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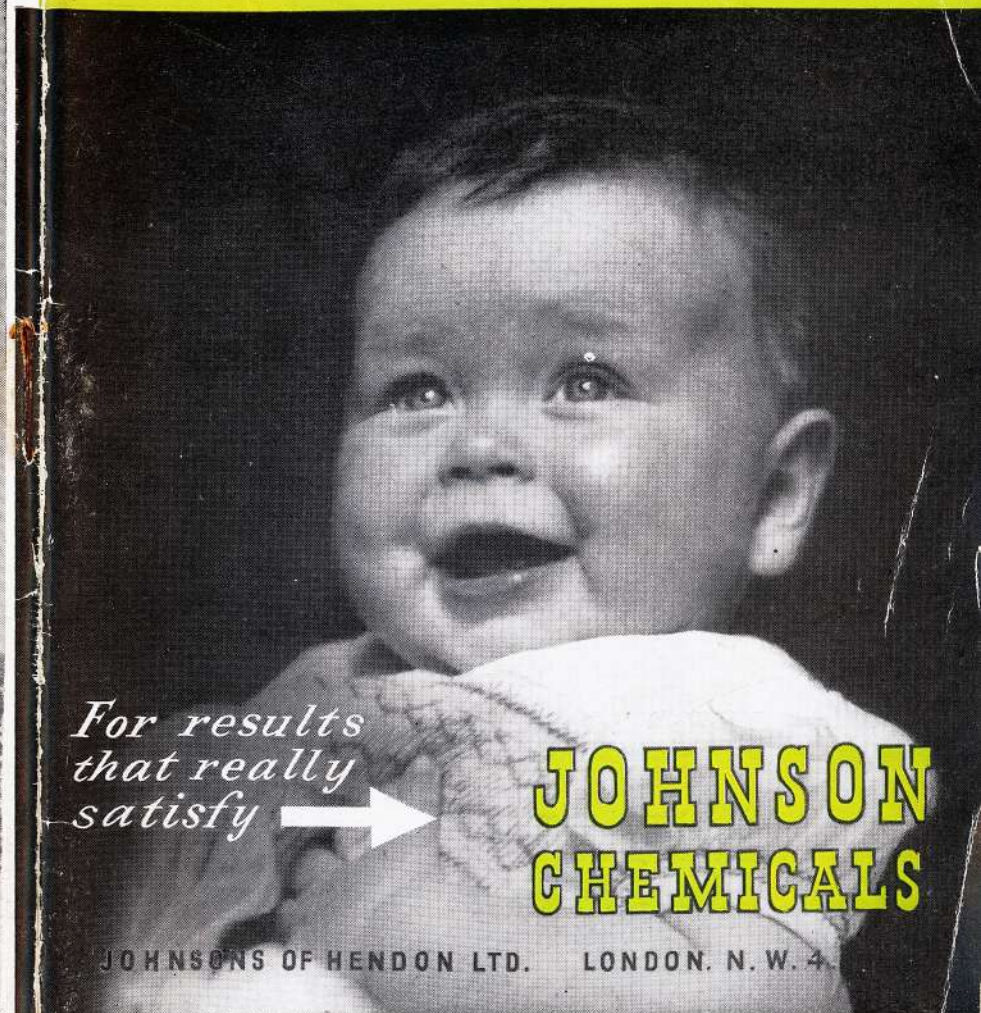
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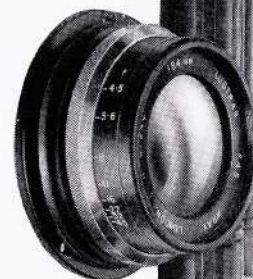
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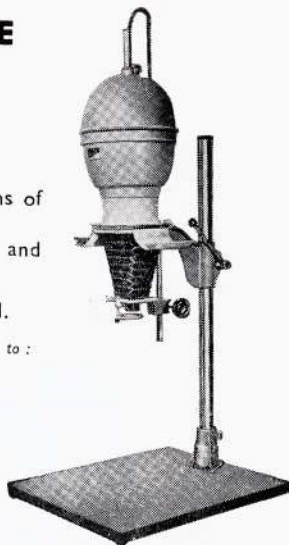
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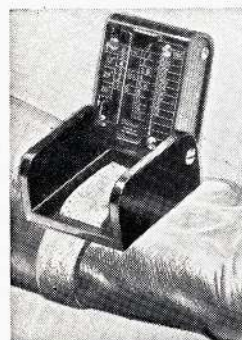
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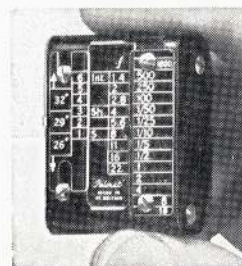
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The Little Man

THE OFFICIAL ORGAN OF THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN
AFFILIATED TO THE ROYAL PHOTOGRAPHIC SOCIETY & CENTRAL ASSOCIATION

No. 31

SPRING, 1951.

Editorial

My post bag has been heavy with enquiries as to what had happened to the Winter number and as there have been all sorts of rumours flying about and at least one inaccurate report published, it will be as well to give the full facts. Our former Editor found it necessary to resign in November, but undertook to produce the Winter issue. This left the printers on the 29th January, a few by post and the bulk by rail. After long delays and many frantic telephonings the railway at last managed to locate them on March 1st, four and a half weeks after despatch, by which time it was too late to expect our trade distributors to accept them for sale. Consequently the only thing to do was to cancel the whole issue: the railway agreed to this course and met us over the loss involved. In the meantime advance copies had been sent to Circle Secretaries and certain of our Advertisers and every recipient has had an individual letter explaining the position. These copies had certain advertising matter removed because its contents was felt by Council to be detrimental to the club interests. A letter of apology has been received from the firm concerned. Our most sincere apologies are offered to members and to our many friends and well-wishers all over the country for the unfortunate hold up which led to the cancellation of the Winter issue.

It has not in the past been the custom for a change of Editor to be made a matter of even passing reference in our columns but the resignation of Mr. H. G. Russell, A.R.P.S. cannot be allowed to pass without recording appreciation of all the hard work he has put in during the past two years. Under his guidance "The Little Man" made his bow before the public at large and acquired his sub-title "The photographic magazine

that's different." Every endeavour will be made to maintain the unique position now held as a privately sponsored and published journal and to serve U.P.P. members better than ever before—a service which it is confidently expected will strengthen and increase the circle of our friends and readers outside the club.

There have been gloomy hints in some quarters that support from the members was lacking almost to the point of non-existence and that the Editor might have to write half the magazine himself. How wrong this was! A word here, a hint there, and in no time articles were pouring in. It is worthy of record that this, our 31st number, is the first since No. 25 published in August, 1947, and comprising only 28 pages, in which every single paragraph has been contributed by U.P.P. members. Already there is enough material for the next issue and more promised. Apart from the bogey of rising costs the future is indeed rosy and the Editor looks like being able to continue in his rightful role of selector rather than author.

Fate has aimed a nasty blow at "The Little Man" who has had to miss one appearance, but he is back again at full strength and vigour, ready and willing to be your mouthpiece and your servant.

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TEXTURE

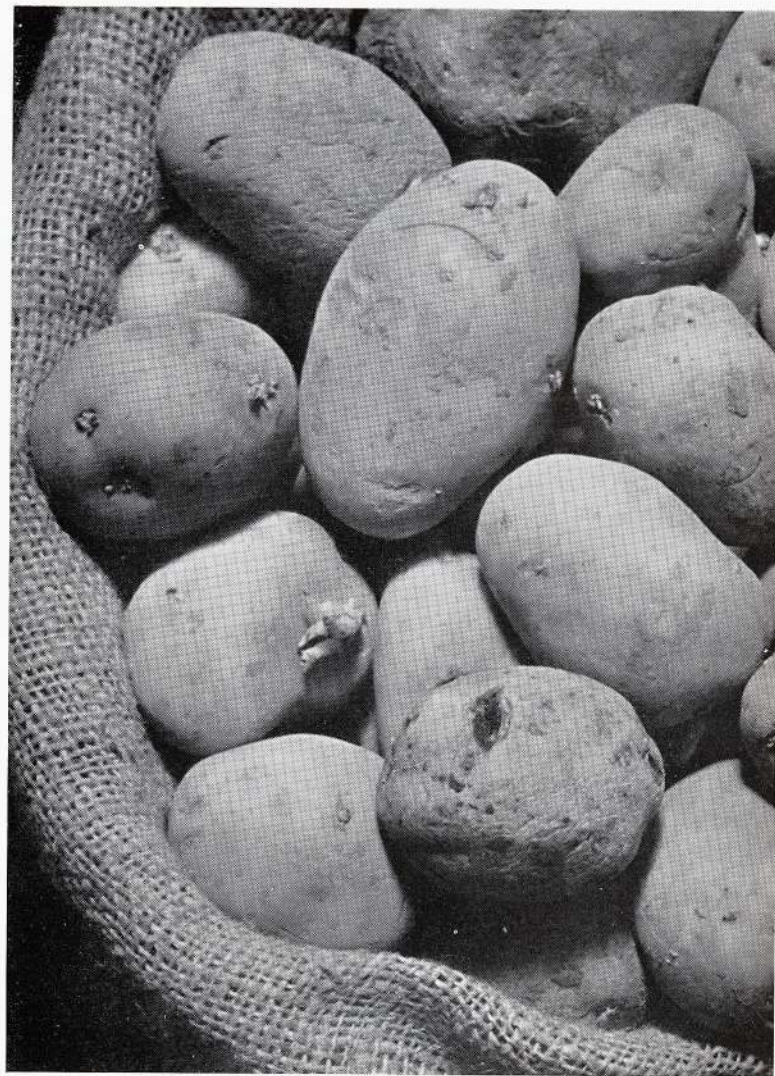
By HENRY G. RUSSELL, A.R.P.S.
(Secretary, Circle 15)

The degree of texture shown in a photograph must, obviously, be governed by the rendering of the shadows. Without them there could not be any sense of realism, no immediate appreciation of the structural content of the subject material. Take for example a cobbled street. Under the glare of a high noon sun the absence of strong shadows would make such a subject uninspiring, and just an irregular surface. When the sun is low, and the rays are softer, each round stone casts a tell-tale shadow with a range of intermediate tones which convey a sense of roundness, and texture.

