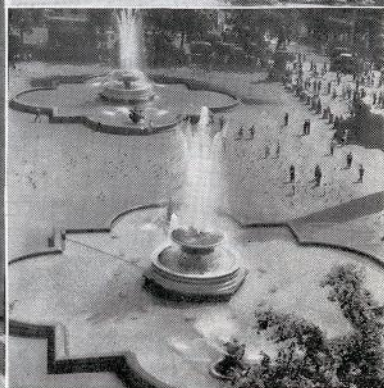


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1952  
ANNUAL

# The Little Man

Twenty-First Birthday Number



*For good pictures  
of naughty  
little boys*

**JOHNSON  
CHEMICALS**



# The Little Man

THE OFFICIAL ORGAN OF THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

AFFILIATED TO THE ROYAL PHOTOGRAPHIC SOCIETY & CENTRAL ASSOCIATION

No. 33

1952 ANNUAL

**Editorial** This year "The Little Man" again presents himself to you as an annual, in accordance with your decision at the 1951 A.G.M. How wise that decision was! Ever since 1943 the Annual Subscription has remained unchanged at 10/6 and it is a matter for congratulation—almost for wonder—that the facilities provided for this modest sum have suffered so little from the enormous increases in paper and printing costs. "Economy without reduced service" has been the watchword but when costs rise over 100% there must be a cut somewhere and better an annual magazine worthy of U.P.P. than a quarterly pamphlet of questionable value.

There has been a strong body of opinion in U.P.P. for some time that our magazine should in every sense be a club journal and should not attempt to compete with the general photographic press. This is well expressed in a letter from our postbag appearing on another page. Realising the force of this argument and also on financial grounds, this issue reverts again to private circulation and we believe this step will meet with approval from our members. We must also place on record our appreciation of the support we have continued to receive from our advertisers. Without that support we could hardly have continued publication and members are urged to show that such support is fully justified and merited.

This issue marks a very important occasion in the annals of U.P.P.—our 21st Birthday—and we have pleasure in presenting an outline of the Club's

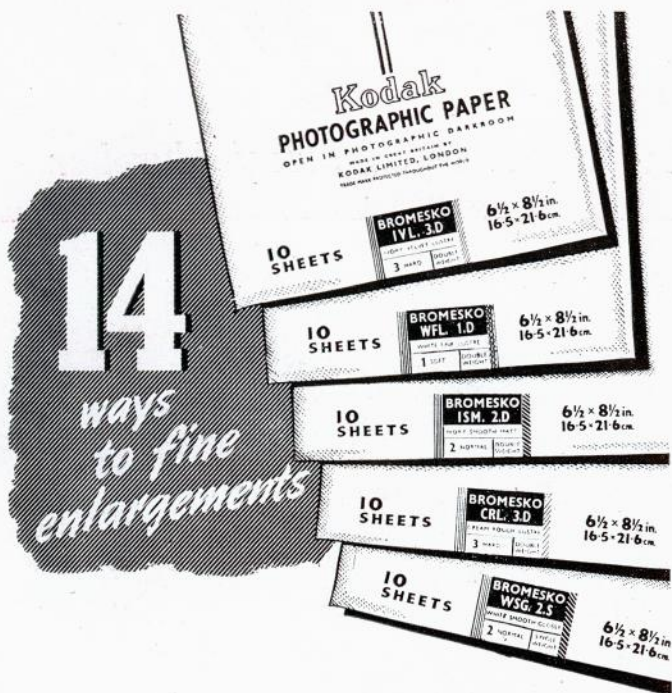
history over that period: more is not possible in the space available. It also marks another important milestone, the retirement of R. C. Leighton Herdson, F.R.P.S., from the office of President which he has filled since its inception with only one year's break. But for his enthusiasm and guidance we might never have survived Hitler's onslaught in 1939 or grown again from the 39 members who re-started folios in 1940 to over 500 in 1948. His wide experience and wise counsel will still be at the service of the Club as Past President.

The Club is indeed fortunate in having such a worthy successor as Dr. R. Ollerenshaw, T.D., M.B., F.I.B.P., F.R.P.S., a well-known figure in the photographic world and one of the leading lights in the Medical Group of the R.P.S. We are very pleased to be able to publish his introductory President's Letter on the following page.

THE LITTLE MAN.

