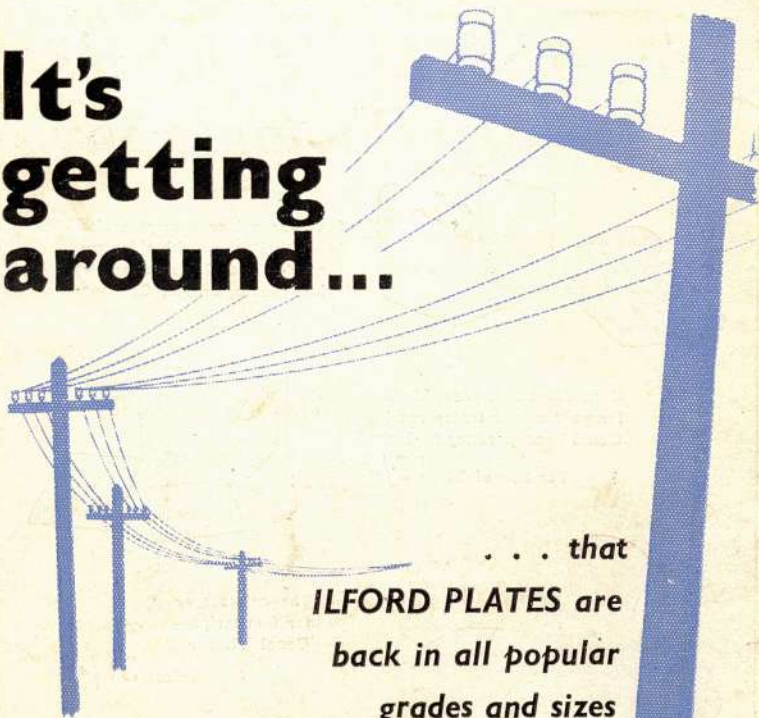


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The Little Man

THE OFFICIAL ORGAN OF THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

AFFILIATED TO THE ROYAL PHOTOGRAPHIC SOCIETY & CENTRAL ASSOCIATION

No. 32

1951 ANNUAL

Editorial Once more "The Little Man" has taken a knock and has been forced to miss an appearance; this time on account of the continued steep rise in paper and production costs. With these at today's levels, quarterly publication is not possible and as is reported elsewhere it was decided at the Annual General Meeting in September that "The Little Man" should become an Annual. This, then, becomes our first annual number.

It also marks the 20th anniversary of the founding of the Club in 1931 and this important occasion is marked by an article from one of our few remaining Founder Members, Mr. H. G. Robson, on his twenty years of postal portfolio work. Another Founder Member, Mr. C. W. Hunt, also contributes an article in lighter vein. Next year will celebrate our "coming of age" and various ideas are already brewing for special commemorations of the event, both at the A.G.M. and in "The Little Man."

The growth of the Club from one small print circle in 1931, later to become P.M.P.P.; the formation of the large print circles as P.P.P.; the hiving off of the Leica circles as L.P.P.; war in 1939 and the quick rebirth of the Club; and finally the re-union of P.M.P.P. and P.P.P. in our present U.P.P. makes a fascinating story. U.P.P. has grown up on the good foundations laid by that pioneer band in 1931, with mutual help and friendly co-operation as the keystone and guiding principle.

The number of present and past members must well exceed the four figure mark and there can be but few

of these who are not able to look back upon their membership with pleasure and pride—pleasure at the help given and received and the friendships made, and pride in the very real need which the Club is fulfilling in its help and encouragement of the *Little Man* in photography, the lone worker, the keen beginner, the enthusiastic amateur, in short any photographer who is prepared to share his own knowledge and experience with others for the common good. One is sometimes asked what one *gets out* of membership of U.P.P. The answer depends entirely on what one *puts in*. If one approaches it on the basis that one will put in all one can to help others, it comes back a hundred-fold; but there can be little satisfaction in drawing from the common stock if one is not prepared to add one's quota, be it mite or mighty.

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TWENTY YEARS OF POSTAL PORTFOLIOS

By H. G. ROBSON
(Circle 1)

When C. R. GRIFFIN put that little note in the A.P. of July, 1931 and I answered it, I little thought that it would lead to a 20 years connection with one Postal Portfolio. Yes, after P.M.P.P. had been formed it somehow got into my blood and it was not very long before I was acting as secretary of Circle I, a post which I kept for over 8 years and out of which only illness was to drag me.

Well, what were the folios like then compared with now? I have a few of my earliest prints scattered around me as I write, together with one or two by my contemporaries. Yes, that was an early feature of the folios. You only had to say that you greatly admired a print and as soon as it got back to the author a copy was posted off to you! The first great difference I notice is the size. 12 square inches has always been the maximum but I see that my first 6 prints were all very much under this. Like several more I had no enlarger at first and my prints were contacts from the $3\frac{1}{2} \times 2\frac{1}{2}$ camera I was using then. Others were the same and some of the nicest little prints were by K. Hackett who, so far as I remember, never had an enlarger all the years he was with P.M.P.P.

Then the first few folios went out in brown paper parcels. We started with 18 members and very quickly were running with 25. Nowadays 15 or 18 is felt to be the most that any secretary can handle but we never seemed to have any trouble in those days. No criticism sheets were of course provided and each member stuck his own to the right hand side of his mount. On one occasion this led to really a first-class row as following a complaint that the paper provided was not capable of being written on in ink exception was taken by the author and all the members took sides. As one of the principal contestants lived up in my area I was given the job of closing the matter and sorting it out and it took quite a bit of diplomacy to stop a bulk cleavage. Another thing which caused a bit of trouble was an idea of sticking a substantial piece of paper to the LEFT hand edge, and mount the prints into a book so that each round was kept separate. I have a few such prints by me now and what a ragged sight they look!

Negative materials have not changed much. Our principal preference for Pan film (just then coming into its own although of course it had been known long before that) and, as they were

what we now call medium speed pan, various fine grain soups were popular. I remember Geo. Slight putting forward the Agfa A.14 developer for 16 on $3\frac{1}{2} \times 2\frac{1}{2}$ and what a rush there was to imitate him.

Papers: Well, speaking personally, I quickly got on to Kodak Fine Grain Royal and then Inford Egg Shell and up till the 1939 war more or less stuck to these. My first few prints were on Glossy Ilford Contact paper but I soon realised the limitations of this and changed.

And how did we operate? Well, the first folio went out with the full 18 prints in it. In those days you posted a print to your secretary on or before the 25th day of each month. He made them up into a parcel and sent them off with a printed rota inside but no dates. For my own part, I always found time to deal with the folio the day I got it and passed it straight on and most of the others did the same. You could nearly set your calendar by the date you received the folio. In my case it was the 20th of the month and my old diary for 1932 shows that it came *every* month of that year between the 18th and the 23rd. By this (almost express) means the folio only took about 2 months to go round but when it grew to 25 members or thereabouts it took nearer the 3. When I took over as Secretary it was taking just short of the 3 months (which meant three boxes in circulation) and it took the 1939 war to bring out the 4th box.

Our first attempt at boxes was the usual tradesman's cardboard type but they did not last at all. Then someone (I believe it was Syd Burch) made some light wooden ones covered with linen and (apart from the weight) we have never had a better. I have one of them in front of me now and, apart from the covering being a bit ragged, it is as good as the day it was first circulated. These were hinged at one side and a division in the middle which just nicely took a 7-in. x 5-in. mount (even our notebooks in those days



"SUNLIT STREET" H. G. ROBSON.
(one of the first folio entries).

were that size) so that two compartments held all we had to circulate. These of course had to be wrapped up in brown paper and tied with string and labelled. No labels were provided at first but after about 3 years we found that labels could be got very cheaply and one of our members (T. B. Waddicor, I think) provided a supply which was given to all members. The same applied to voting cards. We had no regulation ones.



"WINDSWEPT TREES"

H. G. ROBSON.

(a folio entry from the War period).

You just dropped a line to the secretary telling him you had sent off the folio and which prints you placed first, second and third. I always remember that the labels were a bright yellow colour.

It was about this time that our famous LITTLE MAN was sketched on one of the notebook pages by either T.B.W. or his wife and it stuck like a leech. There was never any doubt that that was to be our badge and a supply of badges was obtained and sold to the members at 1/- each. I am very sorry that my original badge had got mislaid. I cannot remember dates exactly but I know they were available (and had been for a year or more) when we held the first Northern Rally at Haydn Bridge in 1936. This was the first of the many Rallies promoted

up and down the country before the war and accounts of most of them have been circulated from time to time. The little badge is easily recognisable in the lapels of the members on some of the photographs taken at these rallies.

And what happened when the war came? Well we had been prepared for that and all members had been warned to return the box immediately to their Secretary on a declaration of war and so it worked out. For two months only we lay dormant and then I was asked to combine Circles 1 and 3 (there were about 8 circles running by that time) and in December, 1939, I sent out the first of the war-time folios with 20 members on my rota. We went along fine despite changes of address, call up, etc., and the members combined with a will to help the Secretaries and not one folio went astray so far as I know. We were lucky, yes, we undoubtedly were, as many a morning I scanned the papers to try and glean where the big raids had been the night before and then worked out where the various folios were lying at that time and generally they were many miles away.

Post War is too well known to be dealt with here. The combining of P.M.P.P. and P.P.P. to form the U.P.P.; the great growth from about 8 circles of P.M.P.P. and about 4 circles of P.P.P. to the 30 odd circles that we have today. Yes, we have gone from strength to strength and I hope that I am still here and with you when the 50 years is celebrated although I will be a very old man then.

* * *

ON MAKING A LANTERN LECTURE

By O. H. DOWNING A.R.P.S.

(Circles 8 12 & 25)

One of the most frequent criticisms made of the lantern slide worker is that his work cannot be appreciated and enjoyed without all the apparatus of projection. This is quite true; slides are made for and should only be judged by the projected image on a screen. But lectures illustrated by lantern slides are still one of the most popular features of a Club's syllabus; and a few suggestions on the compilation of a lantern lecture may be helpful to slide makers willing to display their work in this form.

Lectures other than those on subjects of specialist appeal such as Natural History, Architecture, or Archaeology are generally built up around a collection of slides from exposures made on a holiday, or in the district in which the slide maker lives, such as

The Lake District or The Cotswolds. The usual method is to select the slides to be included and to build a story round them. There are lecturers who write the lecture first and then set out to take the photographs from which the slides are made. This is very slow and laborious and likely to lead to loss of interest in the lecture before it is half finished.

In making your selection of slides for a lecture be ruthless. It is a great temptation to include too many slides which are of a purely personal appeal but your audience will probably regard them as padding and lose interest. An average lecture should last an hour or hour and a quarter and for this period 70-75 slides is plenty. More slides will either lengthen the talk too much or they will be shown too quickly to be enjoyed. In either case the average quality will be lowered. Pick only the best of your slide collection for a lecture ; really bad slides must never be included even if it means discarding interesting matter or your funniest story.

Vary the type of slide. A succession of slides however good all made to the same size mask and of the same colour can be very dull. Include some cold tone slides, one or two thiocarbamides if you are an adept at this process ; mix up horizontal and vertical forms ; trim each to suit the subject, not a stock sized mask. Your first and last few slides should be your very best ; your start and finish will then be strong and your audience pleased and impressed. Be sure that all your slides are spotted correctly and with the same system—either two spots at the top or one at bottom left. It does not matter much which system you use so long as you are consistent.