Such subjects are often found in the most unexpected places, and if the light is wrong their true value will not be apparent, which explains why we often fail to appreciate excellent subject material when seen in dull weather. If you have that much mentioned "seeing eye" then you will see the picture-making possibilities of the subject, and return when conditions are more favourable.

Every picture we make must show some kind of texture. Without it there could be no worth-while photograph, because where there is light and shade there must be shadow, and shadow is texture—revealing tone. In general pictorialism we use tone gradation to give more importance to one area than to another; it is accepted practice to place a very light tone against a dark one to emphasise its value in the composition. Exactly the same procedure is followed in the stressing of texture, except that we are usually dealing with many shadows, or dark tones rather than one larger area.

Why should we attempt to accent texture? To adequately answer this question we must ask ourselves another; what is the object in making a photograph? The obvious reply is that we wish to convey an idea, a theme, or an emotion. In my illustrations, Figs. 1, 2 and 3, you'll see my attempts to reproduce photographically three emotions which I experienced. Strolling past a village greengrocers, I saw several sacks of potatoes outside the shop. There was a distinct earthy smell. The light was very poor and I was leaving that day, I did the next best thing to going back when the light was more favourable, and made a note in my diary. Later on I arranged some potatoes after selecting



"DESIGN FOR LIVING"
Contax II. 1/5-sec. F/11 with No. 1 Proxar. 1 Photo flood. H.P.3
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those with the strongest potato-texture skins, and took my picture by artificial light. A large print was made from a portion of the negative, and toned by the Thiocarbamide process. The first person who saw this print expressed his reaction by saying : " . . . they smell positively earthy." This then was a successful effort to convey the emotion I felt when I first saw the original subject. The quaint straw hat in Fig. 2 was found lying in a field. The rough texture of plaited straw appealed to me, and the shape of the hat seemed to harmonise so well with the rural surroundings. The light was good, so the hat was arranged in the best setting ; the addition of the eggs was an afterthought intended to convey a feeling of rustic quiet and remoteness from an organised civilisation. By attention to lighting, the accent has been placed upon the texture of the hat, and unless you are immune to such reactions, this picture should remind you of the feel of a pliant straw-plaited hat.

Now glance at the horse in Fig. 3. How do your emotions respond to this picture ? I get the impression of heat I visualise a farm in mid-summer and my sympathies go out to the horse who has to tolerate the tantalising tickling of hordes of flies. Imagine this same subject without the crisp texture of hair, and minus the shadows of the flies. This was not just a haphazard picture. The position of the horse was changed so that the light fell at an oblique angle, and after waiting until the flies again returned to the horse's face, the farm-hand stood a way off to attract the attention of the animal with an inimitable "cluck."

The impressive texture subject must be simple in conception. Fussiness is to be avoided. First find suitable objects, then begin a process of elimination. For example : In my picture of potatoes much of the emphasis would have been lost had I shown all the vegetables. Always remember when arranging your material that providing there is sufficient to establish its nature and identity, the imagination of the person looking at your

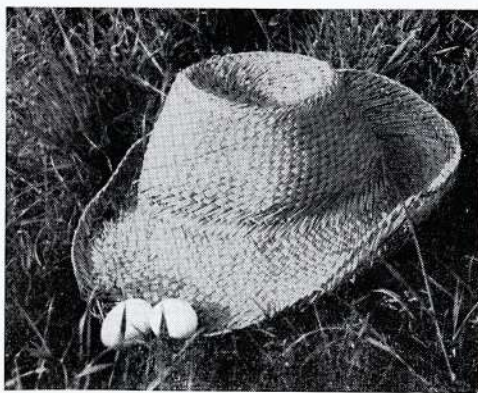


Fig. 2. Contax II, F/5.6 F.P.2. 1/125th sec.



Fig. 3. Good texture rendering was obtained by careful attention to direction of light.

Contax II, F/5.6. F.P.2. 1/125th sec. Green filler

picture will fill in the missing parts. In fact I think it a good point in picture construction to give the mind of the viewer something to do . . . something which will provoke an interest . . . something which makes the other person do his part to satisfy his curiosity, and derive the maximum enjoyment from your work. That however is a purely personal opinion. From what I have so far said you will see that the answer to the question : "Why should we attempt to accent texture," is that we wish to convey a vivid feeling of the structure of the material substance portrayed. If the picture is successful it will recall the rough, supple feel of a straw hat, the squelchy softness of mud, or the cold hardness of a seashore pebble. So far, so good. But how do we set about achieving this result? Quite often, when showing texture pictures at my lectures have I been asked by fellow miniaturists how to get such splinter-sharp definition. Frankly, there is no difficulty involved and provided the principles of texture rendering are thoroughly understood, every owner of a camera capable of giving good definition should be able to turn out good examples as a matter of routine.

Try and visualise a piece of sponge, or a square of coarse canvas. The first is full of holes, and the second is like interwoven string. If the cavities are filled with light, there are no shadows therefore no strong relief. Now place the light, or alternatively alter the position of the object, so that the rays strike at an acute angle. The indentations of the canvas, and the holes in the sponge will be dark, whilst the ridges will be flicked with bright light. You are, in effect, placing all the emphasis upon the textural character of the object by placing the lightest light against the darkest dark. There are other factors to be considered such as the nature of the illumination, the choice of film, processing and finally the technique of taking.

Taking first things first, let us consider the source of light. When working outdoors there is very little we can do to alter the position of the light, but the subject can sometimes be moved. Working indoors we have more control and more scope. If the subject material consists of something which is hard, then we must arrange a hard, concentrated form of light to give crisp shadows. Supposing we wish to stress the cutting teeth of a rasp, the light should be fairly low, and its beam narrow like that given by a spotlight. If we wish to convey the soft texture of silk, the light should be much softer such as with a large reflector, or even no reflector at all. The best work is usually done with one source of light, although in the case of smooth fabrics like silk, or satin

where the lightness of shadows should be aimed at, with soft highlights along the folds a secondary light will help.

The same advice also applies to any soft subject matter.

The choice of sensitive material depends upon the object to be photographed, although in these days we have to make do with what we can get.

For such subjects as glassware, chromium-plated objects, or hard colourless things orthochromatic emulsion will give that extra touch of contrast we need. Furthermore, this type of film has a very fine-grain structure which is again an asset because of its fine resolving power.

If you are a 35mm user, then you are precluded from using an Ortho emulsion, but Ilford Pan F has plenty of contrast and, of course, is sensitive to all colours. It is extremely slow, but as most of your indoor subjects will be inanimate the problem of long exposure doesn't exist.

A medium-speed panchromatic film with a 27°Sch rating is fine in grain, and of good resolving power, and is the next choice for our subject. It is inexpedient to use anything much faster



Contax II. 1/125th sec. F/5.6. F.P.3. Over exposed—curtailed development

although I have had some excellent results using such emulsions as Super XX, or HP3.

The processing of the film is a subject with which you must be fully conversant, and it would be tactless of me to suggest the advisability of using a developer of the ultra-fine variety. Nevertheless I am daring to step in where angels fear to tread and to offer some observations upon this important phase. Without doubt, you have been using a formula for a long time which has satisfied your technical requirements. Your work may be general, or you may have specialised in portraiture, or some other indoor subject. But I must remind you that the recording of minute texture often demands a reasonably big enlargement, and the slightest falling off in definition or sign of visible grain will detract from the quality of your result. These things are not too obvious in landscape, or portraiture because such subjects are usually printed on fancy surfaces. A good picture which relies upon emphasised texture for its success is best printed on glossy bromide, and such a surface doesn't permit much handwork nor does it minimise the presence of grain.

In my experience formulas like ID11, D76, DK20, or D23 haven't the fine-grain characteristics of such developers as PPD, D25, or Sease No. 1. The general objection to the use of formulas which incorporate Paraphenylene-Diamine is that they require twice, and sometimes more, normal exposure. This is one of the traditional fallacies I have been trying to explode for years, and as a user of a modified Sease 3 formula for many years, I can assure you that when using films like Pan X, or FP3, I give normal exposures as indicated by my meter.

Earlier on I mentioned the technique of taking. This needs very few words from me.

Obviously, the shutter speed should be sufficiently short to eliminate any possibility of camera-shake when held in the hand. When convenient, the use of a tripod is very desirable, and essential when working by artificial light.

If the subject material is small, use supplementary lenses, or if you need a large image of a very small object, the use of close-copying equipment will help. Watch out for stray light from striking the lens, but this warning should not be necessary if you are a serious worker because a lens hood will be a standard part of your equipment. Finally, remember that over-exposure spells ruin to good results, and under-exposure means lack of quality.

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WHY NOT TRY VIGNETTING?

By MISS G. L. ALISON, A.R.P.S. (Circle 29)

Let me say at the very beginning that I do not advocate vignetting as a general rule—far from it—and I certainly would not have rushed into print about it unless I had received an urgent S.O.S. to do so! But, I do think that there are occasions when it is most effective and an improvement on an ordinary print. So, on the odd occasion and with the odd suitable negative, I say—Why not try vignetting? The usual answer to that question is that it is an old fashioned, early Victorian bit of fancy printing. Perhaps that is so, but if you like the result I really think that is all that matters. Another objection often made is that it is purely a means to cover up deficiencies. Of course it may be but, definitely, is not necessarily so. One of the advantages of vignetting is that it isolates the head of the model and there is nothing else in the picture to steal away the attention. Another advantage, in the case of children, and it is only children's portraits I am considering, is that they can play with some favourite but probably ugly toy which would not improve the picture, and it will not be shown. And how much more natural the children look if they are playing with something they like! Numbers of otherwise good child studies are spoiled by the teddy bear or rag doll looming as large or larger than the child.