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A. B. GRIFFIN (responsible for Circles 8, 10, 14, 20, 22, 30, A/A).  
H. C. KING (responsible for Circles 5, 9, 11, 17, 19, 29).  
S. POLLARD (responsible for Circles 2, 4, 6, 12, 16, 18, 25, 26).
- Representatives of Ordinary Members* :—  
L. CATALANI (Circle 18).  
F. MOITOI (Circles 27 and 28).  
H. A. R. WARREN (Circles 25 and 29).

## CIRCLE SECRETARIES

### Circle.

1. K. YEATS, 4 Sunnyside Gardens, Newcastle-on-Tyne.
2. R. PARKIN, A.R.P.S., 7 Sneyd Street, Cathedral Road, Cardiff.
3. A. W. BAXBY, 1 McNeill Avenue, Crewe.
4. DR. R. F. JAYNE, The Cottage, Talgarth, Brecon.
5. A. E. MALIN, 15 Castle Avenue, Highams Park, London, E.4.
6. S. POLLARD, 80 Owley Wood Road, Weaverham, Cheshire.
7. R. FARRAND, 5 Ashbourne Grove, Mill Hill, London, N.W.7.
8. W. E. DOOLEY, 11 Scarbrook Road, Croydon, Surrey.
9. D. BRIERS, 253 Ballards Lane, Finchley, London, N.3.
10. E. S. ETHERIDGE, White House, Hertford Heath, Hertford.
11. G. H. FARNSWORTH, Redland Villa, Industrial Road, Matlock, Derbyshire.
12. H. BADEN OATS, A.R.P.S., 1 Chester Road, Newquay, Cornwall.
14. MRS. A. J. DEANE DRUMMOND, 5 The Terrace, R.M.A.S., Camberley, Surrey.
15. H. G. RUSSELL, A.R.P.S., 61 Ebury Street, London, S.W.1.
16. F. RAMSDEN, 132 Cross Lane, Sheffield, 10.
17. L. R. HOWELL, 20 Mays Hill Road, Shortlands, Kent.
18. J. H. SIBLEY, Beverley, Brows Lane, Formby, Liverpool.
19. H. C. KING, 55 Hillingdon Road, Gravesend, Kent.
20. S. MILLS, 284 Stannington Road, Sheffield, 6.
21. G. A. TOOTELL, 1 Croxteth Road, Princes Park, Liverpool.
22. A. B. GRIFFIN, 116 Sutton Court Road, Hillingdon, Middx.
25. F. RAMSDEN, 132 Cross Lane, Sheffield, 10.
26. I. LLOYD, The Power House, Minford, Bangor, N. Wales.
27. TREVOR LEWIS, 14 Riverside Drive, Staines, Middx.
28. E. HAYCOCK, Edmonton, Bryn Marl Road, Mochdre, Colwyn Bay.
29. MISS B. WAGSTAFF, A.R.P.S., 1/21 Northwood Hall, Hornsey Lanc,  
London, N.6.
30. A/A. ) H. G. KEABLE, 7 Orchard Road, Andover, Hants.

## THE PRESIDENT'S LETTER

A new President of a club where he has little chance of meeting all his members, and where in addition he has to succeed such a monumental figure as Leighton Herdson, may be said to have every possible chance of stepping off with the wrong foot. I am deeply sensible of the honour which U.P.P. has done me, and I am more than deeply grateful for the first-rate Council you have given me, onto whom I may shed some of the load.

As I told those who were at the A.G.M., I am to some extent a sheep in wolf's clothing ; I am a scientist and a boffin. I cannot make beautiful pictures ; I use photography as a tool—as one of the most versatile and useful tools which the scientist and the teacher has to his hand. But I must confess that when, probably by some lucky accident, I ring the bell and pick up a Gold Label with a 'picture,' I get a devil of a kick out of it ! When, rarely, I give tongue in print, your hard-pressed editor will probably have to wield the blue pencil, for I confess to a tendency to call a spade a sanguinary shovel when the occasion arises. But I don't think he will have copy-writer trouble, for the joint editorship of *Medical and Biological Illustration*, a quarterly of the British Medical Association (and incidentally the only journal of its type in any language) has fallen my way.