So much for the slides ; now for the story or talk that goes with them, and this is where the best photographers come to grief. How often have we not seen a fine collection of slides accompanied by a dreary, boring discourse read in a flat and inaudible monotone from a manuscript to which the lecturer has slavishly tied himself. Extempore speech is admittedly a gift but it is a facility well worth making some effort to acquire. Most lecturers however will feel the need at least of notes. These should be written in a clear bold legible hand, or typed, on good sized pieces of paper and fastened together so that they cannot get out of order. Nothing is more disconcerting than to get your notes out of order and have to stop and apologise while you search frantically for your place.

Read from a full manuscript if you must but this is not so effective. Spontaneity is lost and your manuscript as well as your ability to read aloud will have to be very good indeed, if the attention of your audience is to be won and held. Read the lecture

over several times first and time yourself. Mark clearly the points where the slide is to be changed on the screen.

Whether you read or whether you speak be audible. You don't have to shout ; raise your voice no more than if you were speaking conversationally to the people in the back row, and speak slowly and distinctly.

Let the matter suit the subject. A happy holiday should be put over with obvious relish and enjoyment, but don't overdo the humour—endless "wisecracking" can be very irritating and will in any case distract attention from the slides which are what most of your audience have come to see and enjoy. Lectures on more serious themes should be fully explanatory but do not overload it with detail in an endeavour to display your knowledge. If any member of the audience wants to pursue a point you have made it can always be done at question time. Always invite questions—a lot of questions is a compliment to a lecturer and shows that interest has been aroused and maintained.

To ensure success even with a good set of slides and a brilliant talk there is another essential—the efficient projection of the slides. For this you are dependent on the lanternist and you must establish full understanding with him before your lecture begins. A good lanternist who will never put your slides in upside down (the gaffaws that follow this contretemps can destroy the interest you have worked so hard to create) without finger marks and change instantly on your signal is a tremendous help to you and a great help to the Club he serves. Such capacity is the result of long experience. On arrival at the meeting and after introduction to the Chairman, ask for the lanternist and let him have your slides—they will be cold and unless given some warming, they will steam upon being put in to a warm lantern and their beauty spoiled. Find out what signalling arrangements for changing the slides are to be used—most Clubs have a flash lamp visible only to the lanternist ; this is much more effective than a clicker or thumping the floor with a stick. Finally do not forget at the end of the evening to express your thanks to the lanternist for his assistance. How valuable it is you will only recognise when you have missed it, and to stand for over an hour changing slides is a tiring task requiring considerable effort.

Many Clubs, especially the smaller ones, are dependent on the services of voluntary lecturers, whose ranks require constant reinforcement to replace those who retire from the scene due to the passage of time. Have you not got a set of slides which would make a lecture? You will not find audiences or appreciation lacking.

REGATTA PHOTOGRAPHY

By HAROLD A. COULTER

(Circle 25)

Among the countless creations of man's intellect and manipulative skill, from bridges to battleships, percolators to Paris hats, I venture to suggest that the modern racing yacht can have few rivals as the embodiment of "fitness for purpose" and beauty of design. "She walks the waters like a thing of life" wrote Byron, and the universal fascination one sees in the spectators wherever a regatta is in progress is in its way the ordinary man's mute reciprocation of the poet's sentiments.

The people who watch yachting are attracted to it for a variety of reasons—direct interest in the craft, the sporting aspect, press reporting, or merely the restful pleasure of deck-chair relaxation with this carnival of grace to occupy the mind withal. And, sprinkled freely among all ranks, there are—ourselves. Regattas bring out cameras as sunshine brings out bees, for they provide opportunities galore for capturing records that are "different." The serious pictorialist in particular senses a golden harvest of Salon masterpieces in the offing; for here before him are all the text-book ingredients—wonderful lighting, glistening sea, a panoply of sunlit clouds drifting or scurrying across the azure vault, and a kaleidoscopic mutation of lines and forms which present some new and perfect picture almost every few seconds.

Yacht racing falls roughly into three classes, inshore, off-shore, and ocean racing. The first relates to activities within more or less landlocked stretches of water (shores, estuaries, channels, rivers, and lakes). Offshore races follow open sea courses of anything from, say, 20 to 100 miles, and may involve night sailing (e.g., the midnight race from the Mersey to the Isle of Man). Ocean racing is self-explanatory. The term "regatta" embraces an organised series of events for all classes of yacht, and extends to associated shore activities such as rowing and swimming competitions, fireworks displays, and the balls without which no regatta would be complete.

Now although a good bag of negatives is almost a certainty for any casual snapshotter, if you are intent on above-average results it will pay handsomely to plan your operations carefully. Find out all you can beforehand. Get hold of a programme, from which you will learn the main courses to be followed by the different racing classes; and if you know the locality, or have a one-inch O.S. map, you will be able to decide the most likely vantage-points



TWO'S COMPANY.

1/300 sec. $f/8$, x 3 filter, 3 p.m. August.
Soft gradation Pan. Plate.

for photography. You will probably find it practicable to change your position from time to time, thereby extending the variety of settings. A collection of shots all from the end of the pier can be quite boring.

A very moot point is the question whether better yachting pictures are obtained afloat or ashore. There are always launches following the yachts in the capacity of race stewards, and you may be favoured with an invitation to accompany one of them. But of the courses round any accessible shore points, such as piers or promontories, or if you can get aboard any anchored craft on the course, you will get better results from these. The endless jockeying about by a motor launch prevents you from following any set plan, and it puts you off. Your over-cautious helmsman will not allow you to get near enough to the yachts for good close-ups. At fixed points however, conditions are set, and you are spared the frustration of being turned away just as a fine group is coming up.

Photography aboard the yachts themselves is out of the question on the smaller craft, for these cannot afford space or

weight for passengers. If you sail in one, you do so as a member of the crew. But there is room for odd passengers on the larger yachts, and unique pictures may be secured of crews in action, and striking sail compositions. Only the invited guest, of course, can expect to enjoy this exceptional privilege.

Your programme will further explain the routine to be followed. Races are started by the firing of miniature cannon sited at a shore point or mark boat opposite the starting line. The latter is clearly indicated by two distinctive flags, one at each end. A half-hour time gun is fired to enable all participants to synchronise watches, and each race is preceded by a 5-minute warning gun. During this short interval the next class of starters, which till now have been loping aimlessly in areas clear of the course, come up to the starting line, and their antics now resemble nothing so much as a lot of bees about to swarm. For they want a quick getaway, yet dare not be so much as an inch over the line till the starting gun fires. The final flash is seen, and as if by some unseen hand they all turn in unison to cross the line. In five, maybe ten, minutes the procedure is repeated. This may go on for a couple of hours, till the last class is away, and your regatta is then in full swing.

Individual yachts are identified by registered numbers which appear in large black figures on the mainsail. Alternatively, each has its own racing colours, which are flown at the truck (top of the mast). Your programme gives all this information, along with the yacht's name and owner. Clearly it can be of inestimable value to the photographer.

Courses vary considerably. They may bring the same yachts past you three or four times in as many hours, passing to and fro between fixed points, and ending on the starting line. The staggering of the starts in this case means that there is always something within range of your camera. But if they are out seawards, there will be no opportunity for photography between start and finish unless you are in one of the launches. They may, on the other hand, be non-repeating courses from one centre to another some miles away.

Furnished with a good supply of films, you may already have commenced operations, for opportunities blow up frequently and often unexpectedly. After a little experience you will have certain "set pieces" at the back of your mind; and having settled the exposure question, you will now be calmly (?) awaiting the emergence of any one of them. For example, shots taken shortly after the crossing of the line are almost certain to yield results of three-fold value: (i) they are a record of the complete class, —your only opportunity, for afterwards they get more and more

separated and finally dispersed completely; (ii) at this moment the yacht crews are exhibiting their utmost activity, rushing about to adjust the trim of the sails for the first leg of the course. This human activity repeated in every yacht with further repetition of graceful sail-curves gives rise to strong patterns of exceptional pictorial value; (iii) if you have press reproduction in mind, "the start" is a critical moment which editors will appreciate.

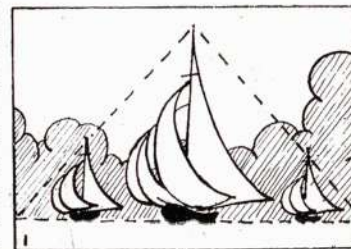
Again, at any time throughout the races you should be able to detect the crystallisation of certain groups from jumbled masses of approaching yachts. The part is often greater than the whole in picture-building. Pick out your choice a distance off. As they get near, the temptation to fire away at either individuals or the whole collection is tremendous. But preserve your sense of balance; there will be scores of opportunities for every type of picture. Let the odd ones go by. But as your chosen group enters your view-finder, you will need more than the eyes of a lynx to trap it ideally. It is amazing how rapidly the leading vessel looms up once it has got within, say, three lengths. And at the same time disproportionate gaps appear between the units which may wreak havoc with your imagined masterpiece. It may be better to snap at the greater distance before these gaps develop, and rely on a higher degree of enlargement afterwards. Provided this trouble does not arise, I prefer to wait till the group is nearly on top of me.

Other annoying things must be expected. One boat may suddenly decide to cross course for a wind advantage; a stupid outsider may appear in the opposite direction at a critical moment, and mess up your leading yacht. Don't despair. From your imagined failure you may still discover the remainder make a lovely group.

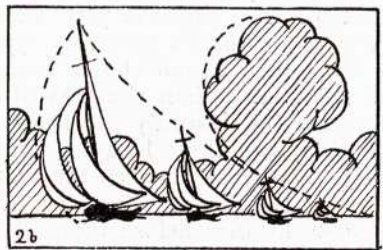
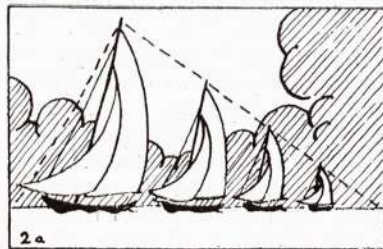
Among the traditional basic patterns which occur repeatedly in yachting photography are the following:—

(i) *The pyramid*—ten a penny with single yachts running before the wind. Both bow and stern views give the same arrangement, but it is very "recordy."

The symmetrically repeating pyramid however is rarer, and though in land forms it would generally prove too static, the curves of billowing sail and movement in hulls, water and sky forms provide all the feeling of life necessary, yet embody those virtues common to the pyramidal form—dignity and stateliness. But



keep the horizon fairly low, about one-fifth of the vertical height.



(ii) *The asymmetric pyramid* formed by yachts approaching in echelon formation (half arrow head). This is probably the easiest of the good compositions. I like especially the modified form in which sweeping curves replace the rigid straight lines of the true pyramid. (Compare figs. 2A and 2B). They often continue round the sky to complete spirals with well-placed clouds. The latter are almost essential secondary elements to establish pictorial balance, for the asymmetric pyramid leaves a large triangle of sky on one side which cannot be left devoid of interest.