It is quite unnecessary, and usually impossible, to decide at the time of exposure whether the final picture is to be a vignette or not. It will most certainly not be every negative which will lend itself to this treatment, a great deal depending on the position of the child's head. One essential is that the portrait be in a high key (by that I do not mean that a vignette should necessarily be a true high key study)—but that is usual anyway with child portraits. I suggest that the lighting should be soft and that there should be no heavy shadows. Heavy shadows are out of place in any child portrait but even more so in a vignette. To achieve softness of lighting I recommend that the photofloods should be diffused through one or two layers of chiffon or something similar. There can be no hard and fast rules about the application of lighting but, for young children, the following may serve as a rough guide to anyone attempting the job for the first time:—

A main light, or bank of lights (I generally use three photofloods heavily diffused) about 4/6 feet from the model. A fill-in light, also diffused, in line with the camera and on a level with



the child's head. This latter should be placed near enough to the child to lighten the shadows cast by the main light to a sufficient degree but *not* so near as to cancel them out or create new ones itself. The actual placing of the main light or lights is a matter which must rest entirely with the individual photographer according to what he wants.

When it comes to printing the vignette one must decide (1) how much background to show, and (2) what shape to make it.

Both are, I think, largely a matter of personal taste, but for a general rule to start off with I suggest:—

(1) there should be a suggestion of tone showing all round the head, and enough shoulder should be included to form a foundation for the picture; (2) the outline of the background should be soft; there should be no hard edges; and it should not follow too closely the shape of the head. A mask will have to be cut out of cardboard through which to print the head, though it may sometimes be found easier to use the hands as a mask.

In the latter case soft edges to the vignette may be easier to achieve, but it rules out any other shading which may be required at the same time. Whichever method is used the mask must, of course, be kept moving throughout the exposure in all directions, most important of all in an up and down manner in order to make the background included fade out gradually. The shoulders, especially if the child is wearing a white dress, will often need some extra spot printing. It is quite difficult to get just what one wants.

Preparing a vignette for a small print portfolio is fine practice, for then one can try again and again until one gets it just as one wishes at little expenditure of precious paper. Then, when it comes to a bigger print, one knows exactly what one wants—difficult unless one has actually seen it.

I think a very narrow black edging to the print to finish things off and hold the whole picture together is an improvement.

Why not try vignetting? It may come into fashion again!



“A.P.” PLAYS BALL

“For some while we have been aware that “A.P.” has not adequately been reflecting the great amount of activity going on in photographic societies throughout the country.” This might well have been written by our own Editor for it has been a theme often repeated by the Council of U.P.P., but it was actually the opening paragraph of the Editorial of a recent issue of the “Amateur Photographer” itself.

To some extent lack of society news in the “A.P.” resulted from the restricted space available, but now the Editor feels he can provide news that will be not only welcomed by societies, but also by society members generally—this will much improve the value of the “A.P.” to the club photographer.

To secure such news and to ensure its authenticity and news value, the “A.P.” has very wisely called upon the Federation and Associations within the Photographic Alliance to collate and edit the reports received from the secretaries of societies within their sphere of interest. This of course has one drawback in so far as it excludes any society which has not affiliated to the Royal. It is very difficult to assess the number of such societies but the percentage must be very small.

So far as our own U.P.P. is concerned, we come within the Central Association, and the reporting on C.A. clubs has been placed in the very capable hands of T. Herbert Jones, A.R.P.S., F.R.S.A., but circle secretaries should send their reports to Miss Barbara Wagstaff, A.R.P.S., who is collating all U.P.P. circle news.

We look forward with much interest to future issues of the “A.P.” with its greater appeal to the club members.

* * *

AMERICAN LANTERN SLIDE INTERCHANGE

“The interchange consists of a confederation of twenty-four Camera Clubs located in various parts of the U.S. who exchange sets of 100 slides *monthly* with each other for exhibition. Annual exchanges of slides with foreign societies are made.”

In case you think there is something new in all this business of lantern slide postfolios, the above is from a notice in the B. J. Almanac 1901. The Society has been established since 1885.

HINTS AND TIPS

GROUND GLASS.

There are often times when a piece of glass is needed for use as a focussing screen, or other purposes, quickly. It is not generally known that if a household abrasive such as Vim, Scourine, etc., is made into a stiff paste, any piece of glass can be ground quickly and easily. The motorist can use Carborundum Valve-grinding Paste. If a small quantity of the abrasive paste is put on to the face of the glass to be ground, and another piece of glass brought into contact with it, a brisk circular rubbing of the glasses will produce the desired result. If the paste thickens after rubbing and movement becomes hard, wash off and renew the abrasive. The initial grinding is done with fair pressure, and after about ten minutes when the ground finish is evident, a lighter pressure will produce a fine, even finish. It is most important that the paste is free from lumps otherwise there will be scratches.

* * *

TINTING PRINTS.

It is often desirable to enhance the mood of a picture by a subtle tinting, such as a parchment tint for the portrait of an elderly person, a blueish grey for a Winter scene, or a warm brown for a Summer landscape. This can be done without the tedium of bleaching and toning by the usual methods, and a much wider choice of tints is available if dyes used in the household such as "Drummer" or "Fairy" products are used. If you desire a blueish-grey, experiment with a dilute solution of Pale Blue, or for a variety of warm browns a mixture of Cream and Yellow. The depth of tone is governed by the time of immersion, and the amount of dilution. Some trials with old prints will soon show what a wide variety of tints are to be had by this method.

A print soaked in cold tea, without milk or sugar, of course will provide a very pleasing pastel shade of Ivory and the same treatment in coffee will

give the print a warmer tint. When tinting by the beverage method, do not wash the print for more than a few minutes.

* * *

HIGH KEY PRINTS.

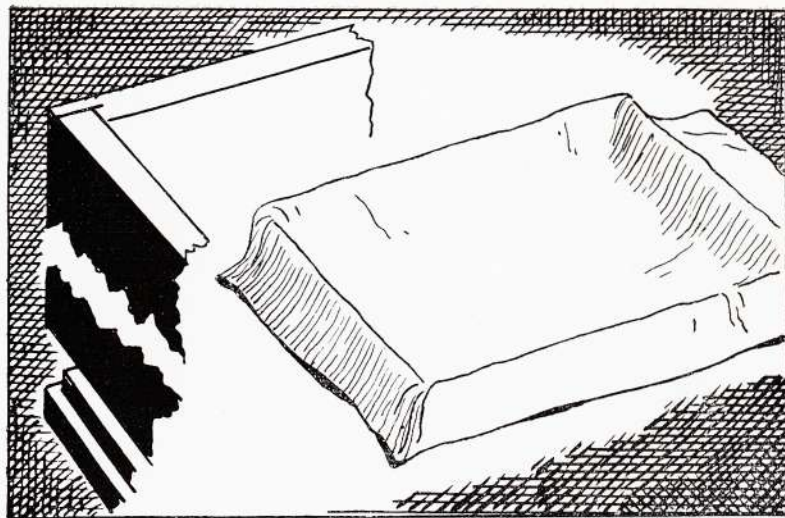
To obtain a true high-key print one must begin with a high-key subject, illuminated in such a way as to use only the middle and upper range of the tonal scale. In short, the deepest tones should be mid-grey. But many photographers do this, and get the correct type of negative for high-key printing and yet fail to produce prints which are light, and contain only the pearly tones so essential for success. Beautiful high-key prints can be made only by using a Soft grade of paper, and a soft print developer. M.Q. is the best to use, diluted 1-10. Exposure should be increased, and the print developed right out, which may mean anything up to ten minutes. Should there be an area of very dark shadow such as in the hair, a pale wash of dilute red ink can be given to this thin part on the negative. This will have the effect of holding back that portion. Successful high-key work depends upon the use of soft-gradation materials from beginning to end.

* * *

MAKE-DO DISHES.

Large developing dishes are expensive, and when a big print is required the photographer must either spend a few pounds, or give up the idea altogether.

Make-do dishes are easily made of heavy-weight strawboard, or plywood, and when carefully constructed will give good service for a reasonable period. The sides are cut with joints as shown in the accompanying sketches, but careful attention should be given to the bottom. If cut as shown, the possibility of leakage will be less. When all the pieces are cut, the edges should be given a generous coat of white paint so that when assembled the paint oozes out a little, thus assuring that most of the joints are stopped with paint. The sides



and bottom can be tacked together with used gramophone needles, and the outside edges finished with adhesive tape. The inside is then given a coat of white paint and allowed to dry, paying particular attention to the corner crevices. Such a "dish" will serve to do a few large prints, but should the improvised job show signs of leakage, drape the inside with a piece of ordinary American cloth, like that used for covering kitchen dressers and tables, and as shown in the illustration. Should you want a more permanent "Dish" then plywood should be used, with the joints cut as before. The edges are given a coat of glue, the whole assembled, and left to dry. The inside is then painted with white-gloss, and when dry is wax-treated. From any oilshop get half-pound of ordinary beeswax, place in a tin and melt over a low gas. Whilst this is being done, the "Dish" should be well warmed so that when the wax is poured in, it will not set too quickly. Plenty of the wax should be used so that the whole of the inside, especially the joints are covered with wax. Such a "Dish" will last for a very long time.

FRENCH POLISH

I should like to supplement the instructions given under the heading "Simple Dry Mounting" in the last issue.

French Polish consists of nothing but Methylated Spirit and Shellac.

Take a small bottle, half fill it with Shellac, then fill it up with Methylated Spirit and it will be ready for use the next day.

I should not be inclined to use a brush because it will dry hard unless it is washed in meths and then in hot soapy water immediately after use. Instead use a cloth pad. Take a piece of cotton wool (about as big as a walnut) and cover it with a bit of well washed linen. Tip up the bottle of Polish on to the cotton wool and then cover it with the cloth. Squeeze lightly and enough Polish will come through to provide a thin coat of Shellac to the back of the print, and by the time you have done that I think you will find it is as near dry as you want it and you can proceed with the laundry work.—E. JARVIS.

A THING OF BEAUTY

By F. E. RAMSDEN (*Secretary, Circle 25*)

Have you ever thought how much better that good print of yours would look if it had the full range of tones contained in the negative? There is no paper made that will get that full range; much of the beauty of the subject is lost unless some other printing medium is found. The lantern slide is the perfect answer. A good slide has a beauty which cannot be equalled by any other process, for the photographic image, being translucent, is able to cover a far greater range of tones and give a sense of depth quite unobtainable in a bromide print.

