the best print to be awarded The Leighton Herdson Trophy. There was ever-smiling Alec Pearlman, F.R.P.S., conscientious Mr. Paul, A.R.P.S., and The Camera Club's treasurer, W. E. Butcher, F.R.P.S., three worthy adjudicators, all of whom had won recognition through the excellence of their own photography.

Prints were commented on, argued about, with each judge giving his individual reason for liking, or disliking his choice or rejection, yet rarely was there discord. As one who has judged, been judged, and watched judges I became absorbed by the way these three men tackled the great task before them—so considerate—so understanding—so unbiassed.

The name of the photographer whose print was being discussed was never known to the judges, and on one occasion Paul turned to me and said, "Well Henry, what do you think?" "As I am a member of U.P.P." I replied "I cannot make any observation because that very print may be mine." And it was!

When all the small prints had been dealt with, a brief halt for welcome coffee and cats, and general gossip. And do you know what they talked about? Photography and clubs!

Then came the large prints, and the same meticulous examination, discussion, genial argument went on until all were agreed upon the best print in the batch.

Having picked the best in each Circle, the best print of the small ones and the best of the large, attention was turned to the Slides. First they were looked at in the hand, then we all tramped out to see them projected. Again much discussion, but again complete agreement.

Then came the final judging. The atmosphere was intense. Minute after minute ticked away—five, ten, fifteen, twenty and then silence was broken, and the decision was irrevocably made by the judges, and for another year the great U.P.P. event of 1950 was over.

In addition to the judges, those present were Leighton Herdson, Ronald Jonas, Joan Lemmon, Rosalind Watts and myself representing the "Little Man." My congratulations to the winners, and sincere thanks to the three just men.





## U.P.P. NEWS

UNITED PHOTOGRAPHIC POSTFOLIOS OF Gt. BRITAIN

### THE A.G.M., LONDON, 1950.

Turning into the narrow street leading from Harrods off Knightsbridge, we knew at once where the meeting was being held by the long line of parked cars of every vintage, from the dilapidated Baby Austin, to the streamlined Wurlitzer-organ fronted Bristol.

This was a definite proof that U.P.P. embraces members from all walks of life . . . a truly democratic organisation devoted exclusively to the production of fine photography.



Mrs. M. EVANS receiving the Herdson Trophy from the President.  
*Photo by Bertram Griffin*

There was a large gathering, and dead on time the President, Jack Hole, gave his presidential address. Around the four walls were the Gold Label prints together with the Switch Shield, surrounded by a bodyguard of the prints which won it from Southampton, and of course the Herdson Trophy winning prints.

As we all knew, R. C. Leighton Herdson returned from his retirement to again become President, since Jack Hole has given up the job ; Barbara Wagstaff and Syd Burch were again elected as Vice-Presidents, and our hard-working General Secretary, George Farnsworth, retained the office he has held so ably. It is unanimously agreed that George is the best man for this job, and so we trust he will carry on for many a year. George got an ovation from the crowd such as no General Secretary has ever had before. Roland Jonas became Hon. Treasurer, succeeding that great worker "Pilot" Keable who now intends to take things a bit easy. Ordinary Members representatives Esson and Wheeler retained their seats, while H. G. Robson is a newcomer to U.P.P. Council although he was a founder member of P.M.P.P., the parent club.

The Circle Secretaries are represented by E. Haycox (28), H. C. King (19), W. E. Lawrence (20) and Syd Pollard (6).



Youngest member at meeting, assisted by Mrs. Herdson, puffs out candle on U.P.P. cake.

Retiring President, Jack Hole and Hon. Secretary George Farnsworth with Switch Shield.

*Photos by Bertram Griffin.*



Once again members have returned a very strong council which will undoubtedly steer the club along the road to success in the year ahead.

The Financial Report introduced some "fireworks" into the proceedings, and the many wishing to speak were bobbing up and down like floats at an anglers' competition . . . but the report was finally adopted.

Reports then followed by George Farnsworth, and Roland Jonas as Hon. Exhibition Secretary, who laid great stress upon the necessity for preparing for the C.A. Exhibition now and so paving the way for another Switch Shield success.

It was announced that the postal vote on the alteration of the rule controlling multiple subscriptions was carried by an overwhelming majority.

Leighton Herdson then outlined a proposal that would go before Council at its next meeting which provided for future meetings of Council to be held in different provincial centres, and which might be coupled with rallies; the A.G.M. should be taken to the Midlands, possibly Matlock, and to be organised on convention lines, possibly to occupy a whole week during August.

One of the outstanding reports of the meeting was the sparkling repartee, and forthright speech by the Editor of "The Little Man." H. R. G. swiftly and surely won over the assembly with his report which was brief, well delivered, and enthusiastically received.

The usual thanks were then expressed by the President, especially to the three judges of the Gold Label Prints, Messrs. Alec Pearlman, W. A. J. Paul and E. W. Butcher, also to The Camera Club for the use of their premises.