(iii) *The diagonal*, represented commonly by a single yacht with wind abeam, in a quarter or bow view. From the lee side a stern quarter view gives the combination of beautiful sail and hull lines, with clear view of crew, most loved by yachtsmen (fig. 3). The sky again must here play an important part in the linear design.

(iv) *Displaced diagonals* arise frequently, and in a variety of ways. They are the natural result of wind action on mast and boom, inclining this right-angled combination simultaneously (fig. 4).

Beside these, there will be less formal compositions, many of which are not recognised on the spot so readily as when you come to analyse your results in the dark room.

At all times, keep an eye on your leading lines. Salon pictures in every other respect are ruined by unpleasant coincidences, such as booms running



along the horizon, bow-sprits touching rudder-posts, a spinnaker grazing a dominant mass of cumulus in the sky beyond. Try to click when (a) dominant masses fit pleasingly into the format, like the pieces of a jig-saw puzzle, and are well balanced; (b) dominant lines cut well into one another ("good opposing lines"). With light, movement, and camera-level to watch simultaneously with all the above, you will realise that the pitfalls for the uninitiated are legion.

The foregoing reflections are chiefly of interest to the exhibitionist or competition-minded photographer. But to all camera enthusiasts who may be attracted to regatta work, there are numerous ways in which improved quality, wider interest, and economy of sensitive material may be effected. I would group these considerations under two headings: "varying the results," and "what to avoid."

Under the first I would mention pre-race possibilities. Hours before the first race you may find the smaller yachts drawn up on shingle beaches. Their groupings and fitting-out activities are thoroughly interesting, and bristle with pictorial opportunities. Larger yachts will be at moorings, perhaps miles apart. To save time they are sometimes collected and towed in threes or fours by motor launches to the starting line. These cavalcades are an addition to any series.

Then there are certain focal points on the course where good groups may be snapped. These are the turning points, usually a channel buoy or an anchored small boat with a conspicuous flag. Every yacht must pass round these in a prescribed direction. Sometimes there is great excitement when several yachts are converging together on the mark boat. Of course, you may only be able to get these records if you are afloat, though often these turning points are conveniently near to piers, etc.

All courses include legs along which tacking into the wind occurs. This zig-zagging operation often brings yachts right in-shore at frequent intervals, and when you have missed a good thing on one tack, your boat will be back again shortly, just a little further along the shore, to give you another chance. And when the yachts are well heeled over on a tack, the crews will be seen poised precariously on the windward gunwale, leaning far out to assist the restoring moment of the keel.

There are also times when the great armada of yachts is becalmed, and striking reflection pictures are obtainable. Many pictorialists have a flair for contre-jour work, and numerous fine opportunities will present themselves.

Personally, I like another kind of yachting photography, of



GRACE AND SPEED.

1/150 sec. f/8, x 2 filter. 6 p.m. August.
Super XX

which the late F. J. Mortimer was very fond. This I might call "contrasts." He had a weakness for compositions in which the delicate lines and dazzling sails of a yacht were offset against the dark, sinister mass of a warship. Much of his regatta photography was done in the Solent, home of the Royal Yacht Squadron, Cowes Regatta, and the Royal Navy. But in place of warships you will frequently find an ugly tramp steamer or coaster to act as the foil for your white hulls.

Another grand yacht photographer was G. L. A. Blair, of Clyde fame. His specialities were yachts wrestling with the fury of the elements—lee-rails awash, spume-drenched oilskins, thunder-clouds and wind-lashed rigging, hulls "shipping it green" and spinnakers in ribbons. You and I are not likely to get these, unless we are aboard and out in deep water, away from the shelter of the land. All the same, tough conditions often beset inshore racing, and then you may expect anything exciting to happen. Minor disasters are the sporting hazards of yachting. Dismasting is not uncommon, and small yachts may plane right under instead of breasting an oncoming wave. Collisions occur in any weather, and the offending yacht is compelled to retire under the fouling rules. All these variants enhance the value of your records.

If you have survived all the fortunes and misfortunes I have catalogued, you will naturally try to record some of the scenes at the finishing line. The guns will now be going off at irregular intervals, but if you are after press pictures beware of informing your editor that the first arrival won the race. For, except in "one-design" classes there is much handicapping, and corrected times may reveal that the last home was the winner.

Try to get close-ups of yacht crews; they are greatly appreciated, but you should be very close. Corners of piers and jetties, near to water-level, are ideal positions to take up. Yachting personalities are not hard to get, especially during the busy hour before the regatta commences, when they are moving to and fro on shore, boarding their dinghies, or busying themselves with official duties in and about the enclosure. But exercise tact here, lest your ardour lead to unwarranted liberties.

And when day is done, you may chance upon good sunset pictures, with yachts at moorings, or odd ones still cruising round. These are leisurely problems, with most of your material "sitting," and fitting subjects with which to terminate your collection.

As regards what to avoid, I think most of the disappointments and failures arise from avoidable gambles or unwarranted optimism. Much wasted film is the result of taking yachts at too great a distance, giving negatives in which they are about the size of pinheads.



GRACE AND SPEED.

1/150 sec. f/8, x 2 filter. 6 p.m. August.
Super XX

which the late F. J. Mortimer was very fond. This I might call "contrasts." He had a weakness for compositions in which the delicate lines and dazzling sails of a yacht were offset against the dark, sinister mass of a warship. Much of his regatta photography was done in the Solent, home of the Royal Yacht Squadron, Cowes Regatta, and the Royal Navy. But in place of warships you will frequently find an ugly tramp steamer or coaster to act as the foil for your white hulls.

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"SWISH!"

1/250 sec. f/11, x 2 filter, 6 p.m. August. Super XX

Excessive enlargement is unsatisfactory, for not only may this bring up grain, but the perspective is all wrong. Telephoto lenses solve the former problem, but not the latter (you get the "test-match" effect).

Secondly, avoid shooting blindly into any jumble of yachts all at cross-purposes. There is no unity in their manoeuvres, and this lack of unity ruins any pictorial possibilities.

A third really howling blunder is to snap when a yacht is turning on the tack. At this moment, she herself is upright, so all sense of movement in the wind is dead; but also all her sails are flapping and full of appalling vertical creases. There is neither pictorial appeal nor record interest in such a sight.

Again, in an off-shore wind the leeward heel of a yacht changes the normally concave line of the gunwale to a convex one (i.e., inverts it). At the same time the visible sail area is greatly reduced, while that of the upturned hull increases. The combined effect is most ungainly.

High level views, looking down from a pier, help to vary the interest, but are not as a rule pictorial.

Space precludes many other "don'ts," but I would urge that, in request photographs, where an owner is anxious to have a record

of his boat in action, you should avoid the unpardonable sin of cutting off his racing pennant. He is proud of this personal emblem, but in trying to get the yacht on a large scale you may let it get too near and lose this precious bit of bunting.

As regards the technical problems of regatta photography they are remarkably few. Any camera, from the humblest box type, can give first rate results if its limitations are recognised. Naturally, faster shutter speeds and large-aperture lenses extend the scope. In earlier days I used a plate reflex with excellent results, but abandoned it in favour of the lightness, speedy action, and unlimited capacity of the small folding film camera. The bloomed lens reveals its full worth in any seaside photography, and its efficiency in dealing with the tremendous amount of stray light from wave surfaces, highly varnished hulls, brilliant white sails, and sky lighting over the sea, is further enhanced by use of a deep lens hood.

Filters, too, are a *sine qua non*, whether you are using ortho or pan material. Light yellows ensure the preservation of at least some tone in the sky, but deep yellows are needed for cloud modelling. Orange gives dramatic lighting by so restraining the intense blue of the sky that it is in reality over-corrected, but concurrently the brilliance of the sails is enhanced, and the combined effect conduces to pictorial results.

Until quite recently, colour enthusiasts would find regatta work rather disappointing. Mostly it was white and blue for everything—water, hulls, sails, sky, clouds. Recently, however, coloured sails have become popular, so colour film can show its paces to better advantage. One highly important point in connection with colour is the necessity for using U.V. filters, for the light over the sea is exceptionally powerful in ultra violet waves whose action would be ruinous.

Whatever the camera or film, exposures are always much shorter than over the land, and you can safely reduce apertures to improve depth of focus. Even the slower films (27° Sch.) give excellent negatives with 1/150 or 1/250 at f/11 in normally bright weather. And you can go on far into a summer's evening over the sea with but slight lengthening of exposure. For dull weather I find the chrometype of film better than pan, and used without a filter.

Although the year's high-spot is what we term "regatta week" (or fortnight), club races are held every week throughout the summer, and an enquiry of the local club secretary will be sure of a courteous and helpful reply giving all necessary details. So good luck to you all. You will enjoy watching the races—and may pull off that Salon masterpiece into the bargain!

THE PHOTOGRAPHER'S BRIDE

By C. W. HUNT
(Circle 20)

Paul Snap was a happy landscape photographer. Not for him were the joys of biffing a ball with a baffy—nor of wielding the willow for Warwickshire—nor of booting the bladder for Burnley—no, he took photographs. His equipment was just adequate—he had a Leica and a Contax and a Rollie and a Korelle and a Super-lke and a Bessa and a T.P. quarter plate and a half-plate field camera—nothing elaborate—just a simple outfit that he managed to rub along with. He didn't overdo things—he worked at photography on Saturday afternoons and all day Sunday and on five evenings during the week and wrote most of his notes and criticisms at the office in his bosses' time. He was, of course, a member of the local Camera Club—and of the R.P.S.—and of about nine or ten postal circles—just enough to keep his interest going. His reading matter consisted of the A.P. and the M.C.M. and the M.C.W. and "Good Photography" and "The Camera" and "Photography" and the B.J. and about half a dozen American magazines. He was, in fact, a photographer, just like you and me.

Mary Drew lived in the same village just across the street—but Paul had never met her. She was a water-colourist: more need not be said.

Paul met Mary one sunny Saturday afternoon in April on a day when the buds were bursting with growth and the birds were bursting with song and Paul's waistcoat was bursting with adipose tissue because somehow or other he didn't seem to get time for enough exercise. Mary was sitting on a camp stool on the edge of a nice bit of recession and was just an inch or two left of the intersection of the thirds in a promising sort of landscape—at least that was the first impression that Paul got. As he saw it she seemed to provide just about the right amount of human interest but he wished she'd been wearing a dark costume instead of the light and filmy bit of nonsense that she, no doubt, would call a blouse: the dark dress would have suited the background better. Paul approached closer—the recession receded in a way that recession does recede and Mary became larger and clearer—as one would expect when one has any knowledge of the law of perspective. Paul came still closer and noted that her curves and flat bits all seemed to be in the right places and thought that

all the figure workers in his nine or ten circles would be getting interested if they were there—and then she turned round.

As Paul felt another couple of buttons pop off his waistcoat and he guessed that the adipose tissue was having a field-day—but it wasn't—it was his heart's reaction to the sight of that pretty face—and for a few seconds for the first time in eleven years he forgot all about photography.