For introduction that must suffice ; now to business. At the Circle Secretaries' Meeting, some concern was expressed that the ordinary member, who didn't win Gold Labels, might feel, as the Yanks have it, that he was getting nowhere fast. It was felt that he should have the chance of seeing one thing at least on show every year. The Council were not unsympathetic to this suggestion which indeed forms the basis of many club shows, though in our case, where exhibits must be shown for half a day only, an increase of some three times in the quantity might well make the hanging squad blench. We have, however, decided on an experiment which may kill two birds with one stone. In our 21st Birthday year, which most fortunately coincides with the Coronation of Queen Elizabeth II, it is intended that a special exhibition shall be run, in addition to the customary one for the Leighton Herdson Trophy. Prints should cover any aspect of the Coronation celebrations, in any part of the realm. The basic rule is to be—one member, one print. Size of mount is not to exceed 12 x 15 ins. The choice to be your own, with no preliminary pruning by the



Circle. Details will follow through Circle Secretaries, and prints will be wanted by the end of July. "Tiny" Hills has offered to do the donkey work. This special exhibition will afford us valuable evidence of the feasibility or otherwise of efforts to get more than the Gold Label exhibits shown at A.G.M. in future years. It will be a pilot experiment and will commit us to no permanent policy.

Next year the C.A. show is late, in September, because of the R.P.S. Centenary Exhibitions. The Hon. Exhibition Secretary will probably want material by about the middle of July, though firm dates are not yet to hand. I said at A.G.M. that we can win the Switch Shield hands down if only we plan our attack—and I meant it. On the pictorial side we can hold our own, but that isn't enough. We *must* crack at the other sections, and especially at the slides, where marks have been thrown away in the past. And in the Record and Scientific sections there is any amount of scope. There must be many members who use photography in their daily work, as I do as Director of Medical Illustration in a great school of medicine. The product may be deadly dull to you, but it is often of absorbing interest to others, and if it is both scientifically and photographically excellent, then we want it as part of U.P.P.'s entry.

Colour too, need not be pictorial only, and I would refer to the fine Toepler-Schlieren pictures of aerofoils, and to the photomicrography at this year's Royal. Even to the uninitiated they have a fascination, *and they score for that Shield*. Remember that trade-processed colour may be accepted but will not score. And let's have that routine technical stuff. I never did like the long-haired boys who sniff "Only a record," but who mean "This is too clever for my limited intelligence!"

Now go to it, and prepare your entry. After all, the worst that can happen is that the judges will sling it out.

ROBERT OLLERENSHAW.

\* \* \*

## MILESTONES

BEING A SHORT ACCOUNT OF U.P.P.

*"The pyramids themselves, dotting with age, have forgotten the names of their founders."*—FULLER.

May it not therefore be opportune at this time to record in "The Little Man" something of the history of the foundation and progress of our club which, on Sept. 20th, 1952, celebrated the twenty-first anniversary of its founding? These twenty-one years hold a record of steady achievement and sound progress, and U.P.P. is proud of the service it has rendered to photography, proud to recall that even the advent of a world war failed to interrupt for more than a few weeks its steadfast pursuit of service to the Little Man.

It was in July, 1931, that a letter was published in the "Amateur Photographer" over the signature of C. Rae Griffin, pointing out the desirability of forming a postal club to cater for miniature prints. The immediate response to this letter left no doubt as to the need for such a club and in September, 1931, the first portfolio was put into circulation with a membership of 25 and Rae Griffin himself acting as its secretary, using the title "Photographic Miniature Postal Portfolios." The word "miniature" applied to the print size and not to the negative.

Almost immediately the membership increased to 30; to exceed this strength was impracticable. A further letter then appeared in the same periodical from a would-be member complaining of the situation. This prompted consideration of the founding of a second circle. It was not until August, 1933, however, that Circle Two was launched with Geo. A. Slight as secretary. In order to maintain contact between the two circles Rae Griffin became a member of both.

From these modest beginnings P.M.P.P. never looked back and by 1935 four circles were in operation. That year also saw the first A.G.M. which was held at the A.B.C. cafe in Southampton Row. At that meeting, two further circles were formed, one of them for beginners only, with the idea of using it as a "nursery" from which to feed the other circles. However, this did not work out; once the beginners had reached a standard which merited transfer to a more advanced circle, they one and all decided against a split up of the enthusiastic crew of the circle.