After the usual sumptuous tea, provided of course by Jack Hole, the floor was cleared for the more hilarious function to follow. Irrespective of whether this was a success or not, it must be put on record that the M.C., Louis Danninger, put in a terrific amount of work and many expressed their pleasure and enjoyment during the dancing, and the fun and games. It is interesting to note that those members who are doing, and have done for a long time, the hard work in U.P.P., were those who also joined in the dancing, although their terpsichorean efforts were not up to Gold Label standard.

One item which thrilled the members present was the letter received from Will Till of South Africa, who was our guest of honour last year. In this he sent his greetings and best wishes

for a happy time. Unfortunately, the letter is not to hand, otherwise it could have been reproduced verbatim.

On the Sunday, a healthy crowd met at Chessington Zoo, and after a couple of hours looking around, the party had a satisfying tea and then all went their ways thoroughly happy by the way in which this year's A.G.M. had bene organised.

\* \* \*

#### CIRCLE 21 RALLY AT COLWYN BAY.

Although only five members of the Circle were able to be present at the second annual Circle 21 Whitsun, 1950, Rally a most enjoyable time was had by all. The weather, which was cold and wet on the Saturday, changed to sunshine and warmth by Sunday morning, and remained very good until Tuesday, which was overcast.

As previously, all the organising was left in the capable hands of the Assistant Secretary, Eric Haycock, who laid on a very full weekend. Arrangements were made for the party to be accommodated at the Kensington, where Mrs. Wrigley, the proprietress, fed them quite literally like fighting cocks. Mr. Wrigley is himself a professional photographer, with many years experience as a pressman, so his anecdotes were of particular interest to everyone.

Saturday night was devoted to a colour slide show at Eric's, and examples of Ektachrome, Kodachrome, Dufaycolour, and Agfacolour were projected, all the work of Eric Haycock and A. J. Scrivener, A.R.P.S., who brought some of his own slides along. The show ended with some examples of the work of Circle 28, of which Eric is Secretary, and which demonstrated the high standard of work in that Circle.

On Sunday the party visited Conway, and a number of shots were taken of that much-photographed Castle. In the evening the party once again accepted Eric's hospitality, and made use of his extensive lighting equipment to indulge in portrait photography. His young daughter, Sandra, proved a popular model in her ballet dress, while Mrs. Haycock, as usual, attended to the needs of the little—sorry!—the Inner Man!

Llandudno was the target for Monday, and afterwards a country ramble, but once again the Haycock home was invaded in the evening, and this time A. J. Scrivener, A.R.P.S., gave a demonstration of print doping and oil reinforcement, which



was followed with great interest by his small, though appreciative audience.

Although Tuesday was overcast, a visit was paid to the beautiful and colourful Bodmant Gardens, where the colour enthusiasts were able to really let themselves go. By Tuesday night the party was beginning to break up, and Wednesday noon saw the end of another very pleasant and successful Rally.

\* \* \*

#### CIRCLE 20.

Some time ago the circle was hit very hard by several resignations. The severest blow of all was the death, at the age of 46, of Len Hughes, A.R.P.S., one of the soundest and most consistent workers, and one of the most helpful and friendly fellows in the circle. However, membership has grown very rapidly, and now stands higher than it has ever been before.

Ideas which have been tried out recently are self-criticisms and secret criticisms. In the case of the former, members submitted sealed criticisms along with their own pictures, and in most cases showed themselves to be very severe critics of their own work.

In the case of the secret criticisms one special print was chosen for this purpose, and instead of using the criticism sheet, each member sealed his own criticism in an envelope, to be opened at the end of the round by the secretary. It is interesting to note that on the whole these turned out to read very much as they might have done on a normal criticism sheet. Differences of opinion were no wider than usual.

Portfolio 50 went out recently containing a selection of the "highlights" of the first fifty notebooks. What memories they conjured up!

Our worthy Deputy Secretary is busy trying to arrange an exchange of prints between circle members and a group of photographers in Canada, but more of this in a later issue.

\* \* \*

#### CIRCLE 1.

This, the oldest of all the Circles of U.P.P. is still going great guns and folio No. 213 has just left the secretary for another round of the 18 members who now comprise the Circle. The notebook is as varied as ever and subjects under discussion vary from Mounting, Fixing, etc., to "Boots in Glasgow," someone having

the idea that such articles are not much use to a photographer in that city. This was occasioned by a print submitted by our member there of a pair of real good hobnailed rambling boots and he has lost no time in letting it be known that a glance at a map will show that these are very necessary additions to any photographer's kit if he inspires to capture the beauties which lie within easy reach of that city. The prints submitted are of a higher class than at any time in the Circle's existence and the high quality work has made the one or two who were inclined to think "anything will do for the folio" to pull their socks up with a vengeance.

Of more general interest is a description, with illustrations, of a home-made 35mm. camera which not only works but bears very close comparison with the work turned out by its bigger and older brothers, the Leica and the Contax? Fitted with a Kodak Ektar lens in a Compur shutter the bulk is quite small and the results fully up to what one would expect from such a lens.

Hon. Sec., KEN YATES, 4, Sunnyside Gardens, Newcastle-on-Tyne 3.