Paul wasn't what you'd call a brilliant conversationalist: at the club when it was a matter of discussing gamma or Hurter or Driffield he could be eloquent enough, but some people might have found his small talk limited—but now it had no limits—it just dried up. But Mary was a woman, and a woman who was not unused to seeing male creatures gargle and giggle and goggle and gurgle when first they met her, even though it was not usual for such creatures to have a Contax slung from one shoulder and a Bessa from the other and a T.P. supported on the abdomen very much in the manner in which the Italian organ grinder carries his box of tricks. Still, he was male, and not personally revolting, and Mary felt a bit lonesome out there in the country dabbling bits of water-colour on to a sketching block with a high quality badger hair brush, so with the wisdom of Eve she went to work and soon Paul was babbling away very happily though his conversation seemed to be strangely scattered with strange combinations of letters like D.76 and M.C.M.100 and D.K.20 and I.D.11 and he used words she had never heard before like "telephoto" and "promicrol." Mary had been well brought up and her mother had always told her that when a young man she didn't know used a word she had never heard she should slap his face—but somehow this didn't seem to be quite the right time.

The shadows grew longer and the actinic value of the light grew less and Paul was subconsciously computing that with Super XX it would need an exposure of about 1/5th at f.6.3 and no filter, when Mary said she must go home, so he slung her painting traps on the end of his tripod and hooked her camp stool over the axe that he kept belted to his waist in case he needed to improve the composition when taking woodland scenes and they walked back to the village through the gathering evening and arranged to meet on the following Sunday.

Paul's "form" was decidedly off during the next week: he found himself absent-mindedly pouring tea into his developing tank and trying to clean his lenses with Baskett's reducer, he fixed his films in hypo-ferri and he couldn't think of anything to say about any of the prints in the three folio boxes that the postman

had brought him. He was in love, and he lived only for Saturday, and Saturday dawned as sweet a Spring day as ever was sprung. They met—as arranged—at the lych gate and walked along the the river bank to a nice piece of composition that Paul had never seriously photographed—he'd only had forty-three preliminary shots; Mary had also planned to sketch there "when the Spring came round." They talked: they fell deeper and deeper into the toils of love: they gazed into each other's eyes (Paul mentally spotted out the surplus catchlights) and they knew that their lives were joined forever. And then came the quarrel. What was it about? Why, what would it be about? There could only be one thing—the old, old thing—"Is photography Art?" Mary, of course, said it couldn't be. Paul, of course, said it was. Mary said that mechanically produced images could not compare with the graphic work of the real artist. Paul said that the limitations of the photographic process made its Art all the greater. Mary said he was a "crude mechanic." Paul said she was a "conceited dauber." Mary landed him a snappy one on the left cheek and Paul and his five cameras (he'd left the rest at home) staggered broken-heartedly away.

The weeks went by: Mary had disappeared from the village and Paul was still absent-mindedly printing contrasty negatives on vigorous paper and his hand had become so shaky that even exposures of 1/250th gave him negatives that looked like smears. But one evening when dismally sitting by the fire dismantling his enlarger with seven unopened postal portfolios beside him, he bravely faced his future. "Confound it," he cried, "By all my darkroom gremlins—by the shade of Fox Talbot—by the memory of Daguerre—I'll show the wench! I'll teach her that photography is Art—I'll make her see that I, button pushing, viewfinder-squinting, rangefinding robot that I am, can be an artist with the vigour of Vandyke, the temerity of Turner, the composition of Constable, the mannerisms of Munnings. *I'll larn her.*" Forthwith into the fire went his ten thousand old negatives—his five thousand 15-in. x 12-in. prints—his twenty thousand half-plate enlargements. A fresh start was called for: nothing of the old time should remind him of his weaknesses of composition, his lack of imagination or his shortcomings of technique.

Next morning he left for Spain with one modest camera and a tooth brush.

The months rolled past—it was September—and Paul was home again. Once more he sat before his fire and now he gazed proudly but still with a sad and yearning heart on the catalogue

that lay beside him. He picked it up—the catalogue of the London Salon of Photography—and read, though his eyes knew already each curve of the letters

- 16. Senoritas of Seville..... *Paul Snap*
- 76. Girls of Guadarrama..... *Paul Snap*
- 78. Maidens of Madrid..... *Paul Snap*
- 88. Daughters of Demanda..... *Paul Snap*
- 98. Angels of Aragon..... *Paul Snap*

Success was his—he had reached the apex.

The door behind him softly opened and a pretty little bit of atmosphere in a light and fluffy bit of nonsense, carrying in her hand a printed and folded sheet stood there. It was Mary. His yearning eyes took in her loveliness—he decided that Pan X would be the best film for the job with an exposure of about 1/25th at F.3.5. and a soft focus lens—and the distance was about nine feet and the print should be made on Ivory Lustre Bromesko . . . and then she was in his arms. Five minutes later she was showing him the printed sheet, a catalogue of the Open Exhibition of the Little-Sleeptown-on-the-Wold Camera Club . . . and there on the back page appeared.

- 122. Landscape *Mary Drew*

"Darling" she cooed (and the sound was as sweet as the tick of the metronome in his dark room) "after I had landed you that fourpenny one by the river I knew how very very wrong I was and I determined to become worthy of you. So I have spent these months at the Regent Street Polytechnic learning your Art—and at last I have had a print accepted in Open Exhibition—and I have dared to come back to you. I am not a great photographer like you—I have seen your wonderful works on the walls of the Salon—I know that you are the maestro—but you'll *never* do it again, will you? Let us go out together without cameras—let us expose to each other our thoughts and develop our ideals—let our life together be a perfect composition—but come—oh, come back to your landscape work again.

And Mary and Paul—whose recipe for success had been to find suitable models and to take off their clothes and photograph them (which proves he was an artist) and then to solarise the negatives or make negative-positive prints from them (which proves it all the more)—went softly into the gentle dusk, and now have a daughter called Kathleen Mary Parsons Snap . . . and little Alexander Keighley Snap is expected at any moment.

CHARACTER STUDIES

By E. Emrys Jones
(Circle 26)

Do you ever ask yourself the question "Why did I take up photography?" Maybe, in moments of desperation, you enquire as to why on earth you took up photography at all as a hobby! When I started, many years ago, my aim was to photograph friends, foes, and relations, stick the lot in an album and call it a "Rogue's Gallery." In other words, I was out to collect photographs of human faces. The human face is certainly an amazing thing when you come to think of it. When it faces the camera, it can provide a subject suitable for gracing the walls of well-known Salons, or it may fail to obtain a consolation prize in the beginners' section of a competition. Obviously, it depends on the photographer and on the face before his camera. Somehow or other, my efforts at recording faces of the family and friends landed me in the second category just mentioned. When I turned to character studies, I found success at exhibitions and elsewhere.



"OLD MEG."

1/50 sec. at f/8 on Verichrome;
April, 3 p.m.

Leaving the family album to look after itself, I wandered all over the countryside and photographed the people working in the fields, the farms and in the villages. A change of address found me in the city, where characters abound, and character studies are to be had for the asking. My constant aim was go all out to portray the character of the sitters. I wanted to photograph these good people in their own



"THE POACHER."

1/100 sec. at f/8 on H.P.3. May, 2 p.m.

surroundings, the places which made the best and most natural background to their lives. In actual practice it was not a difficult task. This was my technique in the country. As I was cycling through the lanes, I would keep a look out for any likely subjects working by the roadside or in the fields. They are approached, and a general conversation takes place. My camera is ready for action all the time. I always make a point of telling my

victim that I collect photographs of country people, fishermen, and city people as well. Furthermore, that his (or her) photograph would be a valuable addition to my work. "May I please take your photograph?" is the leading question. The answer is hardly ever in the negative—metaphorically speaking—a refusal is unheard of. Mark you, I reciprocate this goodwill by noting the name and address of the subject and sending him or her a small mounted enlargement. By the way, I keep a Data Book always in my pocket, where the name and address of the co-operative friends is noted. Never scribble the name and address on an envelope or on a piece of scrap paper; they are apt to be easily mislaid. A photograph nicely presented will be really treasured by these people who so kindly pose for us. The reputation of the photographic fraternity in general, will be greatly enhanced.

Watch your background; the plainer it is the better. Make quite sure that no objects appear to coincide with the sitter's features, such as trees sticking out of their heads, etc.!

I find the reflex ideal for character studies. Carefully watching the screen all the time, I can soon decide on the background. By asking the "character" to turn his head freely to the left and right, I can easily decide on the pose which will best suit the individual concerned. The taking lens should be approximately on the same level as the sitter's eyes. I usually ask my subject to sit on a stool, clump of stones, or an upturned bucket. I find this very convenient for the "camera lens level with the eyes" theory.

For old men and women, chrome film with no filter gives better texture rendering than pan. The latter, plus a 2x yellow or green, is ideal for the fair sex.

City people can be best photographed in the local park or in a quiet side street. A plain wall or side of a building, especially if it is in shadow, will provide a suitable foreground. The sky makes an ideal background at all times.

Collecting with a camera, in this fashion, is a fascinating pastime. One meets all sorts of interesting people, and often these people can "recommend" other locals who will make excellent subjects for the camera. Fortunately, Britain is rich in this type of person. Film supplies are good, and the sun is obliging. What are we waiting for? Let's be going.

* * *

"ODD CORNERS"

By *PHYLLIS WHITE, A.R.P.S.*
(Circle 26)

In these troublesome times, with shortage of this and that everywhere, and with continual talk of war in the air, it is good to get away from it all occasionally and forget our worries. What better way can be found than to take our cameras with us on a country ramble in search of pictures.

We may think there is nothing left to photograph in our district—we have done it all so many times before—but it is amazing the number of pictures that can be found once we leave the beaten track and start "exploring."

The farm near Conway where I found my "Sunny Corner" is only a few hundred yards down a lane I must have passed dozens of times. Out of sheer curiosity I turned into this lane to see where it led and behold! this scene confronted me, just calling for an exposure to be made! The cat was sitting as you see it here and although I would have preferred it a little more to the right I dare not risk moving it and so I quickly pressed the button. Afterwards I lifted puss and put him nearer to the broom, but it was no use, he would not stay put!

By this time another cat had come on the scene but neither would pose



"A SUNNY CORNER." 1/50 sec. at f/8 on
Verichrome; 1-30 p.m. March.



"THE OLD PUMP, OXWICH."

1/100 sec. at f/8 on Selochrome. 2-15 p.m. May.

for me! The owner of the farm then came out to help but she fared no better. These cats, by the way, bear the distinguished names of "Huxley" and "Twm Sion Catti"! (The latter named after a character in Welsh folk-lore).

An interesting hour or so was spent on the farm listening to the history of the old place. I learned that the steps are part of a barn which dates back to the time of the Civil War. I was shown a cannon-ball, discovered in the roof a few years ago during restoration work, and also a man-trap which had been found on the premises.

"The Old Pump, Oxwich," was taken while on holiday on the Gower Peninsula. With its thatched cottages, delightful leafy lanes, sandy coves and reed-covered marshes, Oxwich is a photographer's paradise. I spent the whole day just pottering about with the camera but of the very many exposures I made this one of the pump, standing neglected in a corner of the village, pleases me most. This print would never gain an exhibition label, it would be termed too "busy" for one thing, but what does that matter when it brings back happy memories of such a charming village.

After all, if we aim only to produce pictures which comply with the so-called "rules" of composition, with visions of exhibition labels ever before our eyes, we are going to miss a lot of the enjoyment of our hobby.