The slide has another advantage not always realised. Being projected, it is equal to a very large print, yet the production cost is less than a quarter. Slides, too, have the advantage of being stored in a very small space, and a rub with a duster cleans them immediately, whereas prints get very soiled with handling.

Making a slide is no more difficult than making a small print, save that your negative *must* be clean. This is all to the good as it forces you to improve your technique! Almost any bromide-developer used for prints will also do for slides, such as I.D.20, D.163, or the warm-tone D.166. Another advantage of slide making is that you can alter the colour of the image to suit your subject, using strong developer for cold tones, and diluting for warm browns, and many toning processes can be used to get colour effects.

Contrast (in the generally used warm-tone slides) is controlled, not by having a range of emulsions, as with paper, but by varying the development time, as with negatives. Because of this, and the larger range of tones inherent in the slide, even difficult negatives can make first-class slides, and there is also the obvious advantage that less stock is needed, an important point in these days of high prices!

For the man who likes to master his subject there are more complicated development processes, such as the Thiocarbamide and the Thiophysical methods. These can produce really beautiful slides, but are not for the beginner, though articles on such specialised processes will appear later in this series.

Now for some practical details. The enlarger must have ample extension, as the magnification to be used is generally

small, 1 to 2 or 3, or even 1 to 1, and sometimes, with large negatives, actual reduction. A lantern plate is cut into strips, and used for tests just as with prints. Use a cheap glass-cutter, on the glass side. (Some prefer to use a whole plate for this purpose, afterwards cleaning off the emulsion by boiling, and using it as the cover glass.) Take a plate and breathe on it. If it clouds over, that is the glass side. Expose the test piece emulsion side up, develop, and fix until the yellowish colour has disappeared. Inspect by holding a sheet of white paper under a good light, and using this as a bright background. Do *not* hold it up to an electric light, unless this has an opal shade, or, better still, use a viewer consisting of a sheet of opal glass in front of a 25 watt bulb.

If necessary, make a second test strip a few seconds each side of the estimated correct exposure. It is a big help in getting this right if you can borrow a slide of correct density from a friend or club-mate.

Before exposing the final plate, tap the edge on a hard surface to dislodge any dust, and use great care to ensure that no dust falls on the plate during exposure. This, all too often, causes pinholes and hair-lines on the slide, which show up horribly when projected. Dust is the slidemakers greatest enemy.



After exposing, thoroughly wet the plate in water containing a few drops of wetting agent, place in the developer, and pass a small brush over the surface for half-a-minute or so to prevent airbells etc. Don't be frightened if the image flashes up (as it will) fairly quickly, and then gets very dark. Remember, it is going to be viewed by transmitted light, not reflected, so is misleading in this respect. Remove when it has been in the developer for the required time (a few tests with your particular developer will soon give you this), rinse, and fix for twice the time necessary to clear the slide, preferably in an acid-hardening fixer. Wash as for negatives, and dry away from dust.

Passe partout can be used for masking and binding. Mask off the unwanted portions with this, and write the slide's title and your name on the paper. Fix one large white spot in the lower left-hand corner as a guide to the projectionist, then, after thoroughly warming both slide and cover-glass to prevent steaming up in the projector, bind the four slides with narrow passe partout or the special binding strips sold for the purpose.

There are many slidemakers who have no projector of their own, but all good societies have one, and for home showing you can use the viewer previously described. Lanterns can sometimes be bought very cheaply second-hand, and although old are quite efficient. Mine cost 50/- complete with about a hundred slides! Alternatively, any enlarger can be adapted as a home projector very easily, all that is necessary being an adapter to carry the slide in place of the negative carrier. If the enlarger is a vertical one, and the head will not turn, use a mirror under the lens to give a vertical picture. White blotting paper is ideal for a small screen suitable for use with this form of projector, a size of 20 x 16 being adequate for home use, giving a bright picture with the normal enlarging lamp.

It is something of an adventure to give a show of all your best pictures on the screen on a winter's night, and a very popular one, especially when some family portraits are included. Classes for slides, too, are found in some exhibitions. That extra good negative of yours deserves a better showing. Try it on a slide! You will be delighted with the result! The snow-picture shown is an ideal subject for projection: texture, shadow detail, recession, and general roundness are all increased by projection, and combine to add reality to the scene.

Remember, a really good slide is "A thing of beauty, and a joy for ever."

"MRS. SECRETARY'S VIEWPOINT"

By D. M. ETHERIDGE

When some months ago our Circle Secretary resigned, my husband suggested that he should offer himself for the job. I, with visions of walking round in the reflected glory of his halo, and with no intention of being implicated in any way, encouraged him.

For several weeks all went as I had expected. My husband had a potential Gold Label print in one of the boxes and it was exciting to receive the voting cards and watch his marks gradually mounting up. Then came the first box with the note-book full of kind messages of gratitude from those members who had heard who the new secretary was. The new halo gleamed, and I was quite happy.

Alas, I had forgotten that all bright things tarnish and it is the housewife's job to keep them bright. I was more involved in this racket than I anticipated.

After several weeks the regular arrival of the voting cards roused the suspicions of the country postwoman, a stolid and rather simple soul. Formerly quite a friendly person, she now glowers at us when a card arrives, and thrusts it forward with "Another of they things for you." In vain I have accepted them with remarks like "Oh! another card from the Photographic Society." I am quite sure she thinks they are code messages direct from Stalin, and the names thereon those of Communist agents.

The communication I have grown to fear is the one informing my husband that the folio is due to arrive in a few days time. I hastily cancel any invitations to tea that have been given and then clear the decks in the sitting-room to make way for the photographs. If the rest of the Circle would realize that it is tactless to enter better photographs than their Secretary it would be very pleasant to sit and admire their work, but really, some people seem to have no idea of what is expected of them by the Secretary's wife. I can only retaliate by making disparaging remarks about the prints, which the Secretary—a modest soul—refuses to incorporate in his criticisms.

The note-book I enjoy. A monthly magazine, for which I have paid nothing, is a pleasure after my own heart. Lately, however, it has deteriorated. There have been hints dropped—perhaps "bricks" would be the better word—about the dilapidated appearance of the canvas covers.

Twice we sent the boxes out unclothed, but the first time the label came off (I was unjustly suspected of never having stuck it on) and the G.P.O., taking note of the permanent inscription on the box, delivered an unexpected, and no doubt disappointing, Christmas present to Jack Hole. The second time the G.P.O. chewed a hunk off the corner of the box and emptied a dustpan into it. The inevitable result was a visit to London to buy new canvas to make new covers. I was quite pleased with my efforts, too, until a rather hurt Secretary pointed out that the new cover weighed $\frac{1}{2}$ -lb. more than the old ones.

Now I have recently read in "The Little Man" that a certain Circle sends its boxes out literally bursting with photographic magazines and literature. Can anyone tell me how this Circle weights the Post Office scales so that they come down on the right side of 15-lbs.!?

At last the photographs are packed up, including the one which all the other members are going to misjudge as being so much better than the Secretary's, and over which I have unsuccessfully tried to spill my tea; the note-book is written up and all my helpful suggestions ignored; the previous year's Gold Label prints put in the box for return to their owners, and the whole thing strapped and labelled. I trudge half a mile to the local Post Office, and smiling sweetly, I pass it over the counter. As it is heaved on to the scales I wait for the inevitable. "Too heavy." Feverishly I unpack it, surrounded by inquisitive male eyes; I retrieve the Gold Label prints (the top one, of course, is a nude) and repack. As I buckle the last strap I see the note-book still on the counter. I do it all again, and at last the box is ready. The post-mistress, pitying my confusion, gives me an old "Daily Mirror" to wrap round the rejected prints; and with the nude inside and "Jane" outside, I creep home by the field paths.

Folio 114 is complete and life, for another month, returns to normal.

* * *

CENTRAL ASSOCIATION EXHIBITION, 1951.

Many members will already know that the next Central Association Exhibition will not be held in May as usual, owing to the special arrangements being made by the "Royal" in connection with the Festival of Britain, but has been postponed until November, 1951. This may seem a long way off now, but it is not too early to be thinking about those prints and transparencies which will help U.P.P. to retain the Switch Shield which they wrested away from their old friends and rivals, Southampton, in 1950. Full details and an entry form will be sent to every member in good time before the closing date, but don't wait for this before starting to plan and prepare your entry.

COMPETITION

When we announced "Hands" as a set-subject we didn't expect a colossal entry, because the subject is a difficult one, but we certainly hoped to get more than six prints. Nevertheless, although we had a poor response, the quality was high but the composition in the majority of cases was poor. It is still apparent that there are still a few people at least who haven't the faintest idea of illustrating a set-subject, because we received two prints, whole-plate size, which would have needed six-inch trims to have revealed any hands at all.

Without hesitation whatever, our two judges picked the print submitted by Mr. Cull as the best of the lot, although it was quite small compared with the others.

This picture shows careful planning, with complete elimination of all extraneous matter leaving only the hands to be admired. An excellent piece of fine print-quality, nice posing and good sense of composition.

The picture of the woodworker's hands is strong, but needs more tone control to subdue scattered tones along the upper edge. At first glance, there is a suspicion of distortion in the top hand, but we feel that this is purely an optical illusion caused by the foreshortened forearm. For this Mrs. Deane-Drummond of Circle 14 gets the third award.

Second place goes to Mr. Mitchell of Circle 6. The supine pose of the grimy hand gives it a macabre look, and the title "Reward for Toil" together with the paltry half-crown lying in the palm indicate a certain cynicism on the part of the author. How much more true to contemporary conditions it would have been with a bundle of one pound notes. Skin texture is good, and print quality well up to standard.

It is regretted that owing to lack of support and interest the competition has had to be discontinued.