## Two Metercraft "Musts"

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**GOLD LABEL COMPETITION**  
**WINNER OF TROPHY and SILVER PLAQUE**



"WENDY"

By MRS. M. EVANS

Circle 4

**FOR THE LEIGHTON HERDSON TROPHY 1950**  
**WINNER OF BRONZE PLAQUE**



"SCULPTURE" by J. S. FORBES, A.R.P.S.

Circle 7

**GOLD LABEL COMPETITION**  
**for the**  
**LEIGHTON HERDSON TROPHY 1950.**

Winner of Trophy and Silver Plaque ... MRS. M. EVANS (Circle 4)  
 Winner of Bronze Plaque ... J. S. FORBES, A.R.P.S. (Circle 7)

Winners of Circle Certificates :—

**Large Prints**

Circle	Title	Name
2	All or Nothing ...	J. Bell, A.R.P.S.
4	Wendy ...	Mrs. M. Evans (Trophy)
6	Cheltenham College Chapel ...	T. Williams, A.R.P.S.
8	Winter Fuel ...	S. L. Connors.
10	In Doubt ...	Mervyn Rees.
12	The Sisters... ...	C. D. Burr, A.R.P.S.
14	No ENTRY.	
16	Friends of Pan ...	Miss J. Lemmon.
18	Their Majesties ...	D. Murray.
20	Starboard Tack ...	C. W. Hunt
22	No ENTRY.	
23	No ENTRY.	
24	No ENTRY.	
26	Just William ...	F. P. Jones.
30	No ENTRY.	



Circle	Title	Name
<b>Small Prints</b>		
1	Industry in Perspective ...	W. G. Salmon.
3	Angle Bay ...	D. R. Davies.
5	Gone for a Pint ...	L. Godsland.
7	Sculpture ...	J. S. Forbes, A.R.P.S.
9	Parliament Sits ...	H. G. Russell, A.R.P.S.
11	Unloading ...	G. A. Tootell.
15	The Witch's Tree ...	W. Forbes Boyd, A.R.P.S.
17	Murk ...	H. F. Parsons.
19	G. W. Maxfield, Esq. ...	A. Thomas.
21	Veronica ...	B. Fireman.
29	The Breadwinners ...	W. Forbes Boyd, A.R.P.S.
<b>Transparencies</b>		
25	Kingfisher with Fish ...	E. H. Ware, A.R.P.S.
27	Strand-on-the-Green... ..	E. A. James, A.R.P.S.
28	Courtyard in Provence ...	B. Hutchings, F.R.P.S.
In several instances the Judges had difficulty in selecting the best print and asked that the following be specially commended:—		
3	Shy ...	F. I. Harris
8	The Classical Style ...	O. H. Downing, A.R.P.S.
11	Imperial Institute ...	G. H. Farnsworth.
21	Riverside Church ...	W. N. Crosby, A.R.P.S.
29	Morning ...	R. P. Jones, A.R.P.S.

## JOIN IN THE FUN! and become a member of U.P.P.

If you want to make progress in photography and enjoy comradeship of fine fellows all ready and eager to share their photographic knowledge, join the largest postal club in the world. Write to :

**GEORGE FARNSWORTH**  
**REDLAND VILLA, INDUSTRIAL ROAD,**  
**MATLOCK, DERBYS.**

## WHERE THERE'S A WILL . . . . .

*By A. HOWE.*

There came a weekend when I found time to run down to London, but the weather was wet, and feeling a little depressed, I took courage and pressed the bell of 61, Ebury Street. Just in case you don't know, this is where the "Little Man" is produced.

The real object of my visit was to get information as to what a lonely provincial could do in such a huge place, when the rain was falling vertically from the heavens.

Whilst I was making the cup of tea last as long as I could, I cast envious eyes at the biggest array of books I've ever seen outside of a public library, and having been fortified I asked questions. The answers I got provide the reason for writing this. So many of us get accustomed to things by use. We listen to the radio every day, so we never notice that the tone, after several years is raucous, and few of us ever stop to wonder at the miracle of sound pouring into our homes without visible lines of communication. A jet plane flicks past at 600 m.p.h. and for that moment it is news, but tomorrow is commonplace. About a year ago U.P.P. members received their "Little Man" with a new look—something had been added—something really good had happened. But after that . . . . . ?

I wonder whether many readers of our club magazine are ever curious about how it's done. I have, and my first surprise was to find that the editor goes to work and has to earn his keep, just like most other civilised folk. This is how the wheels turn immediately an issue of the "L.M." is off the press. The printer sends a wire to Tiny Hills of Ilford telling him that the mags are on the way. He then phones Barbara Wagstaffe who sends him all the envelopes which she has been addressing in her spare time for members copies. Then every advertiser receives the magazine, as do the editors of all photographic publications. Then copies are sent to a small circle of special people, including the one for the Home Secretary, Mr. Chuter Ede, who is one of our regular readers.

Then the editor goes into action for the *next* issue. He writes to every advertiser asking whether he liked his advertisement, and for new instructions, if any.

Then he gets a list of possible contributors, and writes to them. In the event of an advertiser dropping out, which is very rare, he has to write more letters to fill the vacant advertising space.



After a couple of weeks, things begin to happen. Articles and photographs turn up, advertisers book space.