My pictures were taken with a $2\frac{1}{2} \times 3\frac{1}{2}$ Super Ikonta, exposure being determined with the aid of a calculator, never forgetting that side and back lighting require two to four times the exposure of frontally lit subjects. Often the most drab, ordinary scene will look attractive when taken "contre-jour"; so while out searching for those broad landscape effects do not dispise the "odd corner" which may be nearer at hand.

* * *

HAVE YOU PAID YOUR SUBSCRIPTION ?

Members are reminded that subscriptions for 1951-52 became due on September 1st, 1951, and any who have not yet paid are asked to do so as soon as possible. The amount is 10/6 for one circle and 7/6 each for additional circles and remittances should be sent to the Hon. Treasurer :—

R. P. JONAS, A.R.P.S.,

TOWNSEND CLOSE,

IFFLEY, OXFORD.

THE GOLD LABEL COMPETITION FOR

WINNER OF THE TROPHY



"EVENING'S LINGERING LIGHT" R. PARKIN, A.R.P.S. (Circle 2)

THE LEIGHTON HERDSON TROPHY 1951

WINNER OF THE BRONZE PLAQUE



"A MISS IS AS GOOD AS HER SMILE" J. H. BROOMHEAD (Circle 19)



NORWICH, SOUTH AISLE

O. H. DOWNING, A.R.P.S. (Circle 8)



"THE ARTIST"

R. J. WHITFIELD (Circle 21)

**GOLD LABEL COMPETITION
for the
LEIGHTON HERDSON TROPHY, 1951.**

Winner of Trophy and Silver Plaque ... R. PARKIN, A.R.P.S. (Circle 2)
Winner of Bronze Plaque ... J. B. BROOMHEAD (Circle 19).

Winners of Circle Certificates :—

Large Prints			Author
Circle	Title		
2	Evening's Lingering Light	...	R. Parkin, A.R.P.S. (Trophy)
4	Pewter	...	E. C. Hodson
6	Norman Simplicity	...	J. H. Newstead
8	Norwich, South Aisle	...	O. H. Downing, A.R.P.S.
10	Blea Tarn and Langdale Pikes	...	T. Whitton
12	Morning Shadows	...	J. Benjamin, A.R.P.S.
14	Bath Time	...	P. G. Kernick.
16	November in Town	...	K. Shanks
18	Saucy Susan	...	D. Murray
20	The Ivory Fan	...	S. Mills
22	Reflections	...	Gerald Green
24	No entry	26	No entry

Small Prints.

1	Dinner for Three	...	...	T. Sealy
3	Jack...	...	...	J. Macdonald
5	Alistair	...	...	C. H. Whittaker
7	Windows and Doorways	...	...	J. S. Forbes
9	No Title	...	...	J. R. Stanforth
11	Tiddler Time	...	...	F. E. Ramsden
15	Over the Hill	...	...	H. G. Russell, A.R.P.S.
17	Old Barnsley	...	...	S. Jordan
19	A Miss is as good as her smile	...	...	J. B. Broomhead (Plaque)
21	The Artist	...	...	R. J. Whitfield
23	No entry	...	...
29	The Late Visitor	...	...	A. Hoare

Transparencies.

25	The Exhibitionist	...	...	E. H. Ware, A.R.P.S.
27	Pont Aberglaslyn	...	...	E. A. James, A.R.P.S.
28	Roadside	...	...	Bertram Hutchings, F.R.P.S.

In the cases of Circles 5 and 21 the Judges had some difficulty in coming to a decision and expressed a wish that the following prints should receive special mention :—

Circle 5	December Dyke	...	L. Caudwell
Circle 21	It looks like rain	...	R. J. Whitfield
Circle 21	Another Pal	...	W. N. Crosby, A.R.P.S.

The Judges were PERCY W. HARRIS, HON. F.R.P.S., F.P.S.A., and E. W. V. BUTCHER, A.R.P.S., F.R.S.A.

CENTRAL ASSOCIATION EXHIBITION, 1951.

The result of the Switch Shield Competition and the acceptances for the Central Association Exhibition are just to hand and are as follows :—

Switch Shield Winners :	Southampton	Prints	55 points	Slides	30 points.
Second	Twickenham	55	18	18	18
Third	U.P.P.	47	19	19	19

U.P.P. entered a total of 113 prints and slides of which 25 were accepted.

Class A	Pictorial Prints	56 entered	8 accepted.
" B	Pictorial Slides	32	2
" C	Record, etc. Prints	11	9
" D	Record, etc. Slides	14	6

The Exhibition comprises 195 prints and 71 slides.

The following members are to be congratulated on securing acceptances :—

Class A.	Miss Alison, A.R.P.S., L. K. Barfield, A.R.P.S. (2), W. Forbes Boyd, A.R.P.S., R. P. Jones, A.R.P.S., W. Lee Thomas, T. Whitton, E. M. Wilson.
Class B.	W. Lee Thomas, Dr. R. Ollerenshaw, F.R.P.S.
Class C.	Dr. R. Ollerenshaw, F.R.P.S. (3), E. H. Ware, A.R.P.S. (3), T. Whitton (3)
Class D.	Dr. R. Ollerenshaw, F.R.P.S. (2), E. H. Ware, A.R.P.S. (2), T. Whitton (2).

"THE SEEING EYE"

By E. W. WOOLLARD
(Circle 20)

What does it mean? Who has it? Can it be cultivated? Firstly, it means to be able to appreciate a "picture" when you see one—not ordinary appreciation, as is meant by liking—but the ability to recognise a picture when confronted with, say a pattern created by sunlight and shadow or a succession of curves complementary to one another or one of many other things which go to making a picture out of the ordinary rut of objects such as a well ordered landscape or a pretty thatched cottage, which, after all, should be obvious to any one carrying a camera.

As to who has it—well, many photographers possess it without being conscious of the fact. The man or woman who contrives to make a good picture out of simple subjects such as a rowing boat moored at the lakeside, with reflections to aid the composition, or mist to give an atmosphere; the backlighted glade with shafts of sunlight streaming through; the hackneyed, but oft repeated farm cart in splendid desolation, or maybe just the broken wheel sticking out of a bed of overgrown nettles.



FIG. 1. An uninteresting general view.

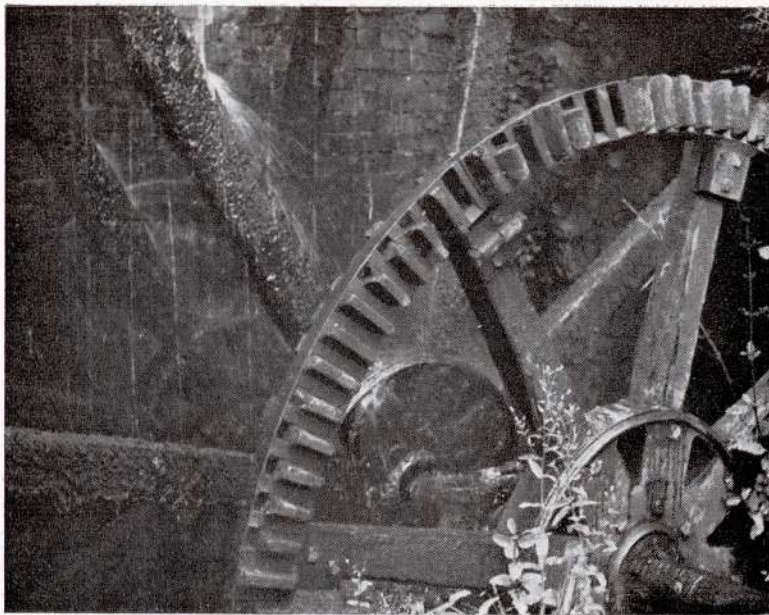


FIG. 2. "The part is greater than the whole."

All these "away from the commonplace" prove an ability to see more than the conventional scene. Some people only get this ability once or twice during their picture making career, others have it constantly.

Can it be cultivated? Yes—by anyone who is keen enough to carry out the following simple experiment. Whatever camera you use, set aside sufficient film for say two weeks consumption at the rate of one exposure per day. Then make a firm resolution to take that one exposure per day—wet or fine, foggy or snowing. Take one exposure going to business, next day take a portrait, the next day perhaps a wet street scene—a sunlit alleyway—fallen leaves by a deserted park bench in slight fog. A pattern of intersecting roads from a high window position—the winding lane with puddles lying in the cart ruts.

You will find yourself *thinking* about tomorrow's exposure and if you learn to think in terms of pictures, you are well on the way to cultivating that "seeing eye."

Do not give up because you do not get ideas thrusting into your brain, maybe the next day will be bright and sunny with early morning or evening shadows creating pictures for you, if only you will learn to look for them.

A CAMERA IN THE HILLS

By K. G. EVANS (Circles 18 & A.A.)

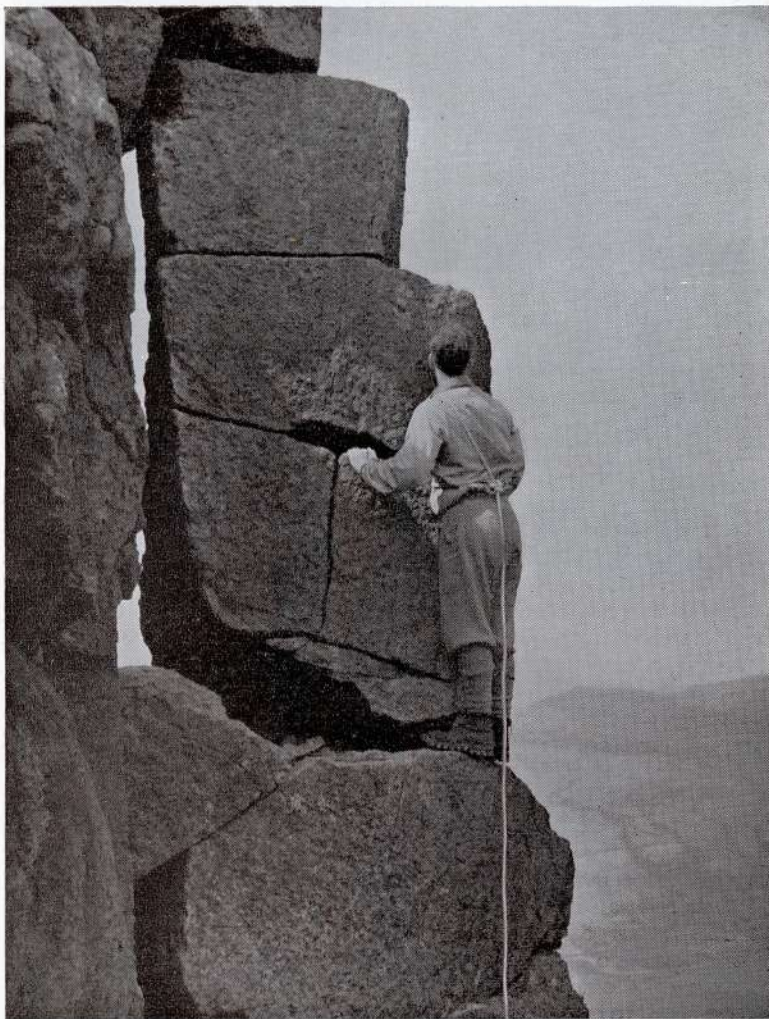
Sooner or later all who walk on or climb mountains surround themselves with paintings and photographs of them. Many are the paintings and photographs of hills and the standard set in both media is high. Unlike the painter, the photographer has to accept his subject as he finds it and cannot cut out unwanted fences or shuffle peaks to improve the composition. Fortunately, however, there is in existence "photographic" as well as "artistic licence" and, by the skilful aid of interesting lighting and the proper use of filters, the camera can be made to portray the moods and textures of mountains in an unparalleled way.