"HAND" COMPETITION WINNERS

- 1st "*No Title*" by H. W. L. CULL (late of Circle 16).
 - 2nd "*Reward for Toil*" by R. A. MITCHELL (Circle 6).
 - 3rd "*No Title*" by MRS. DEANE-DRUMMOND (Circle 14).
-



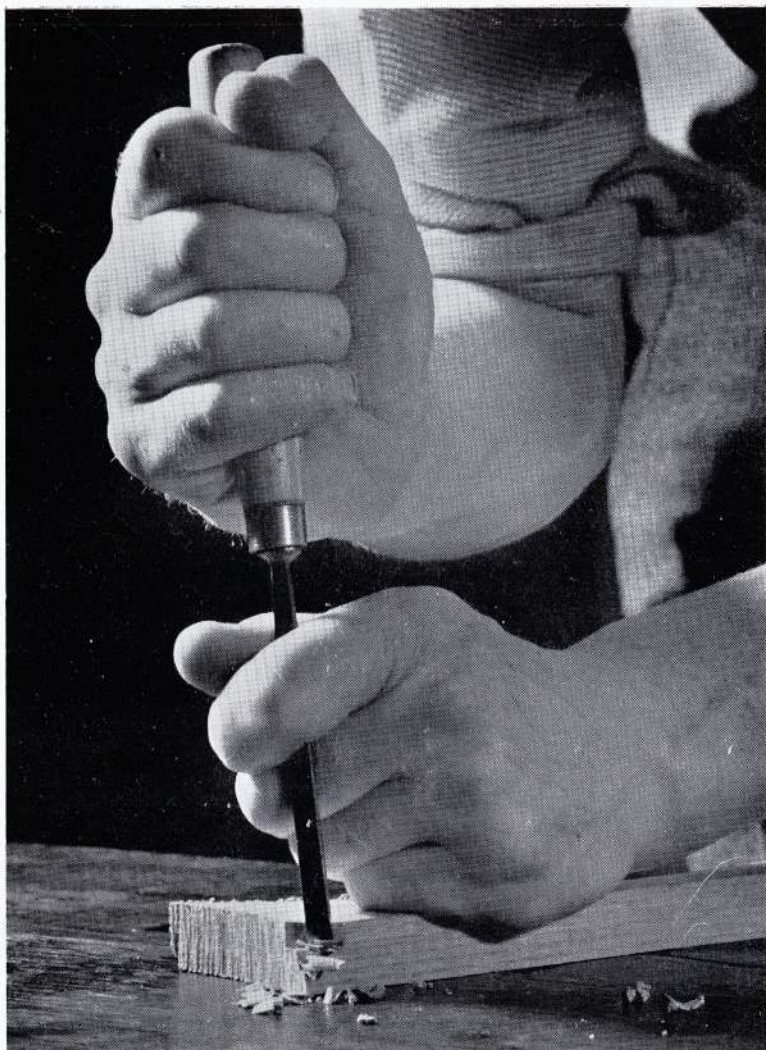
FIRST PRIZE

"NO TITLE" by H. W. L. CULL
 $\frac{1}{4}$ -plate. P 1500 F/8 Two Photo floods. $\frac{1}{10}$ th sec.



SECOND PRIZE

"REWARD FOR TOIL" by R. A. MITCHELL
 Rolliecord. F/8 Proxar No. 1. $\frac{1}{2}$ 1/sec. F.P.3 Film



THIRD PRIZE

"NO TITLE" by MRS. A. J. DEANE-DRUMMOND
Speed Graphic 2 1/4 x 3 1/4. 1/2-sec. F/22. 3 Lamps. Super XX.

THE HUMAN SUPER MINIATURE CAMERA AND COLOUR PERCEPTION

By ROLAND M. HARVEY (Circle 1)

The eyes, for these constitute our stereoscopic camera with stand and Pan and Tilt head, are a study of great interest to the keen photographer, because it helps him to understand where his picture will differ from that which he sees. So let us look at our apparatus. Fig. 1 shows a section of the eyeball, the lens hood (eyebrow) and lens cap (eyelid) are not shown. You will notice the outer horny layer (Cornea) behind which is the front fluid component, then comes the Iris diaphragm in front of the main variable focus lens. This lens unlike the camera of commerce has a lower refractive index in the outer parts, so that to assess its quality is very difficult. The lens is thus seen to form a two-thirds inch achromatic doublet, the corrections for spherical aberration being so poor that only a tyro would accept a camera with such a lens. Yet this instrument is our most treasured possession. To a large extent the shortcomings are overcome by having a spherically curved film. To return to the eye-camera, your man made copy gives good definition with cones of light of 60 degrees and more, but the eye compares with cones of 2 degrees and then only when the image falls on the central super-sensitive part over which lies a permanent yellow filter.

Now let us look at the sensitive film (Fig. 2). At the bottom you see the anti-halo backing just above which lie the light sensitive cones and rods; these show the three peaks of colour sensitivity in the parts of the spectrum which we have used for our red, green and blue additive colour films. They connect through what might be called condensers (Synapses) with current transformers (Ganglion cells) where the electrical pulses are sent along the nerves direct to the brain, which inverts the upside down image,

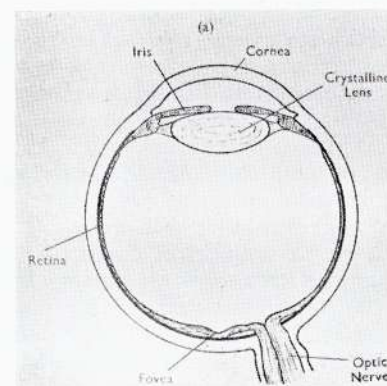


Fig. 1

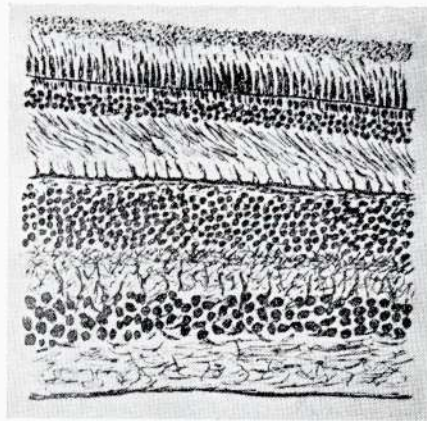


Fig. 2

in the central area (Fovea) others are linked too with one or more cells, this linking is found in the outer field. Cells with very much grouped connections are found in the outer peripheral zones and are mainly colour-blind, though very highly light sensitive.

We now have some slight idea of that most complex self-focussing miniature camera we call our eye, so let us consider how it behaves.

LIGHT INTENSITY, the iris involuntarily adjusts the amount of light to suit the retina, and within limits the brighter the light the clearer you see, but the eye may be swamped with strong light beyond the control of the iris when the eyebrows are "beetled" (lens hood applied) the hand is usually brought in to shield the eye as well. The retina-to-iris link is by no means instantaneous, irises are much too large when a flash-bulb is used, and temporary blindness follows until the sensitivity of the film has been balanced with the normal light again.

Focus. The rear component is altered in shape by muscles, and though this adjustment brings the central rays to an accurate focus, the marginal rays show colour fringes; accommodation is so rapid that we think of everything from say three feet to infinity is clear at once, but this can easily be proved to be wrong by trying to see a mark on a near window pane and the distant skyline, seen through it, sharp at the same instant. The normal field of view is 2 degrees seen critically and 10 degrees seen reasonably well, anything outside this cone of vision is unclear and has to be brought to the centre by moving the eyes or head. Also remember that as you always see stereograms close one eye when looking for a photograph.

puts left for right and right for left and finally adds the two stereograms to form the single view seen.

In Fig. 3 you see a series of diagrammatic sketches to show how the connections to the cones vary in the different parts of the retina, (our integral tri-pack film). The anti-halobacking is at the top, then the cones which are sensitive to red or green light, interspersed with those sensitive to blue, and which convert the energy into electrical pulses. Note the direct connection of the cones

THE RETINA, or variable sensitivity integral tri-pack colour film. This unique film has a small central area protected by a yellow filter (Macula) into which is crowded a very fine reseau of colour sensitive cells capable of resolving two lines 1/250th of an inch apart at 10 inches. This means two images a quarter of one thousandth inch, and I doubt if any ordinary film can do this, even if the lens produced them. The reseau becomes progressively coarser the further it gets from the central area and also has light sensitive rods containing visual purple, hence the outer cells are grouped the screen being too coarse to identify anything, and only one here and there is colour sensitive.

They serve to warn the owner of sudden movement which might mean danger. A lot of light falling outside the central area desaturates all colours. Try a black lined velvet tube about 3-in. long by 1-in. bore and notice the increase in colour brilliance.

The upper half of the retina is used to strong light from the sky and the lower half is not. Notice the effect of sunlight on wet roads, snow, rivers, etc.; snow blindness comes in this way. Walk out of the sunlight into your darkroom, leaving the door open about an inch; your iris will open fully in a fraction of a second yet you cannot see; you must hyper-sensitise your film with visual purple, which was at least half bleached by the sunlight. The maximum power to see is not attained for about 45 minutes. Now walk back into the sunlight, the effect is painful, so sensitive is the retina, and only when the visual purple has been bleached to greenish yellow is vision comfortable. You can take a clear photograph by the light of the stars, but you can never see the scene like that, as your fully-opened iris spreads the light over so many of the linked cells that there is a very soft focus effect. I have seen some wonderful night shots on the cinema screen which no one could ever see, yet I doubt if the cameraman really knew why they missed being real.