During the weekends, the manuscripts are edited and sometimes completely rewritten, and prints marked up for block-sizes. Advertisers' copy and blocks are all parcelled ready for post on the way to work Monday morning.

A letter goes out to the blockmaker to collect prints. On the 21st of the month, competition prints are unpacked and laid out on the editor's best-room-floor, ready for the judges to look at during the evening of the 22nd. When the winners are chosen, prints are marked for size and sent for blocks. The next evening the editor gets down to writing his competition notes, and off these go to the printer.

The next job is to sort through letters from readers so that some can be used in the magazine.

I was surprised when I was told that if an advertiser hadn't the time or the skill to design his own advertisement, two of our members who are professional advertisement designers got out ideas which were sent to the client for his approval. This also is a spare-time job, and no charge is made. Then proofs come back from the printer and the editor gives more evenings to "laying out" the pages, and when all proofs are to hand he then makes up a "dummy" paste-up to show the printer where all the pages go, and in the right order.

Then, at the last moment, a telegram! The printer finds that he hasn't such-and-such a block, or there are 150 words short on page so-and-so. When such emergencies arise, the midnight oil burns whilst the Ed. hunts out the missing block, or writes 150 words to fill up.

But there's much more to it than that, but now that you know a little of what has to happen before you can get your copy of "The Little Man" perhaps you will do your bit to show your appreciation for the unpaid work done by our "back-room boys."

How can you do your bit? Well, first show it to your local photographic dealer and get him to sell some copies. Tell him that he gets the usual trade discount. Show it to your friends at the club and tell the secretary that for all orders of 1 dozen or more the club funds benefit to the extent of 25%. Most important of all, support the advertisers, and jolly well see that you mention "The Little Man" when you write.

And when next you're snugly bedded down for the night, spare a thought for that burning candle which sheds its feeble glimmer on the desk of "The Little Man".



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**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.*

**HIGH WYCOMBE AND DISTRICT C.C.** Saturday, June 17th, was a momentous day for members of this club, because they had made themselves responsible for the organisation of The C.A. Annual Outing in their town. More than 160 members from London and the Southern counties were there, and High Wycombe must have contained thousands of pounds worth of photographic equipment on that day. An information post was set up in The Art Gallery and Public Library where maps and photographs of the local beauty spots were displayed. From this rendezvous, members of the High Wycombe club conducted C.A. visitors to the many places of interest, and photographic beauty. Promptly at 5 p.m. everybody assembled at the Civic Restaurant for a sumptuous tea, and this event was graced by the presence of His Worship The Mayor and Mayoress of High Wycombe, councillors, and many well-known photographers. There were, of course the usual speeches, and all in all it was a grand occasion, and much of its success was due to the work put in by members of the local club



*This is a picture of the gathering, taken by Renald Goodearl just before tea was served at the 1950 Central Association Outing at High Wycombe.*

## PHOTOGRAPHERS' COLOURS



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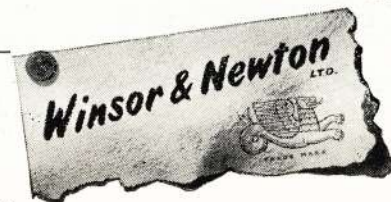
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# SPEEDLAMP construction

For approximately £30 you can build a 100 joules battery portable speed-lamp equal in performance to any commercial unit.

Constructional data is contained in the new 62 page handbook "The Electronic Photographic Speedlamp" published by Bernards, price 3/6. We shall be pleased to send a copy by return of post on receipt of a postal order.



*Our brochure and price list of selected components is available free of charge*

## GLANVILL ENGINEERS

48, Cotswold Rd., Westcliff-on-Sea



### MAKING A START IN PHOTOGRAPHY

by John Bardsley, A.R.P.S.

When we first saw this book we realised that John Bardsley is a U.P.P. member and at one time a member of Council. Having seen some of John's work which is always of a good standard, we naturally expected something really good, and like every other reader of a new book, we leisurely flicked through the pages just to become introduced.

Reluctantly, we have to say that we were disappointed by the illustrations, and we are sure that not one of the pictures shown would ever win a Gold Label. We do not think that it is the actual photography which is at fault so much as the unsuitable model used repeatedly throughout this book. But some readers might argue that it isn't so much the pictures which matter in a textbook as the information it contains. That is true, but photographic books are bought from the dealers' bookshelves, when the buyer flicks through the pages first and is either favourably impressed or otherwise, mediocre illustrations will retard sales. A cursory glance at "Making a Start in Photography" might give the impression that it is a book about portraiture because of the 41 photographs, 32 are portraits. The text is sound, informative instruction, and the beginner will benefit from the information offered. But as this is John's first book, we do strongly advise the use of better and more impressive illustrations in future editions, or in any other books which he may write.

"Making a Start in Photography" by John Bardsley, A.R.P.S. Price 9/6. Chapman & Hall Ltd., London.

# G.E.W

## Meet "Miranda" at Charing Cross

We are proud to tell you that Williamsons are now approved "Miranda" stockists, so if you're in the Charing Cross district of Glasgow, come in and see "Miranda." Remember, it's Satinette not plastic. You're missing something if you haven't a "Miranda" Changing Bag. Price 45/-.