What camera should we take with us? Our choice will usually be dictated by what we consider to be most convenient. True, Vittorio Sella took a whole plate camera into the Alps and Himalayas and achieved results which many consider have not yet been surpassed. But he had porters to carry his hundred-weight of photographic equipment. Some of us who have to carry our own gear may well consider a box reflex type unnecessarily bulky and our choice will probably fall between either a miniature or a compact folding camera. The only important thing is to have a good lens and, if it is the intention to take climbing close-ups, a coupled rangefinder becomes almost an essential.

Then it is often wet on the hills and expensive equipment has to be carefully protected. I have solved this successfully by carrying camera, meter and filters in a plastic toilet bag. This has often caused amusement to my friends, one of whom was once very concerned lest I should let down the reputation of "The English Gentleman Abroad" by carrying this receptacle round the streets of Innsbruck—where, I may add, heavy rain is not an impossible occurrence!

There is an important difference between taking photographs on hills and pottering around for pictures at less elevated levels. It is that on the hills the photographer will have a less steady hand because of the vigorous exercise and, further, he will probably have a wind to contend with. Thus, to avoid the possible camera-shake showing up in the print, short exposures must be made and it is a good plan never to exceed 1/100 sec. unless firmly ensconced in a sheltered position.

There will be little time to erect tripods and wait for the sun to appear from behind a cloud. You will be one of a team scampering along a ridge wondering if you will be able to get down to the



"NEXT MOVE."

hut before dark. Inevitably, your companions will be of the unreasonable kind who make insatiable demands for copies of your best prints but who are intolerant of your wasting their time taking them! Eventually you will accept your position philo-

sophically as one who bolts his meals so as to take some photographs while the others are still eating and as one who, having sneaked an exposure or two on the way, is always trying to catch up

The effect of height is generally best conveyed by being not too far away from the peak and at some distance above the valley : something below as well as above, in fact. A figure in the foreground can be a help to give the scale but he should always be unobtrusive. Sometimes the shape of the peaks will be so striking that the use of figures or foreground boulders only detracts from the strength of the composition. This is the exception rather than the rule and I suggest that an example is the Vajolet Towers shewn here in "Dolomiti."

For close-up work, of climbers in action, the best results will generally be achieved by including part of the valley to convey height. Texture, as in all close-up studies, is an essential for print quality, and this can only be achieved by taking advantage of cross lighting aided, if necessary, by a deep filter to heighten contrast still further. The illustration "Next Move," showing a climber on the Window Buttress in the Isle of Skye, was taken on a June morning through an orange filter.

The key to success is *lighting*. In a dull drab light the film emulsion will respond with amorphous blacks and bald whites. Sunshine is not essential but, if absent, a stormy sky and an adequate recession of tones must be present to compensate. The average emulsion can only record faithfully for a light range of just over 100 to 1 and it frequently happens that in bright sunshine mountain subjects have a greater range than this, particularly those found on the Continent. Thus, pine trees in the foreground will come out solid black if the middle distances and mountain backcloths are to be faithfully shown. Given the time, it is, of course, always possible with a suitable meter to work out the range of light intensity and then decide on the best exposure. Generally, however, there will be insufficient time for this method and it will be enough if a deliberate practice of over-exposure and under-development is followed.

Brilliant noonday sun is best avoided and exposures made early or late in the day, when the shadows are long, will be found to give the most satisfaction. A panchromatic film is preferable, as for all outdoor work, because of its response to filters. However, while a slow pan film is admirable for this country, a faster one may be preferable abroad. This is so for countries like Norway, where last summer in latitudes near the Arctic Circle, I found that



“DOLOMITI.”

27° Scheiner film needed about 1/25 sec. at f.8 for average outdoor landscapes. Again, in North Italy, the air is so clear nad the skies so blue, that there is danger of over-correcting if filters are used with a slow pan film, so that a less contrasty faster pan film may be preferred. One must also beware of destroying aerial perspective and recession by the use of too heavy a filter.

MOUNTAIN PHOTOGRAPHY AND THE SMALL PRINT

Shortly after receipt of the foregoing article, we were privileged to see a Circle notebook in which there was a discussion on Mountain Photography, with particular reference to miniature prints. This is so interesting that fairly full extracts have been taken and are reproduced below.—EDITOR.

S. It has occurred to me since viewing small prints that there are subjects which cannot possibly be shown to advantage on a small print. The chief of these I think, is Mountain Photography. Now mountain photography, with or without snow, has no appeal for me whatsoever, but that is beside the point, except that it needs a certain understanding, which I obviously have not got, to appreciate this subject. However, in just the same manner that a portrait head can be over-enlarged to become grotesque, so do I feel that a small mountain picture becomes incongruous.

Now this brings us to two very important points. Firstly, do we take sufficient pains to consider How we are going to present a picture and if the message can be adequately put over in a print 4-in. x 3-in.?

Secondly isn't it therefore quite feasible that what may be a first rate picture has not been able to show itself to advantage? This need not always be so—as for example **J's** print in this round—but it might easily be the case.

I think that this is where the small print fails.

W. I am not going to agree with **S.** over two points. I think that the miniature picture CAN be made to fit all subjects. 12 sq. ins. on a 7-in. x 5-in. mount does make it in miniature a proportion of about 12-in. x 10-in. on 20-in. x 16-in. and it is as a miniature picture as a whole that the idea should be conceived; not just something trimmed down to fit. All the scheming and trimming should be done on the enlarging easel so that when the edges are cut off the print is ready for mounting and should be of such size and shape to make comfortable proportions of print to surround when mounted.

I think that pictures which are successful in 15-in. x 12-in. can, by proper attention, make good miniatures but by no means every miniature will make a good 15-in. x 12-in. Many miniature pictures have already had quite a degree of enlargement, being trimmed on the enlarging board when the “picture” is in a fragment of the whole negative.

Mountains are, to me, no exception; the miniature picture

sets out to portray a scene (or portrait) in the small size and provided the scale can be appreciated, usually by the inclusion of some object that the viewer can quickly assess (this assessment is automatic in a portrait) I can see no reason for even the highest and greatest things being termed "unsuitable." The test is, I think, the author's skill in making, say, the "Queen Elizabeth" into a miniature picture as easily as a rowing boat.

M. I think **S.** has really brought up *two* questions:—(a) Is there an appeal in mountain pictures? (b) Should the type of subject influence the size of the print?

(a) *The Appeal of Mountain Photography.* I think that it is true to say that until not so very long ago—towards the end of the 18th century, perhaps, when de Saussure began to dispel the illusion—mountains were considered to be eyesores and monstrosities: and it was chiefly due to the British climbers that people began to realise that mountains had their beauties. Judging by the great popularity of Switzerland today (which is not due solely to the fact that one gets enough to eat there) the great majority of the population does see beauty in mountains, and it is only a small minority which does not find "Appeal" in them. If they do appeal to one, I cannot see that the size in which they are presented is relevant to the question.

But there is a further point: what is mountain photography? This Circle can illustrate my points particularly well. There is photography **FROM** a mountain: subjects of a broad, general or panoramic nature, with an unobtrusive foreground: subjects which would fall into the "Record" class unless the sky or lighting lifts them into the Pictorial category. We have had many excellent "Pictures" from **F.** and **J.** that come into this class. There is photography **ON** a mountain: here the foreground is more important and the background more or less subsidiary, though most essential: we get snow texture, light and shade on snow or rock, figures perhaps, or a cross or a cairn. The same two people have given us admirable examples of this type. Finally there is photography **OF** mountains: landscapes in which mountains form the main theme. We have had heaps of these from **W.** and myself; and I really cannot see why **A's** lovely landscapes should not fall into the Mountain Photography category even if her foregrounds are, as a rule, liquid.

(b) *Is the small format print unsuitable for the presentation of such pictures?* My answer is unhesitatingly—No: I don't think that the size matters one little bit, if the composition and technique are good enough and I hold that 15-in. x 12-in. and 4-in. x 3-in. prints can be equally successful, each in its own way.

The whole thing really boils down to this: are different subjects desirable for large and small prints, or will the same picture be equally attractive in either format? I don't think one can give a complete answer. It is really tantamount to saying: "Should Mrs. Siddons, shall we say, be portrayed by Cosway in a miniature, or by Sir Joshua Reynolds on a 40-in. x 30-in. canvas?" It is all a question of treatment. I see no reason why practically every good negative should not, with proper treatment, yield a highly successful print in both 4-in. x 3-in. and 15-in. x 12-in. sizes. I belong to two 4-in. x 3-in. Circles and to two 15-in. x 12-in. Circles (not to mention others that cater for intermediate sizes). I have entered a monthly print for them all for anything from 4 to 13 years. I cannot remember a single instance of one print (from the same part of the same negative) being successful as a 4-in. x 3-in. and unsuccessful as a 15-in. x 12-in. or 12-in. x 10-in., or vice versa; unless it failed in the large size through poor definition (and I don't often enter prints that suffer from that failing if I can avoid it). I freely admit that I have often made successful prints up to $\frac{1}{2}$ -plate from small parts of a Leica frame, that would not run to 15-in. x 12-in.; but that is off the point.

So I will go this far, but no farther: I agree that the small format is not the most suitable way of presenting Open Landscape or Architectural Records (in the true sense of the word "record"); and at the other end of the scale, I do not consider 15-in. x 12-in. the ideal size for portraits of heads—I hate gigantesque, oversize heads, and I can only suppose that people do them, either to show off their photographic technique or in the belief (supposedly erroneous but containing much truth) that Exhibition Judges will not consider pictures smaller than 16-in. x 12-in.

With these exceptions, I do not think that print size is influenced by subject at all.

F. Phew! After **M's** excellent comments and **W's** eloquent appeal for appreciation of mountain photography, who am I to enter the lists and give further opinion?

To **S.** I would say that people either love mountains or they hate them. There do not seem to be any half measures, but to do either you must have experienced them intimately either by staying near them and looking at them most of the time or by walking about on them.

The change of attitude that **M.** mentions is summed up by Ruskin in a very fine sentence that ends (I am writing from memory and may not be too exact):—" . . . and thus these threatening ranges of dark mountains, which in almost all ages of the world, man has looked upon with aversion or with terror,

are in reality sources of life and happiness far fuller and more beneficial than the bright fruitfulness of the plain." Unfortunately Ruskin did not climb in the mountaineer's meaning of the word and in fact he wrote : "The real beauty of the Alps is to be seen, and seen only, where all may see it ; the child, the cripple and the man of grey hairs." In other words, the valley.

Mountaineers have always challenged this and have claimed that one should go higher than the valley to see the mountains in their greatest beauty and my opinion is that roughly half way to the summits is the ideal level—if I wanted to be more precise, I would say (in the Alps) just about the limit of the trees. In this connection, Leslie Stephen, one of the Alpine pioneers, wrote : "Lofty Alps, like lofty characters, require for their due appreciation some elevation in the spectator." There you have it in a nutshell.