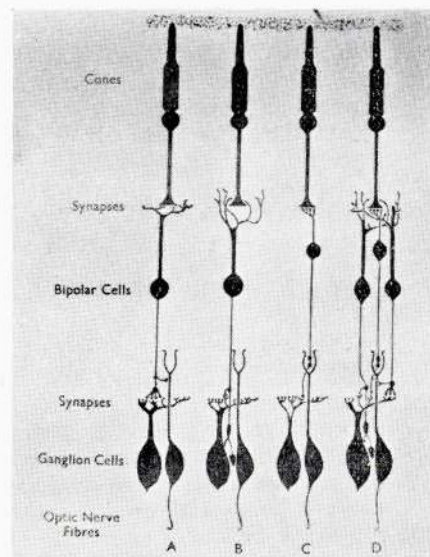


Fig. 3

Now let us talk about the colour question. The iris adjusts for light of any colour, but so also do the individual colour cells—this is why different people can paint the same scene with a different colour balance and both be right, but you cannot do this with colour film, except to a limited extent with pale filters and it needs much skill to achieve. There is another trying fact that the retina does not instantly forget what it saw in form or colour (luckily for cinema pictures), like the green flash at sunset which is a pure natural re-action to excess orange, and exists only in the looker's mind. The blue of the sky gets paler as the light gets stronger and the eye tires of blue, yet it will record in its true depth on your colour film. The blue sky looks deeper on a cloudy day, as there is a much smaller area of blue and a contrast which accentuates it. Let us consider the point of colour contrast. The eye sees as strong contrasts red and green, yellow and blue, green and violet; now in colour all these record as strong contrasts, but in monochrome the last does not show the expected result especially if the green is a degraded one and the violet reddish in shade, visually the degraded green is much improved when on or near the red-violet. This question of two colours being balanced by the eye is awkward for the colour photographer as of course they are recorded true to shade (if the exposure is correct). Here the only way of seeing what is there is to cut out first one and then the other with the black velvet lined tube; fortunately this distortion is not serious in most cases, though it explains that apparently incorrect colour rendering, even when every care has been taken.

The true colour of a scene can be recorded with the lens hood on and the U.V. filter in place. (Ultra-violet records as blue, so beware especially at the seaside in brilliant sunlight). But do you wish to record the true colour or those which your eye pictures, if the latter then forget the lens hood or deliberately over-expose to get a thin transparency. A frequent criticism of a colour shot is that the colours look washed out, and I think this is because we have been treated to what the Americans call full colour on the screen for years. The fact is that on a brilliant day all colours should be diluted with white light to appear as they do in nature. This brings us to correct exposure for colour reversal film and there is only one for every scene, it is one just long enough for white light from a white object to blacken all the available silver in the emulsion with normal development, which on reversal leaves clear gelatine. The highlight meter gives it.

Now I hope I have caused you to think somewhat on the unreal picture your mind receives which you expect an almost perfect optical recording apparatus to reproduce, complete with individual distorted colour balance and elimination of unwanted objects.

THAT PORTRAIT!

By G. A. TOOTELL (CIRCLE 21)

He sets his model with great care
And trains a spotlight on her hair.
A frontal light is then switched on
(That ugly shadow patch has gone)
A background light—a bank of floods—
(This really makes her look the Goods)
A final check—"Just wet your lips!"
A moment's pause, the shutter trips.

The negative is made with care
To get the texture in her hair.
Grade of paper, surface too
Are chosen (strictly *entre nous*)
To make her look a perfect pearl,
In fact, a front page Glamour Girl!

His model sees the finished print
A lovely thing in Sepia tint.
Does she like it? No, not she!
Just says, "IT'S NOT A BIT LIKE ME!"

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:

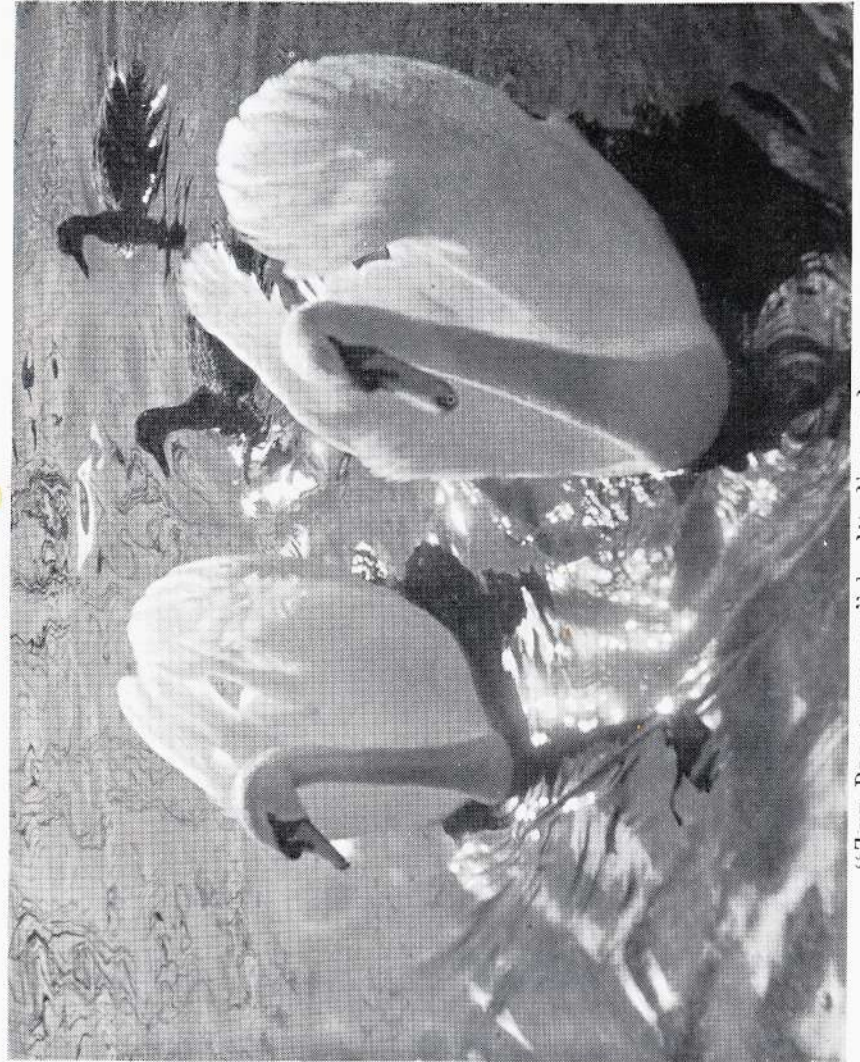
GEORGE FARNSWORTH
REDLAND VILLA, INDUSTRIAL ROAD,
MATLOCK, DERBYS.

CIRCLE 29 BEST PRINT COMPETITION

It has been reported previously that the old Circle 13 ran a special competition for the best print of the year. This has been carried on by Circle 29 which was formed when Circle 13 was split up into its old pre-war component parts (old P.M.P.P. Circles 7 and 8) and entries will soon be coming in for the 1950 competition. The system for this annual event, for which one of the members has provided a small challenge cup, has been slightly changed and whereas originally only prints scoring high marks in the monthly folios were eligible, we now invite two prints from every member, the only stipulation being that they must be made from the same negatives as prints which are circulated in the Circle folios during the year. The folio prints themselves are not used (many of them being needed for the Gold Label Competition in any case) but entries are up to whole plate on mounts 10" x 8". This is not because the circle is unaware of, or in any way dissatisfied with the usual 12 sq. in. prints, which have a charm of their own and demand a really high standard of technique and presentation for success, but because some of our members have little or no experience of a larger size. One member indeed, had never made a print as large as $8\frac{1}{2}" \times 6\frac{1}{2}"$ until this competition was started. The prints are circulated and every member marks each one out of 10 for the purpose of deciding the winner. The organiser of the competition usually manages to persuade a well-known judge to provide a commentary on the prints and this is much appreciated, but the commentary is not circulated until they are sent round for the second time with the results, so that it cannot influence members' markings. Commentators have included Mr. Percy W. Harris, Hon. F.R.P.S., Mr. H. S. Newcombe, F.R.P.S., Mr. H. A. Murch, F.R.P.S., Mr. W. R. Kay, F.R.P.S., and last year our own President. Winners, since the competition started in 1943, have been :

- | | |
|--------------------------|-------------------------------------------------|
| 1943 (P.M.P.P. Circle 7) | F. G. Mirfield, A.R.P.S. |
| 1944 " | P. E. Austin. |
| 1945 (U.P.P. Circle 13) | W. Forbes Boyd, A.R.P.S. |
| 1946 " | Miss B. Wagstaff, A.R.P.S. |
| 1947 " | Miss G. L. Alison, A.R.P.S. |
| 1948 | (No competition owing to re-forming of Circle). |
| 1949 (Circle 29) | W. Forbes Boyd, A.R.P.S. |

Mr. Forbes Boyd's winning print "The Breadwinners" is reproduced opposite through the kindness of the R.P.S. who have loaned us the block. This event is quite one of the highlights in Circle 29 and we are wondering whether we shall see a new name at the head of the list this year. If so, it will have to be something exceptionally good to beat the previous winners who are still with us except Mr. Austin who is in Circle 30.



"THE BREADWINNERS" by W. FORBES BOYD, A.R.P.S.

CIRCLE REPORTS

ANGLO-AUSTRALIAN CIRCLE.

(Sec.: H. G. Keable)

Finding the Anglo-Australian Circle on my hands the first thing to do was to write to all the original members asking them if they would like to come in again under the new Skipper. Of the fourteen originals, twelve, for various reasons, declined with regret. However, after the A.G.M. business was over I went canvassing round the hall. The response was marvellous and I found myself with a Circle of eleven members to start off the Anglo-Australian folios again. To date we are going on happily with the second box going round the "home team" and the first completed one, as I write, is on the high seas on its long trip to our friends in the Antipodes. I was delighted to have had a reply from the Australian Secretary saying they were very much looking forward to the renewed activity of the Circle, and I am hoping, with the willing co-operation of the "home side," that the Anglo-Australian Circle will soon be the most interesting one in U.P.P. In age and skill we are above the average of our friends "down under" but I am told they look forward to the day when they can teach us something.

* * *

CIRCLE 4.

(Sec.: Dr. R. F. Jayne)

Circle 4 had the honour of carrying off the Leighton Herdson Trophy this year. Ours is a flourishing Circle of 18 members, all as keen as mustard and determined to do their utmost to keep that Trophy in the family next year. It is an article of faith in Circle 4 that the folio notebook is quite as important in the life of the circle as the prints and print criticism, and our monthly notebook is a photographic magazine in itself, with the addition of a considerable flavour of humour, a commodity not usually found in most photographic journals. One member has requested that he should always receive the folio at a week-end so that he can spend Sunday morning in bed reading the notebook. We find, as probably most Circles do, that the biggest failing in our work is lack of really good print quality, and we are making a concerted effort to rectify this. In this task we are helped tremendously by the example and painstaking advice of one or two members who really do know their stuff. Our idea of postal folio work is that it should be built on the firm foundation of friendly competition and mutual co-operation.