SEND FOR THE "MIRANDA" ILLUSTRATED FOLDER.

### YOU'RE ON THE RIGHT LINES WITH THESE

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| 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 2½ 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 2½ x 3½ 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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Pure white artificial hide cover. Indented "Our Wedding" in silver. Silk tasselled. Takes prints up to 10 x 8. Backs only 12/6. Plain pages 4/6 doz. Tissued pages 6/- doz.

## MOYRA

The best cheapest album on the market. Stiff grey back. Indented "Wedding Day" in silver. Silk tasselled. Backs only 5/6. Plain Pages 4/6 doz. Tissued pages 6/- doz.

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An inexpensive yet pleasing album. Cream satinised hard back with royal blue tassel. Tastefully decorated with indented silver bells and "Our Wedding". 12 ivory cream pages, 10 x 8. No spares. Only 7/6 complete.

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Any or all of the above are available on approval against deposit to value and any specified number of pages can be sent with Superla, Balmoral and Moyra.

Send to Dept LM.

## ARTIFICIAL LIGHTING

by H. R. Alder.

This is another of the Photofacts series, and like the rest is excellently produced and well written. But here again we find that the standard of the illustrations is unimpressive, and might suggest to the reader that the author is not capable of producing good work by artificial lighting. The best examples are by Kodak. We may be biased in the matter of fine pictures with which to illustrate a textbook, but we believe that first-class examples of good photography inspire the reader, and suggest that the writer is one who is competent to practice what he preaches. However, the text is good and much can be learned by following the author's guidance.

"Artificial Lighting" by H. R. Alder. Photofacts No. 17. Price Two Shillings. Fountain Press, London.

\* \* \*

## FLASH PHOTOGRAPHY

by Rodier Heath.

This is a fine little book, with some grand pictures by the author which will inevitably give the reader greater confidence in following the instruction offered. Although we looked for something about Electronic Flash and failed to find it, we appreciate that it is difficult to get a quart into a pint pot, and so must content our critical selves with the knowledge that the subject of flash with flash bulbs has been thoroughly covered in the 50 pages or so which comprise this Photofacts No. 18.

"Flash Photography" by Rodier Heath. Photofacts No. 18. Price Two Shillings. Fountain Press, London.

\* \* \*

## COLOURS & HOW WE SEE THEM

by H. Hartridge.

This is a fascinating book. For those who dote on colour this volume will keep them enthralled for hours, but the strange thing is that it isn't about colour photography. No, it's all about Colour, how it is used, how it is seen, some colour illusions and a whole bevy of tantalizing little gadgets which can

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be made and used to demonstrate  
some of the strange properties of colour  
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the purpose of demonstration, and  
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"Colours and How We See Them"  
by H. Hartridge, F.R.S. Price 15/-.  
G. Bell & Sons Ltd., London.

\* \*

### PHOTO-SCIENCE BOOKLET

Although this bright little booklet  
is essentially a catalogue of photographic  
products marketed by this well-known  
firm, it represents a book of reference  
and suggestions. Such a book should  
be kept handy, because if at any time  
you need something new, you can at  
least see what is available and the  
price. There is an admirable index  
supplied with this PS booklet, and as  
it costs nothing, we suggest that you  
should send for a copy whilst they are  
obtainable. Send to Photo-Science  
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Every colour enthusiast should be  
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### THE MIRANDA CHANGING BAG.

This was sent to us when the weather was bright, and it was taken on a club ramble for stringent test in "the field." Fortunately we did because one of the members discovered he had forgotten to bring spare cassettes of film, and right away "Miranda" went into action. In full sunlight, the camera, tin of bulk film, scissors, and Johnson tank were put into the Bag, the exposed film loaded into the tank, and a fresh load spooned into the empty cassette. Although this operation took at least 15 minutes there was not the faintest trace of light-fog when the film was developed. As you can see, this tailored Changing Bag folds, or rolls up to fit into the pocket, and when opened up measures 20-in. x 20-in.



The "Miranda" is made with triple layers of Italian Satinette with 12-in. opening protected by two light-tight flaps, 12-in. close-mesh Zipp and press-studs. The two sleeves have two tight-fitting elastic bands. This accessory is beautifully tailored, and is elegantly finished with a tastefully designed "Miranda" label under the light-trap flap which guarantees money back if not satisfied. A really superb accessory which seems very cheap at 45/-.



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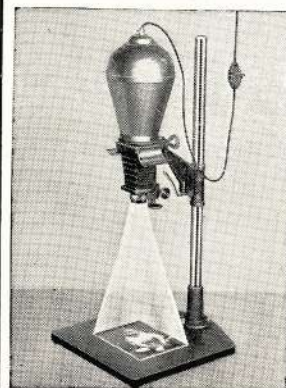
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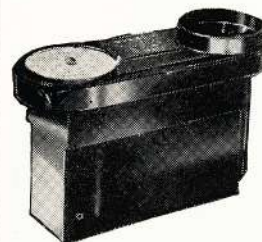
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**Johnson "Cut Plate" Developing Tank—**will take all size plates or film from 2 x 2 in. to 4 x 5 in. developing in daylight, 6 plates at one loading, 15 to 25 ozs solution, thermometer channel incorporated—well moulded Bakelite body.