While P.M.P.P. had been making such good progress, other activities had also been going ahead, and in 1936 there arose a desire among many members to produce prints larger than the twelve square inches permitted in P.M.P.P. circles. P.M.P.P. could not provide such facilities under its constitution so it was decided to found special circles to cater for these enthusiasts, to become known as "Photographic Postal Portfolios." At the same time it was agreed that those circles reserved exclusively for users of the Leica camera should secede to form a separate club to be called "Leica Postal Portfolios." P.P.P. was set up by R. C. Leighton Herdson, Geo. A. Slight and J. H. Hole, while L.P.P. was launched by R. C. Leighton Herdson, Geo. A. Slight, Dr. A. Greenslade, C. C. B. Herbert and Roy King, all being members of P.M.P.P. L.P.P. went their own way very successfully led by C. C. B. Herbert, whereas P.P.P. remained closely linked with the parent body of P.M.P.P. with R. C. Leighton Herdson as President of both clubs.

The war made little difference to the club, all members having been instructed in April, 1939, to return all folios to Circle Secretaries immediately, if any declaration or act of war should occur. When war did eventually come, the plan operated with one hundred per cent. efficiency. On Oct. 18th, 1939, the pre-arranged Emergency Council, consisting of J. H. Hole, S. H. Burch, C. J. Epril and A. Chapman under R. C. Leighton Herdson as President, took over joint control of P.M.P.P. and P.P.P. and folios were soon re-issued. Numbers were, however, most seriously affected and the active membership on re-commencement was only thirty-nine. But the process of rebuilding went ahead rapidly and by the end of the war had risen to nearly four hundred, with twenty-four circles.

The first A.G.M. after the war, held in September, 1945, was notable for it was a joint meeting of P.M.P.P. and P.P.P. members. At this meeting it was resolved that these two clubs should become one under the title of "United Photographic Postfolios of Great Britain." The meeting was held at the House of the Royal Photographic Society and to quote "The Little Man":—"the new club had been born in the auspicious premises of the R.P.S." It is interesting to note that in the postal vote taken on the amalgamation, 168 voting cards were returned, with 157 in favour and only 6 against the proposal. The first elections resulted in R. C. Leighton Herdson being returned as President, with C. J. Epril and G. Lombardi as Vice Presidents, J. H. Hole, who had been

Secretary/Treasurer of P.P.P., as Hon. Gen. Secretary and S. H. Burch, formerly Secretary / Treasurer of P.M.P.P., as Hon. Treasurer. At the same time the annual subscription, which was increased from 3/- to 5/- in 1943, was raised to 10/6.

Membership was still rising steadily, reaching the five hundred mark shortly after the war, and in view of the tremendous amount of work involved in keeping contact with so many members through the medium of the post Council decided that for the time being there should be no further expansion. In September, 1948, an entrance fee of 5/- was introduced.

#### MAGAZINE.

"The Little Man" magazine, the club's own publication, was founded in 1938 by R. C. Leighton Herdson and J. H. Hole, with A. Chapman as Editor and Publisher. In 1942 "Leigh" became Editor and Jakemans Ltd., of Hereford, our present



Three Presidents and two Hon. Gen. Secs.! An informal group taken at the Battersea Festival Gardens during the 1952 A.G.M. Rally. Left to right :—Dr. R. Ollerenshaw, President, 1952/3 ; "Leigh" Herdson, President 1936/49 and 1950/2 ; George Farnsworth, Hon. Gen. Sec. 1949/52 ; and Jack Hole, Hon. Gen. Sec., P.P.P. & U.P.P. 1936/49 and President 1949/50. (Other A.G.M. pictures on pages 35 & 39).



printers, took over from Chapman's College Press. G. H. Farnsworth was Editor from December, 1945 to August, 1948, when H. G. Russell (Minicam) took over. He increased both the size and scope of the magazine and made it available to the public. In December, 1950, he handed over to R. P. Jonas.

Meanwhile, ever rising costs were making it more and more difficult to maintain quarterly publication and in 1951 Council was reluctantly compelled to approve annual publication only.

A valuable series of articles, "Photography as I see it" commenced with the December, 1945 issue and included such well-known contributors as Mrs. Rosalind Maingot, Percy W. Harris, F. J. Tritton, Marcus Adams, R. C. Leighton Herdson, H. S. Newcombe, W. R. Kay and J. Allan Cash, and a special article "Photography in the Service of Medicine" by R. G. W. Ollershaw. These articles attracted considerable attention and were very highly praised.

#### EXHIBITIONS AND COMPETITIONS

The first exhibition of members' work was held in September, 1936 in the showrooms of Wallace Heaton Ltd., New Bond Street, London, and since then there has been an exhibition of members' prints at every A.G.M.