CIRCLE 8.

(Sec.: R. M. Varley)

This Circle has 15 members with four boxes circulating, starting to reach the first member on the first Monday in each month, and working on a geographical rota. The standard is intermediate to advanced, the average print size 10 x 8 or a little larger but mount size usually 15 x 12. The set subject idea has not been tried. Discussions in the notebooks (average about 35 pages) have covered "Record v. Pictorial"; we agreed that "one man's meat . . ." and that nobody ever made a print that everybody liked. "Camera shake" and the use of tripods. "35mm. v. larger negative size" and we agreed generally that the reason that we preferred the larger negative was because we were not sufficiently skilled to produce perfect results from 35mm. stock.

* * *

CIRCLE 9.

(Sec.: Derek Briers).

Someone asks in a notebook for cleaner mounts, and was told that a soft Art Gum Eraser would do the trick, but better still, a piece of soft (newish) bread will remove the dirt surprisingly easily and with no damage to the mount surface itself. Don't use the crust, of course.

This Circle has recently completed a couple of Inter-Circle Competitions against Circles 5 and 15. The idea was that each lot of Circle members submitted a print specially for the purpose and that both lots were judged by an independant judge, every print being awarded marks according to its merits. The results were a difference of 5 marks between this Circle and Circle 15, and 16 marks between this Circle and Circle 5. In both cases we were the losers, so we know where we stand, and shall have to pull up our socks.

Two members state that their prints were developed in "Beers" which, of course, caused numerous queries. It appears on reading the answer that this "Beers" is a two solution brew of M.Q. which, used in differing quantities will give "harder" or "softer" qualities to the print as required. It also enables a "soft" print to be obtained on a hard paper, and vice-versa.

* * *

CIRCLE 15.

(Sec.: H. G. Russell, A.R.P.S.)

Members of this Circle feel that it is the smoothest running, the friendliest, and the most helpful Circle in existence. In the last two folios have been interesting feature contributions entitled "Print Pride" and "Can You Box?" The first puts forward the theory that care in mounting and presentation of the print shows pride in the production of the photographers work, and that

an ordinary subject, well printed and superlatively mounted will get more votes than a good subject slovenly presented. The Theory is proved by examples from prints in the box. "Can You Box" relates the experience of a member who often puts away his expensive equipment, and uses a modest box camera for a month. This procedure, he contends, makes for more preliminary thought, and greater care in taking and he again illustrates his arguments with portraits taken with his "coupon-bought" Hawkeye box.

Circle 15 has 20 keen members, and they all get the box off on the date shown on the posting rota.

* * * (Sec.: *Laurence Howell*).

We pride ourselves on being the friendliest Circle of all, and this we keep up by having a very chatty notebook. Our 18 members are a mixed bunch, from mere housewives via art master, engineer, retail trader, gentlemen of leisure and—mere husbands. We prefer an exercise book to the looseleaf notebook, the page opposite our notes is left blank for replies. We have four boxes in circulation sent out on the first of each month with the 4th box always a SET SUBJECT. To add to our friendship we have held two Rallies in London each year for the past five years and also two Northern Rallies. It's grand to have these Rallies for members are never as you imagine they might be. Future writings are much more intimate and the photographic record Album sent round afterwards contains such illuminating insights of character—a member scavenging in a dustbin—another grovelling on the ground before his camera and ALL the gang playing CONKERS. They always end with "See you at the next Rally."

* * * (Sec.: *John Sibley*).

We seem to have become flash-conscious recently. No less than five of our members report themselves as experimenting with "Amateur Photographer" Speedflash outfit. (N.B.—There will shortly be five vacancies in C. 18!) One reports having successfully made and used his own external synchroniser for a Compur shutter. Another time we hope to tell you something about ourselves personally. At the moment our Rogues' Gallery is undergoing revision, as we have had a considerable number of new members in recent months. We seem to have an undue preponderance of folk with scientific or technical interests (three or four at least), the police force is well represented (two members). Three of us derive our living from the practice of photography in one form or another. Without being unduly modest, we regard our standard as being fairly uniformly intermediate.

CIRCLE 23. (Sec.: *M. Davis*).

Though numbering only 10 members at the moment due to recent resignations this Circle is quite an International affair with English, Scottish, Welsh and Irish members and the standard is quite mixed also, one Fellow and one Associate of the Royal and the rest of us "untitled." Three boxes circulate on a geographical rota, Northern Ireland, Wales, England and Eire. The "Set Subject" question has been discussed and rejected by the majority of members. Our notebooks run to 25 or 30 pages and our latest discussion has been on "Definition" summed up that in pictorial work it is the picture that matters and that critically sharp definition is not always required.

* * * (Sec.: *E. A. James, A.R.P.S.*).

This Circle was formed in 1948 as the first U.P.P. Circle to cater for the transparency worker in colour and rapidly built up from the original nine members of Portfolio 1 to a maximum of 20 members which is still our present number. Both the standard 3½-in. x 3¼-in. as well as the miniature 2-in. x 2-in. slides are entered into the portfolios and a clue to the type of materials used is given by the following analysis of gold label winners to date: Kodachrome 2" x 2"—13; Ansco colour 2" x 2"—2; 3¼" x 3¼"—3; Dufay colour 2" x 2"—1; 3¼" x 3¼"—6; Ektachrome 3¼" x 3¼"—8.

In order that adequate time is allowed to each member to project or view the slides, criticise them, and contribute to the note book four boxes are always in circulation; one starting off each month and taking four months (roughly) to complete the round on a geographical rota. In common with all other Circles the Note books are an important feature and it is doubtful whether any aspect of colour photography has not been touched on in one of the Notebooks. Although pictorial and theoretical matters receive their due attention it is probably upon the practical aspect of such matters as exposure, filters, processing, new materials, finishing and presentation that the Notebooks are of most assistance to both beginners and advanced workers.

* * * (Sec.: *H. G. Keable*).

As every box returns to me I forsake household chores, meals, conversation and everything else for the notebook. As I scan its pages I find a rare touch of humanity running right through from end to end and a helping hand to all the problems raised by one or another, from a lengthy detailed test of Microdol and Promicrol to details of a battery illuminated enlarger for one

who finds himself cut off from electric light and power. Photographs both amusing and industrial are interleaved with the notes and quite a learned dissertation on the Weston Meter—Film Speeds and Developer, with more to come when the experiments are completed. Now and then members are entertained with a spot of fine stereo work put in by one member while another inserts a pocket stereo viewer to complete the interest. Occasionally a colour shot of the family is snugly housed in the notebook, and we like these family introductions. A member pays tribute to all the help he has received from the constructive criticisms he has had in fourteen years of membership. All this, with the rest of the members, make up a really first-rate Circle.

* * *

FROM THE CIRCLE NOTEBOOKS

Recently at least two Circles have been discussing that old, old question of when a print is "Record" or "Pictorial" and what makes it so. The different views expressed make an interesting comparison.

Circle 29.

C. There is another question on which I should like a bit of advice and that is: When does a picture become *pictorial* and when is it a *record* or can one combine the two? Should every print tell a story or convey a message? This business of expressing what one felt when taking the photograph—how does one develop it or is it either there or not when one is born?

J. C. asks what is that subtle distinction between a print that is pictorial and one that is a record. (I take it that he uses the term "record" in the sense of "non-pictorial" rather than in the sense in which it is used in, for example, the record section of an exhibition). I think it is a very difficult question to answer, if only because there is no hard and fast division and many record prints can be given a pictorial treatment. Broadly speaking, however, I would say that a print which depends for its appeal mainly on its expression of mood, atmosphere, pattern—in other words abstract qualities—comes into the pictorial class, while those which depend more on factual representation of what the photographer saw come into the record class. If the photographer saw a few trees, a winding path, a solitary figure on a misty morning but showed you a print in which all these ingredients were used merely as adjuncts to help him make you *feel* the clammy dampness

of the mist, then his interpretation would be a pictorial one. In a truly pictorial print one should not only see what the author saw (which may be unimportant) but should also feel something of what the author felt at the time he made the exposure.

M. J. has told you a great deal and I entirely agree with his views. Perhaps some examples will help to explain what I feel about the difference. First, in *Portraiture*, I should call a Passport photo a "record"—a bare map of a person's face for the purpose of identification. But the lighting, pose, expression, camera position may all contribute towards making it a "picture." Skilfully worked lighting will emphasize the attractive features and shroud the unattractive; and projection control may help still further in this respect. A high viewpoint may help to deaden the pain of an ugly chin, and so on. Nothing will bring out "character" better than good lighting.

So in landscape and architecture, both of which interest me, while portraiture does not. In *Architecture* lighting is almost everything, if a "Picture" is aimed at. For an architectural record (in the proper sense of the term) sunlight and strong shadows are undesirable. The object of a record is to produce an exact reproduction of the subject in the greatest possible detail and on the absolutely correct scale. Now I go in for architecture (both interiors and exteriors) a lot, and unfortunately (as most people would say) my only camera is a Leica. Now I know quite well that a *good architectural record* may not be possible with a Leica. On the other hand a "picture," or perhaps a "pictorial record" is possible, and I aim at that. I wait for a time when there is some sunshine to emphasize the particular part of the subject that I like, and then I shoot away. The result is a hotch-potch of sunshine and shadow which as a "record" would be utterly useless; but charitably minded Exhibition Judges may occasionally accept it as a "picture."

Finally, *Landscape*, which I find the most difficult of all. Lighting is everything; and *luck* even more. I suppose that our Lake District provides some of the most charming scenery in the country; but I think that, at the same time, it is almost the most difficult spot to get "pictures" unless your luck is in. Nothing is easier, given sunshine, than to make a first-rate collection of "records" (I prefer the term Picture Postcards); but more than sunlight is required for most "pictures." You need the right sunlight in the right place; the right sky; long shadows, etc., etc., etc. I spent a week in the Lakes last autumn; the skies were cloudless up to 10 a.m.—the best time for picture making. After lunch the sun packed up, and there was not a

single sunset. This meant a period of three hours during which pictures might be hoped for ; but nothing doing at the two ideal times for them—soon after sunrise or a little before sunset. No fine skies with long shafts of sunshine, and so on. So I returned, as I feared, with some excellent picture postcards and little more. And the same applied, more or less, to a trip to Italy this year.