### PRICES

Tank complete with pair of moulded carriers, 50/-;  
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The Ensign Selfix 16/20 is a neat pocket-size camera for 16 exposures 2½ x 1½ on standard "120" and "620" type film. Superbly smooth finish in morocco grain leather, metal parts satin chrome, Anastigmat f/4.5, coated, of crisp definition, shutter is speeded from 1/25 to 1/300 B. & T. Body release, optical direct vision finder built streamlined into the camera. Price £17 14 10.  
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gives a controllable delay of anything between 12 and 30 seconds, has no wearing parts, springs, etc.  
Compur for Compur and Similar shutters (not Kodak) £2/4/1.  
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serves a most useful purpose for the critical examination of 35 mm. negatives or colour transparencies, in addition to its original purpose of magnifying (4½ x) microfilms. Supplied complete with 18 x 24 mm. and 36 x 24 mm. frames, and blinker plate. Supplementary magnifier to increase to 9 x. £1 10 0 extra.  
A Cook & Perkins Product



### JOHNSON APRON-TYPE DEVELOPING TANK

We have all seen the apron type of developing tank before, but Johnsons have taken this a step further by making the width of the spiral adjustable with spare aprons to fit sizes from 27 to 16 roll-films. We understand that something more has been added to the design of all Johnson developing tanks in the form of a novel device which ensures two-way agitation of the developer. Instead of the film spiral resting on the bottom of the tank, it is now supported on a spring-loaded peg, so that as the film is rotated it is also given an up-and-down movement. This action forces the solution through the slots at the ends of the film spiral and ensures thorough circulation. As the Johnson tanks are to be seen in all dealers, we advise readers to see them first.

\* \* \*



THE JOHNSON APRON-TYPE TANK

## Fagot is still Forging Ahead!

Members of U.P.P. are now getting to know about the specialized service which FAGOT offers. More and more amateur photographers are beginning to appreciate the value of a Miranda Changing Bag and more and more 35 m.m. workers are enjoying the fine-grain characteristics of R.F.G. developer. So if ever you're in a "jam" get in touch with FAGOT.

### THE MIRANDA CHANGING BAG

Not since the war has a changing bag of this quality been offered at such a reasonable price. Made of soft, sateen-finished black, light-proof material, with an inner jacket of triple-ply matt, lightproof cloth. Size when open 20" x 20" with press-button light-trap flap covering Zipp opening 12" long. Not plastic, but high grade cloth. Rolled will fit pocket. Cash refunded if not satisfied. Price **45/-**

### R.F.G.

#### Rapid Ultra-fine Grain Developer

A formula compounded and used by the well-known "Minicam" for 35 mm. negatives. Minimum developing times  $4\frac{1}{2}$  minutes. Ideal for under-exposed negatives. A 20-oz. bottle, ready for use will process at least 4 cassettes. No extra exposure needed. Price **3/6**

Send for Leaflets describing both these products

#### A Service for Folio Workers

When you read that Notebook entry describing some new formula, don't pass it by if you haven't the facilities for making it up because FAGOT will do it for you in next to no time. Whatever your photographic needs—

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# JOHNSON "CUTPLATE" DEVELOPING TANK.

If you use plates or cut film up to 5 x 4 inches this new tank will prove a veritable boon. When the lid is lifted you'll find two adjustable carriers with mouldings on both sides; straight grooves for plates and wavy ones for cut films. The "Cutplate" holds six plates or cut films. It is designed with a large built-in filler funnel, and a thermometer channel which goes right to the bottom of the tank. Included with this tank are supplementary Film Hangers which are necessary for 4-in. x 5-in. and 9 x 12 cm. cut-film, and a most ingenious washing device. This is fitted in the tank after fixation, and directs the flow of water down to the bottom and up and out of the tank at the other end. The "Cutplate" is well made and costs 50/-.



# WINSOR & NEWTON OIL COLOURS.

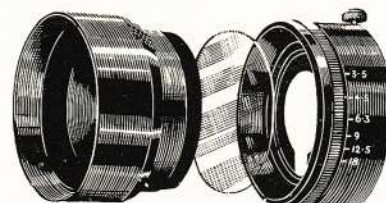
When we received the box of transparent photo-oil colours from Winsor & Newton's we immediately sent these to our contributor Gordon Riches who wrote the article "Your Portrait in Oils" in our last issue for his report. He says: "What I like most about the Winsor & Newton colours is their smoothness in working, and the fact that they do not 'thicken' with rubbing. The inclusion of the cool colours is to be commended to restrain the danger of overwarmness in the colouring of the flesh. Another good point is the fact that the number of colours has been kept down. When the materials include many tints the beginner is apt to use every one, with the result the finished picture looks like a coloured print, and we all know what that means."

The inclusion with the No. 3 outfit of an instruction folder is good, and I find that the quality of the wool supplied is of a fine standard and does not leave minute strands of wool on the print."