The club affiliated to the Royal Photographic Society in April, 1942, thus automatically becoming a member Society of the Central Association of Photographic Societies. This gave the club the right to enter for the C.A. Exhibition and in 1946 W. Lee Thomas won the Wastell Trophy in that exhibition. In the following year U.P.P. took sixth place in the inter-society competition for the Switch Shield, and in 1948 climbed to second place, W. Baxter Booth winning the C.A. Plaque for the best print and W. Forbes Boyd the Plaque for the best slide. Then in 1950 U.P.P. secured first place and the Shield.

The first print competition was in January, 1939 with W. L. F. Wastell, Hon. F.R.P.S. as the Judge. The placings were: 1st, Mrs. K. M. Parsons; 2nd, R. C. L. Herdson; 3rd, W. Baxter Booth. An inter-circle competition was held in 1946, when the judges were Percy W. Harris, W. R. Kay, and G. C. Weston. Then in October of that year the Gold Label Competition was introduced for the best entry in each monthly folio of each circle, and in the following September the members subscribed to a silver trophy for annual award to the best of the Gold Label entries. As a mark of esteem to the President, this trophy was named the "Leighton Herdson Trophy." The first winner of this coveted

award was Albert Marrion, followed by W. Forbes Boyd in 1948, E. E. Evans in 1949, Mrs. M. E. Evans in 1950 (no relation!), and R. Parkin in 1951.

#### RALLIES.

Rallies have for a long time been a strong feature of the club and the first was held in Birmingham in March, 1936, with R. Junor as organiser. May of the same year saw the first of the Auto-Coach rallies to Yalding under R. C. L. Herdson and there was a Northern rally at Haydn Bridge the same summer. In June, 1937, came the Matlock rally, a successful four day event organised by G. H. Farnsworth. J. H. Hole ran a three-day rally at Warwick in June, 1939, and the same month saw the Durham rally under H. G. Robson.

During the war years rallies were perforce confined to small meetings run by individual circles and these have been continued at frequent intervals ever since, but the next major provincial rally was at Bangor in June, 1946, lasting three days and led by H. Sinclair, to be followed the next month by one at Sheffield with F. E. Ramsden, and in August by the South Wales four day rally organised by the late Dai Hopkins. February, 1948, produced the Bristol rally led by R. C. L. Herdson and in 1949 there was an Easter rally at Thetford and a Whitsun one at Leicester.

The London rally coinciding with the A.G.M. in September is so much an annual tradition that it hardly needs recording here, nor do the May rallies built around the Central Association Exhibition which were only broken by the changed date of this exhibition in 1951 on account of the Festival of Britain.

To do full justice to the fascinating story of U.P.P. would need a volume rather than an article; thus the most that has been attempted here is to bring out from the great mass that data which it is hoped will prove of interest to our reader members and of service to some later age that may seek to delve into the ancient history of its society. To round off the tale we are publishing a table showing the date each circle was founded and a list of all Circle Secretaries up to the present time.

\* \* \*

**A COMPLETE LIST OF ALL THE CIRCLES  
OF PMPP, PPP AND UPP AND THEIR SECRETARIES**

<i>Circle No. PMPP</i>	<i>UPP</i>	<i>Date Founded</i>	<i>Secretaries and Dates</i>	<i>Notes</i>
1	1	Sept. 1931	SMALL PRINTS C. Rac Griffin Sept. 1931 K. Hackett 1933 H. G. Robson Sept. 1935 J. W. Mattinson Apl. 1944 A. R. Cobb Sept. 1946 K. Yeats Sept. 1947	
2	3	Aug. 1933	G. A. Slight Aug. 1933 E. E. Evans Dec. 1937 S. Crowden-Clement Aug. 1940 I. E. Rees June 1943 A. W. Baxby 1945	
3	5	late 1933	T. B. Waddicor 1933 A. Pitman S. H. Burch A. Danks 1936 C. Snelling Apl. 1940 F. A. Copper Nov. 1945 A. E. Malin Jan. 1952	Combined with Circle 1 from Oct. 1939 to Apl. 1940
4		Feb. 1934	S. H. Burdett Feb. 1934 C. C. B. Herbert	Leica only. Seceded to LPP 1936.
	7	Oct. 1936	C. T. Rickard Oct. 1936 R. Elias July 1939 A. G. Wheeler Apl. 1949 R. Farrand Aug. 1952	New Circle formed. Combined with Circle 2 from Oct. 1939 to Apl. 1940.
5	9	Sept. 1935	S. H. Burch Sept. 1935 D. Briers 1950	Started for beginners only.
6	11	Sept. 1935	R. C. L. Herdson Sept. 1935 G. H. Farnsworth Oct. 1952	Combined with Circle 5 from Oct. 1939 to Apl. 1940
7		Nov. 1935	R. Farrand Nov. 1935	Leica only. Seceded to LPP 1936.
	13	Oct. 1936	A. Hoare Oct. 1936 H. G. Keable 1938 Miss B. Wagstaff Sept. 1944	New Circle formed.
8	13	Sept. 1937	Miss B. Wagstaff Sept. 1937 H. G. Keable Oct. 1939 Miss B. Wagstaff Sept. 1944	Circles 7 & 8 combined in Oct. 1939, later becoming UPP 13, until they again split up into UPP 29 & 30 in 1949.