This means that I do not agree with S., but I see his point and claim to realise how very difficult it is to reproduce in photography the emotions that were experienced at the time when viewing a particular mountain scene. The main difficulties are to reproduce the sense of size of the subject and the feeling of distance which even to sight seem all wrong in that thin, crisp dry Alpine air. I remember once standing with my companion, on the summit of the Tete Blanche looking across to the Matterhorn, which although six miles away looked so close that you felt if you just leaned forward, you could shake hands with it. As we were preparing to descend they said to me : "Aren't you going to photograph it ?" And I replied : "What's the use ?" and I am certain they realised my point ; namely, the futility of the photography of mountains under certain conditions. But it is not always like that. Very often, especially if one is not too high and the atmosphere is not too dry so that one obtains a certain measure of recession of tones which gives, better than anything else, a feeling of distance, then one can produce a print that captures to a considerable extent the emotions you experienced at the time. And if you can do this and reproduce those emotions not only for you yourself but also in others, then it is a PICTURE, my friends, it is a PICTURE.

As for a comparison between miniature and large prints with mountains as the subject, my candid opinion is that big mountains almost defy pictorial photography. I am thinking mainly of the Alps when the subject is often too large to be included in one exposure, even with a wide angle lens. This is why I developed the panorama type of photography and I cannot imagine anyone claiming that panoramas are anything other than pure record photography.

On the other hand, in mountain country the district is usually full of pictures, particularly if you subordinate the mountains to some interest that is purely local, such as a child dressed in the traditional costume of her valley, a mule laden with firewood, or a crucifix by the wayside.

I have been led into this line of thought because I wanted to give, as an illustration, a mountain photograph that would beat the band and knock all my readers into the middle of next week on account of its pictorial qualities, and this is all I am able to produce :—



Does it tell all the emotions I experienced ? Let me explain what those emotions were.

I was not entirely happy. A nasty storm was brewing below us just off-stage on the left, with lightning darting about the upper surface of the clouds like serpents' tongues and with thunder roaring defiance at us every few moments, and I knew that as soon as we got down into it, as get down we must, we would not have a pleasant time.

Does this photograph convey those emotions ? To me, yes : but to you, of course not.

And so I would recommend those who want to specialise in mountain photography to work at the mid-way levels, or even at the lower levels if it is pictures you are after. The achievement

of getting to the summits of these places is more a matter for the mind than for pictorial photography.

As for the "subject-consciousness" of miniature prints apart from mountains as a theme I would say that the treatment of subject matter for these small prints is very often totally different from that needed for larger prints. To be successful with miniature prints, composition must be simple and it is right to say that whilst a good miniature will make a good print of exhibition size, the reverse does not always apply—far from it. The reason for miniatures requiring a plain, honest-to-goodness appeal is probably because all or most of the subtle gradations of texture and tone, easily seen on a 15-in. x 12-in. print, are lost in a miniature.

A. I have just returned from a ten days' holiday in the North-West Highlands and a very large proportion of my time was spent in admiring and re-admiring the hills. I could cover pages of the notebook about the hills (but I will refrain), and I find it difficult at the moment to understand how anyone can fail to love them—far less actively dislike them. However, it is a point that one must understand a subject before one can *adequately* appreciate it. I think most of us can see the good and bad points in a print, even of a subject we do not care for, but *real* appreciation will not come unless the subject itself appeals.

PRINT SIZE. Some people have a theory, which I share up to a point, that there is a correct size for every picture; one size at which a particular picture will look its best. None of us, I imagine, automatically enlarge our prints, which we hopefully intend should adorn an exhibition wall, to, say, 15-in. x 12-in. We consider whether they will look best 15-in. x 12-in. or 10-in. x 8-in. or even 20-in. x 16-in. Our mount size is fixed for us but we can consider how much margin our picture should show, etc., etc. To this extent therefore I agree with **S.**—not every print will look its best in miniature size with a large area of mount showing round it, for our mount *and* print size is fixed for us. Further, I agree that *most* mountain photographs look better when enlarged quite considerably. For the purposes of a portfolio though, I think the miniature is excellent and perfectly adequate. In some cases indeed, as **W.** has said, the miniature print shows a subject particularly well. By and large, I think *all* subjects can be assessed and judged fairly in the 12 sq. ins. size.

L. Personally, I have no doubt that some miniatures look well enlarged and some look better small, but I do not think it depends upon the subject so much as the character of the print and design. There must be some special feeling of simplicity and grandeur as well as good definition and light and shade in a

small picture before it will stand the enlargement necessary for a 15-in. x 12-in.

B. Mountains give me a light-chested feeling. I feel "better" all round for the sight and feel of them. It gives a feeling of peace and satisfaction as one realises one's correct proportion: personal and human troubles become trivial. The higher altitude gives a thrill to me and more power to my joints and muscles.

The constantly changing lighting intrigues me and even without a camera I can lie and watch for hours. Truly the reproduction of the characteristics of mountain scenery is difficult; a picture postcard result is of course not so difficult but to make just the print where the relative sizes, shapes and atmosphere come right, to say nothing of sky and water forbye, needs the expert and specialist and a "seeing eye."

* * *

CIRCLE REPORTS

CIRCLE 1.

(Sec. : K. YEATS)

Circle 1 stands at 17 members, two of the founder members of P.M.P.P. are now together again since Syd Burch has come back to the fold.

One of the subjects under recent discussion has been AMFIX. Is it worth its price from the amateurs' point of view? One says "Yes. I have used one lot for six months and have not had to give any extra time with it." Another argues that its only advantage is SPEED and the average amateur is not interested in that.

Another subject discussed lately is really a foreign one to our Folio, i.e., Colour work, but it is obvious that a lot of our members do it and get very good results therefrom. The query originally was one of some sort of guide to the necessary exposure. The result of general discussion is that working to the makers' leaflet gets first-class results.

* * *

CIRCLE 4.

(Sec. : DR. R. F. JAYNE)

This Circle is in a flourishing condition with regular boxes and an enthusiastic membership.

Sooner or later most circles try out a set subject. Circle 4 tried set titles, leaving the members to make their own interpretation. The titles were "These Foolish Things" and "If Winter Comes," both of which led to some amusing if not altogether appropriate interpretations.

After some discussion we allowed "come-backs" on criticism sheets by the authors of the prints, and also marginal comments by other members, on the understanding that these must not be merely flat contradictions. This privilege has proved a help in clearing up misunderstandings of author's intentions, and had led to more careful criticisms.

* * *

CIRCLE 5. (Sec. : A. E. MALIN)

This Circle has just had a change of Secretary who is, therefore, not able to report, but says "things are running smoothly and the last batch of prints was encouraging."

* * *

CIRCLE 6. (Sec. : SYD POLLARD)

In May of this year we celebrated the sending out of Folio No. 150. The Secretary's note on this occasion was rather reminiscent in character considering that he had been contributing for over 10 years, having first joined in Folio 38. The event was marked by a special letter from the President and the good wishes of many. The names on the rota have changed somewhat. At one time George Farnsworth was Secretary—he headed a list of stalwart names that included R. H. Mason of the "A.P.", Vernon Bates of Birmingham, V. G. P. Williams of the Royal, Lee Thomas, Albert Marrion, and many others. In those days the Circle could boast 7 A.R.P.S. members. Nevertheless, the standard of work turned out today compares quite favourably with the old days, except, perhaps a tendency to be less particular about the final print, the invisible retouching which is very important and the spotless mounting doesn't have the same care in these days of helicopters and television. We do, however, pride ourselves on being a Circle with a tradition strongly maintained through the years.

* * *

CIRCLE 7. (Sec. : A. G. WHEELER)

Membership 15. Resignations over the past year 3. New Members 3.

A box goes out regularly at the beginning of each month, the rota is fairly well sustained—a hold-up occasionally.

This is a very happy and friendly Circle; we have one A.R.P.S. member. The general standard is about the intermediate stage; about half of the membership could be classed as beginners. The Notebook is well written and lively. The round of prints is seldom full usually, about 75 per cent. The subjects of the prints is general.

CIRCLE 10.

(Sec. : E. S. ETHERIDGE)

We have seventeen members and run four boxes which travel on a roughly triangular course with the angles in Kent, South Wales and the Shetland Islands. The membership is varied including representatives of the teaching and medical professions, of the world of business, technical workers and others. The standard of work, also, is varied; one A.R.P.S. member and some still grappling with technical problems. Advice is freely given, and generously accepted. We vote for six prints and eight different members won Gold Labels last year.

A recent enquiry in the note-book reveals that many members do free-lance work to help to make the hobby pay; much of it is dull and even troublesome; in addition to the usual child portraits, passport photos and wedding-groups are the following: oak trees destined to be made into beer barrels, a candidate for a Television job, tombstones, a car (for spare parts from U.S.A.), a school pig club, and others.

We consider that the most valuable benefit of our membership is the friendly spirit of co-operation and good will which exists between a body of fellow-workers who share the same interest.

* * *

CIRCLE 17. (Sec. : LAURENCE HOWELL)

As usual the note book is full of chatter. One member bought a flash bulb adapter E.S. to A.S.C. but a high percentage of the small bulbs refused to fire. Upon examination he found that the spring contact when compressed sometimes bent side-ways giving a short circuit in the case. The remedy was to thread a length of valve tubing over the entire length of the spring to insulate it. Members have found trouble with print staining, not due to bad fixing or washing. There was a mountant that gave this trouble and fears were expressed that it might be due to other rubber mountants. A print was stripped from its mount and the solution found to be wet. It is suggested that the fault lay in not allowing both surfaces to dry out completely and also that there might be impurities in the mountant that had attacked the print.

Arguments carry on as to whether set subjects are a "DEAD LOSS" or a "GOOD IDEA." The lazier type still stick to the "dead loss" theme and the more energetic state that it makes them think of all possible names to call the Hon. Circle Secretary.

A member who dips his pen in gall and green ink has had unexpected failures with M.C.W.3. Careful tests revealed that Calgon considerably retarded his developer.

Plans are going ahead for another Circle 17 London Rally.

CIRCLE 21.

(Sec. : G. A. TOOTELL)

Whitsun Rally. As previously the Rally was held at Colwyn Bay, and though poorly attended, proved a great success. The party was housed at the Kensington.

The weather proved kind on Saturday afternoon and the party dividing itself between a Jaguar and a Ford had a run around the countryside. On Sunday it was decided to make a day of it and the party had a run to Portmadoc, where photographic subjects abound and much film was shot off. In the evening Eric Haycock's home was made the target and a couple of pleasant hours were spent viewing projected colour slides, the work of Harry Spencer and Eric Haycock.

On Monday morning there was a visit to the old town of Conway, and the much photographed castle was again "shot-up." In the afternoon the whole party crushed itself into the Jaguar and visited Beaumaris. In the evening, by Eric's kind assistance, there was a portrait session. Full use was made of his extensive lighting equipment.

Sincere thanks are due to Eric Haycock for his work, and to Harry Spencer and Wilf Addey for the use of their cars on the many runs which all helped towards the success of the week-end.

* * *

CIRCLE 22.