There is an opinion, but we would add that the No. 3 outfit contains 11 colours, reducing medium, turpentine, sizing fluid which, incidentally is also a fine "print-dope", cotton wool, pointed sticks and a palette. Price is 17/6, but the tubes of colour can be bought separately.



# TO ELMAR USERS — REMOVE THE 'DIS' FROM 'DISADVANTAGE'



You who belong to the ranks of those who, understandably, consider the 5 cm. Elmar to be the best lens ever produced for the Leica, have no doubt often sighed, as we have, over its disadvantage in diaphragm control. Cook & Perkins, those craftsmen of the old school, have deftly removed that solitary fly in a lovely ointment by producing a combination of lens hood, filter

holder, and remote control diaphragm setting device for your lens which, both in "exploded" form here, and can most strongly recommend the accessory in every way.

C.P. Iris-Control, hood, and filter holder ... £2 3 0  
Super-quality Filter Glasses for above, each ... 8 3

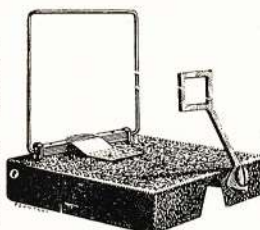
# VIEWFINDERS TO RELY ON

**For Retina.** The Kirn "Suspended Frame" finder is an excellent job that we have no hesitation in recommending: it is impossible to make it "lie," and the limits of the field are shown crisply, clearly. A great virtue is the ease with which spectacle wearers can use it.

Kirn S.F. Finder for Retina ... £2 3 0

**For Rollei.** The very latest Automats include an eye-level direct vision finding system, but many earlier Rolleis have no provision for eyelevel work and for those cameras we heartily recommend the Nebro Rollei Sports Framefinder £2 3 0

**For Leica and Contax.** Firstly, the Kirn: this can be supplied with shoe for either Leica or Contax and with either a standard 5 cm. front-piece or with a front piece for use with any lens from 5 cm. to 18 cm. in focus. Additional front pieces can be supplied as required.



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## 10 TIPS FOR PICTORIAL IMPROVEMENT

By L. A. LYONS

**STUDY :** Continually study good pictures. Other people's successful pictures should be a guide but imitation is to be avoided ; unconscious application of good principles is what is required.

**SUBJECT :** Anything that appeals probably *contains* pictorial material. Try to find its *essence* and emphasise it. Cultivate *simplicity*. This "essence" is called the motive of the picture. Remember "unity."

**MOOD :** This is often the pictorial motive (*e.g.*, storm, winter wind). Frequently governed or enhanced by choice of lighting.

**LIGHTING :** This is one of the most important elements. Outdoors, work in *sunlight* and with sun towards *one side* or *front* of camera. "Side" lighting produces shadows, roundness, depth ; "back" lighting produces shadows and aerial perspective.

**COMPOSITION :** Learn to recognise "forms of composition" in successful pictures and look for them in nature. Try to "compose" pictures in three planes, *i.e.*, having foreground, middle distance and background.

**LEADING LINES :** These are lines, definite or suggested, which carry the eye into and around the picture.

**CENTRE OF INTEREST :** This should be something upon which the eye may feast after being led through the picture. Remember the scales. Perhaps simplest out-door example is large tree balanced by a smaller tree nearer the opposite margin of the picture.

**BALANCE :** Simply means filling the picture-space harmoniously. There should be a principal mass "balanced" by smaller. Remember the scales — perhaps simplest out-door example is as given above.

**CLOUDS :** Have skylines one-third from the top when scenic portion important. One-third from bottom when sky more important.

**FIGURES :** Remember, practice on outings. There may be figure-groups or figures may be quite subsidiary in a landscape (two very different types of picture). Have figures in harmony with scene and in unity (*e.g.*, figure at base of tree—not yards away).

"A.P.-R." March, 1950.

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**Photo-Science Ltd.**

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West Kensington, London, W.14

Telephone: FULham 8944.

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**Standard Series.** Made of duralumin with a highly polished outside finish and dead matt black interior, these slip on lens mounts of the sizes listed below. (Diameter given in mm.).

21)	9s. 4d.	30 )	10s. 10d.
25)		32 )	
27 )		36 )	12s. 3d.
28.5 )	10s. 1d.	37 )	
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**Popular Series.** A newly introduced type of duralumin, but of all-black finish. Available in all sizes as listed above except 21 mm. at one price—7s. 11d.

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\*Screw-in type for Leica with Elmar lens 14s. 4d.

\*Screw-in type for Retina I 14s. 4d.

\*Screw-in type for Retina II 14s. 4d.

\* These have internal screw thread to take screw-in filter holders.

C. & P. slip-on type for Leica with Summar lens with cut out section to avoid obstructing viewfinder image, £1 9s. 5d.

C. & P. Screw-in type for Contax with 5 cm. and 13.5 cm. Sonnar lenses £1 15s. 10d.

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# DEAR SIR

"Dear Sir,—For many years I have bought every photographic weekly, monthly and quarterly magazine published, in fact, it became a habit. Recently I had to economise in both expenditure and room-space and to start with I spent many evenings going through all my old periodicals and tearing out articles of interest. When I'd finished I found myself left with seven articles only, and piles of unwanted wastepaper. From this experience I realised that I had been wasting a lot of money. I have since cut out buying three of the magazines, and am sticking to "G.P.", "Photography," and of course "The Little Man."