<i>Circle No. PMPP</i>	<i>UPP</i>	<i>Date Founded</i>	<i>Secretaries and Dates</i>	<i>Notes</i>
9 (8)	15	July 1938	S. F. J. Jordan July 1938 R. Caister Feb. 1945 L. Danninger Aug. 1946 H. G. Russell Mar. 1949	Renumbered PMPP 8 in 1940.
9	17	Apl. 1940	S. F. J. Jordan Apl. 1940 A. J. Roberts Aug. 1940 L. R. Howell Oct. 1944	
10	19	June 1945	C. J. Epril June 1945 J. E. Podd 1945 Rev. J. J. Lloyd 1946 H. C. King 1949	
11	21	June 1945	C. J. Epril June 1945 G. A. Tootell 1946	Restricted to 35 m/m.
—	23	Sept. 1946	J. J. Coonan Sept. 1946 M. Davis 1950 Disbanded 1951	Confined to Workers in Eire till 1948.
	29	Jan. 1949	Miss B. Wagstaff Jan. 1949	See Circle 8 (13) above.
PPP 1	2	Sept. 1936	LARGE PRINTS G. A. Slight Sept. 1936 J. H. Hole Dec. 1936 E. E. Evans Nov. 1940 D. Owen Aug. 1941 E. E. Evans July 1948 I. J. Rees 1951 R. Parkin June 1952	Initially for advanced workers only.
2	4	Nov. 1936	A. Grubb Nov. 1936 K. Murphy Sept. 1938 E. G. Smith Apl. 1940 Disbanded July 1940	
		Oct. 1943	G. Lombardi Oct. 1943 W. H. Lewis Apl. 1947 Dr. R. F. Jayne Dec. 1949	New Circle formed.
3	6	1937	G. H. Farnsworth 1937 E. Ralph 1943 S. H. Pollard Jan. 1945	
4	8	1937	F. J. Dixon 1937 A. B. Chatfield Nov. 1939 F. J. Dixon Dec. 1949 R. M. Varley Sept. 1950 W. E. Dooley July 1952	Initially for advanced workers only.



Circle PPP	No. UPP	Date Founded	Secretaries and Dates	Notes
5	10	Mar. 1938	W. Dilly Mar. 1938 Dr. H. C. Simpson Sept. 1939 W. Baxter Booth June 1948 E. S. Etheridge June 1950	
6	12	Jan. 1944	S. Crowden-Clement Jan. 1944 A. White Apl. 1946 W. Lee Thomas May 1947 H. Baden Oats June 1952	Confined to Fellows & Associates of the R.P.S. till 1950.
7	14	Oct. 1944	E. E. Evans Oct. 1944 J. Bardsley July 1948 A. Marrion Dec. 1949 Disbanded 1950. 1951 Mrs. Deane Drummond 1951	Confined to Fellows & Associates of the R.P.S. Portrait & figure only. Reformed as unrestricted Circle.
8	16	Nov. 1944	F. E. Ramsden Nov. 1944	Beginners & intermediate
9	18	Mar. 1945	F. J. Turley Mar. 1945 T. Tarrant June 1947 D. Owen 1948 J. H. Sibley June 1950	Advanced portraiture only until 1948, when it became unrestricted.
10	20	Apl. 1945	W. E. Lawrence Apl. 1945 S. Mills Sept. 1952	
11	22	Apl. 1945	J. Pickard Apl. 1945 A. B. Griffin Dec. 1949	
12	24	Apl. 1945	A. Kirkwood Apl. 1945 Disbanded 1951.	Confined to workers in Northern Ireland.
13	26	Aug. 1945	H. Sinclair Aug. 1945 I. Lloyd Mar. 1947	Confined to workers in North Wales.
	30	Jan. 1949	H. G. Keable Jan. 1949	See Circle 7 (13) above.
A/A	Mar. 1948		E. E. Evans Mar. 1948 H. G. Keable Sept. 1950	Australian Secretary : Maynard R. Pocock.
			TRANSPARENCIES.	
	25	Aug. 1946	F. E. Ramsden Aug. 1946	Monochrome
	27	Mar. 1948	E. A. James Mar. 1948 T. Lewis July 1952	Colour.
	28	Dec. 1949	E. Haycock Dec. 1949	35 m/m Colour.