No, I am sure that "Pictures" depend on lighting, and lighting depends above all else on LUCK. If one is there when the ideal light appears, there is the chance : if not (as is so often apt to happen), well, it is just too bad !

L. Most points have been dealt with already, but there are so many shades of differences in both classes that they are bound to overlap. Opinions are so varied that possibly ten judges might say : "Merely record," while the eleventh would say : "Pictorial"; and the reverse might also happen. In the record class, if they are intended for exhibition entries I think the *subject* is important. It should be one in which the modelling or contours or texture should be of such a nature that photography is a good medium for showing its character and that the lighting should be such that the modelling shows to advantage.

* * *

CIRCLE 25.

H. All photographs are records whose quality, good or bad, marks the degree of craftsmanship achieved by the author. But the record rises to the higher plane of craftsmanship plus artistry when, from the outset the author *consciously* manipulates his pictorial elements, lighting, sensitive materials, and processing knowledge, to secure in the final result a presentation of lines, masses, tones and aesthetic content, which, taken in all, subscribes to the canons of sound design and good composition recognised by contemporary masters of photographic art. Changing fashions make necessary the word "contemporary," but the real key-word in the above is "consciously." This permits the record-maker, i.e., the man who takes things just as he finds them—accidentally to create an occasional pictorial record when perfect conditions happen to be laid on for him. If, however, he so much as delays pressing the release till a cloud gets into a better position, or a cow gets out of the way, this conscious act entitles him to claim a degree of pictorial merit in the result and the critic must try to assess what proportion of the result is fortuitous, and what proportion springs from that conscious orientation of all the factors at his disposal.

R. when trying to assess the fortuitous and the conscious, let the critic err on the side of over-generosity rather than

otherwise. Let me give an example. Many years ago I submitted for criticism at my local club a print of an old half-timbered granary. The critic, after dealing with its technical qualities of definition, print quality, colour, etc., remarked that the author had done his best to give the viewer all the information he could by choosing a viewpoint which showed not only the door in one side of the building but also a window in the end. Now I had not consciously done anything of the sort and the critic may well have guessed as much, but I have never forgotten his words and I am sure they have helped me subconsciously when tackling many other subjects since then.

* * *

COUNCIL MEETINGS

A Meeting of Council was held at the Camera Club on 25th November, 1950.

There was a full agenda and with the President in the Chair, Council worked steadily from three o'clock until eight-fifteen to clear up the mass of club and circle matters that had been submitted for its consideration.

Apologies for absence were received from both our Vice-Presidents, Barbara Wagstaff, A.R.P.S. and Syd Burch. The former has been severely handicapped since the A.G.M. by illness. All members will wish her a speedy and complete recovery.

Council reviewed the Standing Orders and accepted a re-draft submitted by Hon. Gen. Secretary Farnsworth. These will be circulated together with the new rules in due course. The first appointment to be considered under Standing Orders was that of Editor of "The Little Man."

The Hon. Gen. Secretary informed Council that he had received the resignation of H. G. Russell who would not be submitting himself for re-election. Mr. Russell stated that he found the Editorship too heavy a drain upon his time, and complained he had not had any co-operation from Circle Secretaries or Club Officials. The resignation was accepted, and a magazine committee consisting of Messrs. R. C. Leighton Herdson, Roland Jonas, Jack Hole and Barbara Wagstaff was appointed to investigate the whole question of magazine production. Mr. Hole thanked Mr. Russell for his work in establishing "The Little Man" which he felt had been a considerable success.

Miss Joan Lemmon was again elected Record Secretary, although her duties are really those of Minute Secretary. Hon.

Notebook Secretary and Competition and Exhibition Secretaries were not appointed, both posts being left vacant till next meeting.

Delegates to the Central Association for the year are to be Messrs. A. G. Wheeler and H. C. King. No nomination was put forward for the C.A. Executive.

A motion put to Council to increase the annual subscription to 12/6 was left on the table.

Membership now totalled 521 said Mr. Farnsworth and new applications were steadily coming in every week. In October there had been 39 requests for membership. He also proposed that Circle 14 (Portraits only) be changed into an Open Subject Circle.

The Treasurer reported disappointment with respect to payment of subscriptions which became due on September first. Members had been particularly slow in responding to the requests for payment. This made it very difficult for him to keep an even budget and he hoped Circle Secretaries would make mention of this matter in their circle notebooks.

The new Circle Certificates for the Gold Label Competition were approved by Council. It was considered that these were a big improvement on the earlier ones and Council expressed its appreciation to Mr. L. Danninger for his kindness in designing these for the Club.

The proposal to found a Stereo Circle was not approved by Council, nor did the proposal to set up a Film Strip Circle meet with any more success. Council were opposed to setting up any specialist circles.

An application from the "Pen and Camera" Club for affiliation to U.P.P. was referred to the Central Association.

Mr. S. Pollard proposed that the A.G.M. 1951 be held in London and not in the Midlands as was intended. It was pointed out that A.G.M. visitors may like to combine such an event with the Festival of Britain. Council agreed that the A.G.M. be again held in London.

The meeting closed with a hearty vote of thanks to the Camera Club for its kind hospitality.

* * *

A meeting of Council was held at the Camera Club, London, on Saturday, 3rd February, 1951.

The President, Mr. R. C. Leighton Herdson, in the Chair. Also present were Messrs. George Farnsworth, R. P. Jonas, W. E. Lawrence, S. Pollard, A. G. Wheeler, H. C. King, H. G. Robson, E. Haycock and Miss Joan Lemmon.

Mr. J. H. R. Hills, who has been responsible for the distribution of the magazine, also attended during a preliminary discussion in connection with the Winter, 1950, number, the bulk supply of which was delayed on the railway.

The meeting opened at 3 p.m. and after adopting the Minutes of its previous meeting, Council proceeded to a full discussion of a report received from the Magazine Committee. This was presented by the Treasurer. The resignation of the Editor at last Council meeting had made it necessary to review the whole structure of the magazine and increasing costs of production called for an examination of its finances. The Committee and Council were unanimously of opinion that the publication of the magazine should be continued and the Treasurer indicated how this might be accomplished without placing undue liabilities on club funds. It was resolved that the magazine be once again made to function as a conveyance for club and circle news, and to perform its original purpose of reminding members that their interests should not be restricted to the narrow orbit of circle activities but should be extended to the larger sphere of the club as a whole. The character of "The Little Man" had been considerably influenced by the fact that the former Editor had a professional back-ground and had endeavoured to enlarge the function of the magazine to cater for a wider public and on a semi-commercial basis. It was felt that the restoring of the magazine to its proper function as a club organ would in no way lessen its appeal, interest or helpfulness to readers who were not members of U.P.P. R. P. Jonas was appointed Editor, with the President and General Secretary as assistants. The President said he felt sure that Circle Secretaries would rally round and provide the circle news required for the magazine, while several club members had already submitted articles for the next two issues.

Council next considered the many amendments to the Rules and Constitution of the U.P.P. which had been recommended by various members. After discussion the matter was tabled until next meeting; meanwhile Council members would review the suggested amendments and a new draft would be prepared in time for that meeting. It would then be circulated to all members of the Club for a postal vote in its amended form. There were no major changes involved.

The next item on the agenda was the A.G.M. and the date was fixed for Saturday, Sept. 15th. The programme for the week-end will be circulated in due time, but meanwhile the draft of the programme may be of interest to members. The

IN OUR OPINION

NEWS and REVIEWS

Saturday time table will be roughly :—11 a.m., Informal meeting at the Salon, followed by a break for lunch and an opportunity to visit the R.P.S. Exhibition. There will be a meeting of Circle Secretaries and members of Council at St. Saviour's Hall, Hans Place, S.W.1, at 2-30, followed by the A.G.M. at 3 p.m. After this there will be the usual Annual Re-union Tea, while the evening arrangements allow for more free time than in previous years for members to get together and to review the club exhibition of Gold Label prints. During the evening Gold Label transparencies will be projected, followed by a selection of colour transparencies submitted by members. A commentary on these will be given by Mr. Leighton Herdson, assisted by Mr. E. A. James. The theme will be "The Appeal of Colour." Also during the evening there will be the presentation of the Leighton Herdson Trophy and Gold Label certificates. The Sunday will again provide members with a rally with the Festival of Britain as a background.

Mr. H. C. King was appointed Competition and Exhibition Secretary. He will advise Circle Secretaries in due time for the annual Gold Label competition, and full details and entry forms will be sent to all members for the C.A. Exhibition to be held this year in November. Mr. H. G. Robson was appointed to the other vacant post of Notebook Secretary.

Then followed detailed progress reports from the General Secretary and Treasurer. The General Secretary's report was most favourable and showed that there was a healthy feeling of co-operation between Circle Secretaries and that most circles were now much stronger and showing a keener interest in both Circle and Club affairs.

One feature of the Treasurer's report was the fact that, for some reason not known, members had been particularly slow in paying their subscriptions this year. It is to be hoped that this will be remedied in future years and that members will realise that the club is put to avoidable expense if they do not discharge this obligation promptly in September. If present careful expenditure was maintained it might be possible to balance the budget at the end of the financial year in spite of the deficit brought forward.

The next meeting of Council having been fixed for the 9th June, the President closed the meeting at 7-25 p.m. with a vote of thanks to the Camera Club for its kind hospitality.

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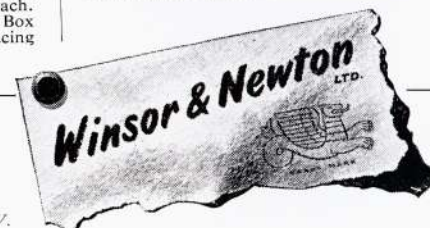
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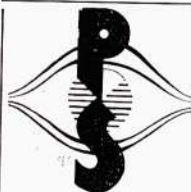


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