If reasons are of interest to you, then here are mine. The weekly is too dear, too over-weighted with over-black advertisements . . . the two monthlies are tiresome because every month the same contributors appear, and it is rather like seeing the same comedians at every show but with different gags. I like "G.P.", "Little Man" and "Photography" because the latter is progressive in policy and extremely stimulating, and the

\* \* \*

## The Last Word

It often happens that when in some remote part of the World you'll meet an old friend whom you hadn't seen for many a day, and you say: "Well, well . . . it's a small World after all." I had such an experience recently when rambling through the lanes of Essex and Hertfordshire. I had just rounded a corner when I spotted a Walt Disneyish pub leaning against a barn. The seats inside were bent under the weight of rural buttocks and of centuries of sitting, and the oil-lamps hung languidly from the rafters. Sipping my drink, I was "miles away" when in came a chap complete with camera and, believe it or not, the yellow cover of "The Little Man" poking its head out of his pocket. It appears that he'd bought it in Bishops Stortford, but the great thing is that he is now a member of U.P.P.

In a small way this incidence illustrates the value of having a first-class club organ. Many international clubs have been built up around some form of printed propaganda, and as we are unlikely to ever meet very many of our readers and members, the better we are represented by impressive and helpful literature, the greater will be the prestige of U.P.P.

And literature doesn't mean just voluminous books. Possibly some of the most helpful information comes from folders, and booklets issued by manufacturers, such as the catalogue offered by Photo-Science in their advertisement, and the booklet on Colour by Ilford. So start collecting now. Read the ads., and begin writing, and don't forget to mention "The Little Man."

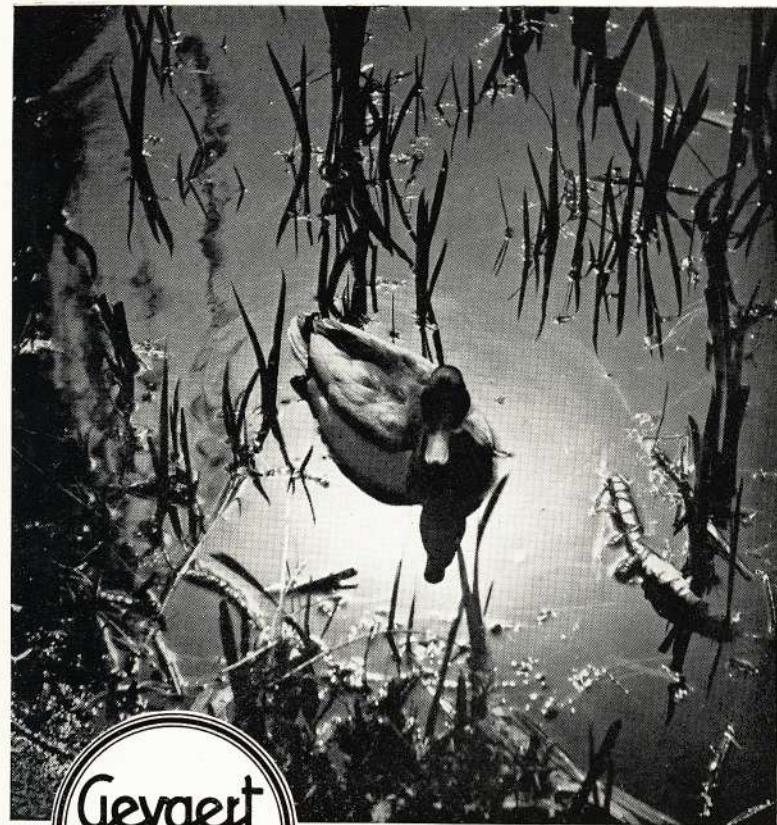
other two have a wide variety of writers who deal with a wide variety of subjects. I am not a member of U.P.P., and I get my "Little Man" from Smiths' bookstall."—Geoffrey Wingate, Reigate.

"Dear Sir,—I hope you do not mind me writing to you because I do not buy your magazine, although I do read it after my brother has finished with his copy. I am a beginner, and I liked the sound of "The Young Cameraman" in your book review, and bought it. It has helped me a lot and as I haven't much money I cannot afford to buy anything unless I can be sure it will be useful. I am still at school and will be 15 in December."—Ronald Clayson, Hull.

"Dear Sir,—Your magazine was brought to my notice by my advertising agents, and although my policy is not to advertise in club publications, I feel that the "Little Man" magazine is something unusual. I understand that you are not able to accept further advertising, but I am placing "The Little Man" on our 1951 advertising schedule in the hope that it will then be possible to increase your advertising space."—Manufacturer, Birmingham.

"Dear Sir,—May I point out an error in the Dallmeyer advertisement on page 49 of the Summer issue. The word "Willesdon" should read "Willesden."—B. Wagstaff, Hornsey.

Which only goes to prove that our readers look at the advertisements, too.  
EDITOR.



"And Somewhere the Fowler" — P. Whatley

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