(Sec. : A. B. GRIFFIN)

This Circle was reformed 18 months ago and has rapidly risen to its position of being one of the friendliest in the group. One or two members have had to retire, fortunately not for good. One ex-member now in Malta keeps in touch with the Hon. Sec. and will certainly return to the fold when he also returns to this country. The standard of work has been going up, and it is rare to find a box that has not some exhibition probabilities therein.

The Silver Rally Cup, offered yearly for the best total of voting points awarded has now been won for the first time since the Circle's change-over. From now on it will be awarded for the best print entered in the Circle during the year.

We now have one lady member who has shamed all those who in the past have only been able to write a page or two in the notebook. A common thing to see anything up to 20 pages all filled with much interesting and keen photo chewing.

The Rogue's Gallery has just completed its first round and very interesting is the result.

* * *

CIRCLE 28. (COLOUR TRANSPARENCIES). (Sec. : ERIC HAYCOCK)

Some really excellent 35 m.m. transparencies have been circulated and members have been hard put to it to pick out the

Gold Label winner. The star performer is undoubtedly Bertram Hutchings, F.R.P.S., who has topped the voting with five Gold Labels.

Kodachrome seems to be the favourite film with Anscolour second. With the increase in price of Kodachrome and the vast improvement of Ilfordcolour, it looks as if the latter will become more prevalent. Some members are processing their own Anscolour with various results, one awful warning coming from a member who made his solutions with distilled water obtained from a garage. He wondered why his Anscolour turned out all green, and very quickly found out when he tasted the distilled water and found it slightly acid. Warning : Buy distilled water from a chemist.

Agfacolour is being much discussed and some excellent examples have been shown in the notebook. The Circle Secretary obtained these from Messrs. Agfa Ltd. Germany.

An interesting treatise on Colour filters for Colour Photography given by Jimmie James, A.R.P.S., was much appreciated by the members.

The Circle membership is 18.

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20th ANNUAL GENERAL MEETING

The 1951 Annual General Meeting was held on Saturday, September 15th at St. Saviour's Hall, Kensington, London, with R. C. Leighton Herdson, F.R.P.S., President, in the Chair. One hundred and fourteen members were present.

The President, in his address, paid tribute to the officers of the Club and the Circle Secretaries for the very considerable amount of work and time they had given to the club during the year. He drew attention to the fact that this was the twentieth anniversary of the club's foundation and expressed his pleasure at seeing so many old friends and supporters of the club present at this gathering. The weekend was perhaps a little different from previous A.G.M.'s, mainly because this was Festival Year and Council had thought it best to provide as many opportunities as possible for visiting members to join in with the Festival activities while they were in London. It was because this aim had been so much in the minds of those concerned with planning the A.G.M. that the meeting had again been sited in London whereas originally the idea had been to meet in the Midlands. He hoped that all who had come to London would find these arrangements acceptable and would enjoy the time spent together. Something of the same problem would undoubtedly arise again next year when Council would have to plan for the 21st birthday party for the club, an event which all concerned would desire to be worthy of the occasion.

The address was followed by General Secretary Farnsworth reading the Minutes of the 1950 A.G.M. These were confirmed as a correct record and were signed by the President.

Next came the Hon. General Secretary's report. Mr. Farnsworth said he intended to make it as concise as possible. For all that he gave us a very clear picture of the activities of the club during the last twelve months. There had obviously been a great deal of work to do, several changes in Circle leadership had involved him in considerable correspondence, but he was happy to report that membership figures had remained very steady, and most Circles could report sound progress. In his opinion it had been a very successful year. The President thanked him for such a graphic report and for all the time and labour he had so freely given to the club.

In the unavoidable absence of the Treasurer, the report on the accounts was presented by Mr. O. H. Downing, A.R.P.S., one of the Hon. Auditors. The year had been a successful one from the financial point of view and the balance of assets over liabilities had increased by £54, including a small carry-forward

on the Magazine Account. This happy state of affairs was, however, unlikely to be repeated in the current year because of the very steep rise in the cost of stationery and printing which formed the Club's major expense.

Item number five was the announcement of the result of the Ballot for Executive Officers and Council for 1951/52.

R. C. Leighton Herdson, F.R.P.S. was returned as President with 112 votes, Mr. H. G. Russell, A.R.P.S., the opposing candidate, polling 14 votes. Mr. J. H. Hole, A.R.P.S. therefore retains office as Past President.

Vice-Presidents are S. H. Burch and Dr. R. G. W. Ollerenhaw, F.R.P.S., both returned unopposed. Also returned unopposed were G. Farnsworth as Hon. General Secretary and R. P. Jonas, A.R.P.S. as Hon. Treasurer.

The voting for Circle Secretaries representatives was as follows: W. E. Lawrence 15, Syd Pollard 14, H. C. King 11, Alick Wheeler 11, E. Haycock 7.

All three representatives of the ordinary members, A. W. Esson, J. H. R. Hills and H. G. Robson, were returned unopposed.

The President expressed his appreciation and thanks for the confidence members had placed in him by again electing him to this high office. (*This is the seventeenth year for Leigh to be President.—EDITOR*).

Other urgent business as usual produced a good deal of helpful commentary and sound and constructive criticism. The speakers, and there were many of them on a variety of topics, all spoke well, kept closely to their subject, and added considerably to the enjoyment and purpose of the A.G.M.

Mr. Boyd, of Edinburgh, had put forward a suggestion that the Leighton Herdson Trophy be retained for Annual Competition for gold label large prints only and that a new trophy, which he generously offered to provide, be put up for Annual Competition for gold label small prints. This provoked good argument for and against the proposal. There appeared to be some good support for the proposal and generally it seemed to be felt that the one trophy was not satisfying the requirements of the members, but at the same time the meeting was strongly opposed to any alteration in the basis of the gold label competition. Mr. James suggested that if trophies were offered for small and large prints then why not also provide others for transparencies, or portrait or landscape enthusiasts; there might be no end to such awards and they would eventually become an embarrassment to the Club. The matter was referred to Council for further consideration.

The Magazine also brought members to their feet. The Treasurer's report had, earlier in the afternoon, made it clear

that the club was not in a position to produce such a publication four times a year. Many good suggestions were put forward and the speakers were agreed it was too good a publication to be discontinued. Some were in favour of taking a postal vote of members on this matter but this was ruled out as it would not be possible to discuss the pros and cons of the matter and a collection of suggestions must be the outcome of such a procedure. After considerable discussion and after giving serious consideration to some very sound proposals as to the future of the magazine it was agreed to accept the Hon. Editor's proposal that the Magazine should appear as an annual publication with its first issue to be published before Christmas 1951. It was agreed that this matter be given further consideration at the next A.G.M. and that this next issue should contain a full list of all members of the Club.

The General Secretary expressed the Club's appreciation for the valued services and help that it had received from the Camera Club. All Council meetings during the year had been held at Manchester Square where the Camera Club had been most considerate hosts.

Mr. Jack Hole moved a vote of thanks to the President for the able manner in which he had, as usual, conducted the meeting. This was received with acclamation and concluded the Annual General Meeting, 1951.



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A.G.M. REPORT

The 1951 Annual General Meeting may well go down in records as "The Happy A.G.M." Right from the start of the Saturday morning get together at the London Salon it was evident that the Festival programme drawn up by Council had set the tune for the whole week-end. It was also the twenty year milestone in the club's history. The morning crowd was not so large as some previous years but it certainly was in merry mood and the show at the Salon was much appreciated and had its usual little band of critics who still continue to enquire of all and sundry "Why?"

If numbers were smaller than usual at the Salon there certainly was no falling off in attendance at the Annual Meeting at St. Savior's Hall. The business meeting in the afternoon started ten minutes behind schedule but finished nearly twenty minutes ahead of time. The President kept the business running smoothly and permitted no loose talk, those that did get up to make

reports or put forward arguments took the lead from the President in his address. Discussion was lively but very much to the point under review and we heard some excellent exchanges of opinions between various enthusiastic members and the Chair. It was regretted that our most able Treasurer was absent from the gathering this year, but as Leigh explained we could hardly expect Roland Jonas to interrupt his honeymoon in Scotland for a business meeting in London.



R. PARKIN, A.R.P.S., receives the Trophy from the President.

The birthday cake, resplendent with twenty brightly burning candles, was the centre piece of the decorated tables and once again

our lady members, helped by the ever willing lady guests, waited at table. The President invited Jack Hole to light the candles and then called on H. G. Robson, the only founder member present, to attempt to blow them out with a single breath. Mr. Robson succeeded in extinguishing nineteen of the twenty. This year's guest of honour, Mr. George Farnsworth, then cut the cake.

At seven o'clock precisely, the President called upon Mr. H. C. King to announce the result of the Annual Competition on the Gold Label prints for the Leighton Herdson Trophy. While the rest of the members had spent the morning at the Salon, Mr. King, our energetic competition secretary, assisted by Mrs. King and Mr. Jack Fear, had been busily engaged hanging the show of gold label prints around the walls at St. Savior's Hall. This display was very well received by all who saw it, and there could be little doubt that it was a good show.

The President presented the Trophy to Mr. R. Parkin, A.R.P.S., of Circle Two, for his print "Evenings Linger Light" and the bronze plaque to Mr. J. B. Broomhead, of Circle Nineteen for his print "A Miss is as good as her smile." The Circle winners



"THE BIG BLOW." H. G. ROBSON goes to work on the candles.

were then presented with their Certificates. The President expressed the Club's appreciation to the judges, Percy W. Harris, Hon.F.R.P.S., F.P.S.A., and E. W. V. Butcher, A.R.P.S., F.R.S.A., and to the Camera Club for the assistance it had given in placing one of its rooms at the disposal of the judges.

The presentations were followed by a showing of the Gold Label transparencies and a very interesting collection of colour transparencies, provided by members of the Slide Circles. During the projection, interesting commentaries were given by E. A. James, A.R.P.S. and Leigh.

At nine o'clock, half an hour earlier than schedule, the party moved off for "The Lights of Festival London" night ramble. This attracted a much better support than any previous evening event planned for A.G.M., the party completed the evening on the South Bank but it was mid-night before the enthusiasts packed away their cameras and said a weary good-night to each other.

Sunday morning found the sun shining brightly, the sky resplendent in cloud formation, and conditions such as would delight the eyes and heart of any camera pictorialist. It was little wonder then that the Rally attracted far greater numbers of members and their friends than any other attraction offered by previous September rallies. Again the party was in a gay mood, much useful work was done along the riverside at Battersea before the party invaded the gardens to do their best or their worst among the collection of sculptures displayed upon the sunsplashed green lawns. It was really good fun listening to the many opinions (and somewhat frantic explanations) of some of the work on exhibition there.

Lunch was taken in the Festival Gardens, after which the cameras got busy on the variety of subjects that presented golden opportunities for those who could, amongst so riotous a gathering, concentrate upon picture making. The charming young ladies in period dresses, selling apples and oranges, lavender and what have you, came in for very special attention, posed for the batteries of cameras that were arranged in a semi-circle around them and were most co-operative in spite of the large crowds that gathered around to see the fun. The rally, timed to finish at two-thirty, continued at full strength until five-thirty, surely this is sufficient to convey the enjoyment that was taken from this Festival Rally, 1951. Our thanks are due to the President, Mr. R. C. Leighton Herdson, F.R.P.S., who was responsible for leading the Saturday and Sunday rallies.

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