## THIO-PHYSICAL DEVELOPMENT OF LANTERN SLIDES

By HARRY E. ORR (Circles 7 & 25)

One of the delights of photography is that there are many aspects, any one of which may be the main interest of a particular individual. As long as he is happy in it his hobby is doing him good. Even if he is one of those people who is fond of change, he can ring enough changes to last a good many years. A game which can be played to good effect is "messing about in the darkroom," experimenting with this and that. Many an amateur can get satisfaction from his hobby without ever turning out a single masterpiece.

It is no purpose of this article to boost slide making. Those who have tried it know its fascination, and those who have not can have a go if ever they feel inclined.

The object of slide making may be to provide illustration for a lecture, when it may be considered desirable to vary the colour of slides to avoid monotony to the viewers; it may be that in the view of the worker one particular tone is the best for a particular subject for pictorial presentation; or it may be that a treatment out of the ordinary will meet with the judges approval in some individual or club exhibition entry.

Slide makers have a fair choice of material, though perhaps not quite so large as for printing. There are process, gaslight, bromide and "Chloro-bromide", the latter usually being termed "Warm-tone." Warm tone lantern plates are the usual choice for pictorial efforts and are capable of yielding different tones by direct development. Each make of plate probably responds differently to similar treatment, and the makers tell us the developer they consider gives the best results, but in spite of this most amateurs do not appear to have much faith in the makers' recommendations and prefer almost anything else. Text books give a bewilderingly large number of developers suitable for lantern slide work. Sooner or later you will probably come across Thiocarbamide, or hear what it will do with luck, and the uncertainties that go with it. You may have seen some good slides by this process. I proved for myself the truth of what I had heard and read about the trials of thio, and was interested



to hear that a method had been evolved to make the desired results reasonably certain.

Dr. G. N. Carrell gave a paper to the "Royal" on his experiments with Thio-Physical, which was published in July 1947, and anyone thinking of trying the process should certainly get hold of a copy and read it carefully.

Thiocarbamide is the sulphide of urea, so that one can expect some sort of relation to sulphide toning, in fact this method of toning prints has the recommendation of being less odourous than the ordinary method.

Thio-Physical development consists of a mixture of an M.Q. and a physical developer, the results being more, or less, influenced by additions of thiocarbamide. The chemical part develops an initial image while the halide is being dissolved by hypo, and the physical developer then carries on to the desired conclusion. As soon as the plate is cleared development is continued in white light. This is rather a unique experience.

The solutions present no difficulty to those who make up their own and have the requisite measures.

#### PHYSICAL DEVELOPER (ODELL).

A. Silver Nitrate .....	12 grams.
Distilled Water to .....	200 ml.
B. Sodium Sulphite (Anhyd.) .....	48 grams.
Water to .....	500 ml.
C. Hypo crystals .....	144 grams.

The use of distilled water in A avoids the milkiness which would result if tap water were used. Add A to B slowly stirring to assist in dissolving the precipitate which forms when first contact is made. Then add the hypo, and make up to 1,000 ml.

#### CHEMICAL DEVELOPER.

Metol .....	2 grams.
Sodium Sulphite (Anhyd.) .....	40 "
Hydroquinone .....	4 "
Sodium Carbonate (do.) .....	30 "
Water to .....	1000 ml.

This solution cannot be expected to keep very well for long. I usually miss out the carbonate and add the required quantity before starting an evening's work. If things go wrong, an old chemical developer should be suspect.

#### THIOCARBAMIDE STOCK SOLUTION.

Thiocarbamide .....	6.5 grams.
Ammonium Bromide .....	2.25 "
Water to .....	1000 ml.

This solution is used either at full strength or diluted according to results required.

For convenience Dr. Carrell divided the results obtainable into four classes, namely warm tone, medium, cold and blue-grey. Proportions of the solutions were worked out for three makes of plates. About 30 ml. are used for each plate or test strip, and then thrown away.

The warm tone gives blue, blue-black, purple-black, purple-brown and red-brown. The blue and blue-black are probably the only useful colours here. The medium tones cover warm black, dark and light brown, and the cold tones are colder versions of black and browns. To get contrast and colour right, exposure and development times are varied in the usual way, increased exposure and shorter development for the browns.

The blue-grey class stands on its own, and blue can be added to the tone by slightly curtailing development and placing the slide in a water bath, keeping the dish moving in the early stages, until the desired tone is reached. These tones are reliable when wet, unlike some of the others. Tables of the mixtures are given later.

For test strips I cut plates into three, and try to give a good range of over and under. For development I use a clear glass dish (domestic Pyrex or similar is suitable), so that the plate can be viewed by transmitted light. Just before exposing, the desired mixture is made, in the order of physical developer, thio solution, and lastly chemical developer. A 50 ml. measure bought at a club jumble sale proved useful, and a small plastic funnel simplifies manipulation. Dr. Carrell based his figures on a temperature of 70 deg. F., which is quite reasonable, and development is really one of time and temperature, within reasonable limits, for negatives developed to uniform contrast. If you can get a warm black tone with correct contrast the rest should fall into place, using the tables as a guide. After exposure, the test strip is put in the dish, the developer poured over it, and the dish rocked over a dark surface or held in the hand looking down to the floor. In two or three minutes the plate is clear except for a trace of the image. The white light is now switched on and development continued. For inspection purposes a 40 watt lamp in a box covered on top with opal perspex or something similar is convenient. This is used in two ways; firstly to watch changes in colour by holding the transparent dish over the inspection light, and secondly to reflect the light on to the surface



by turning the box on its side on the table and holding the dish against a dark background (the floor again). It is possible to see just when the highlights veil over and no clear glass remains on the slide.

In the warm and medium tones it is as well to acid fix harden, wash and dry off, and note the final colours. The final judgment is on projection of the slide and thio slides held in the hand can look quite different from those projected, so only judge on projection.

The table below is the metric version of Dr. Carrell's for Barnet slides, which give good blues and blue-blacks :—

Colour Dry.	Developer		33% Thio Stock.	Dev. time mins.	Exposure (relative)
	Physical.	Chemical			
	ml.	ml.	ml.		
WARM TONE.					
Blue—Blue-Black	20	6.5	5.3	10—12	40—54
Purple Black .....	20	6.5	2.7	8—10	64—96
Purple-Brown.					
Red-Brown. ....	20	6.5	1.3	15	120
MEDIUM TONE.					
Warm Tone .....	20	8	0.7	12	84
Dark Brown .....	20	8	.3	9	120
Light Brown .....	20	8	.3	7	160
COLD TONES.					
Engraving Black	8	20	.3	3	30
Dark Brown .....				2	36
Light Brown .....				2	45
GREY-BLUE .....	15	15	Stock 2	5	12

I have recently tried a few Ilford Warm Black (post-war) and found the following about right :—Warm Black, dev. time 7 mins. mix 8/12/2 (33% stock). Grey-Blue, dev. time 5 mins., mix 8/16/6 (33% stock).

It should be pointed out that the above tables are related to a uniform type of negative, and for those of greater or lesser contrast the developer proportions for slides may require adjustment. The Physical developer tends to produce reds, browns and purples, so for blacker tones increase the chemical developer, and a shorter exposure will be required. The blues, blue-blacks and blacks require more thio than the browns. Soft negatives require longer development to get the correct slide contrast, and the thio content will need to be reduced to obtain the desired colour.

It may seem complicated, but like most other things a little practice clears up difficulties. So if by chance you have tried Thiocarbamide and have not been too successful in getting the results you want, then Thio-Physical should make an alternative worth considering. It is still essential to be reasonable in the colours chosen, or you will soon hear about it from those invited to criticise your slides. If a negative will give a good print on a normal paper you should be able to make a good slide without much difficulty.

If you should take up slide making in the future, you can look forward to a new interest with many possibilities, and see your best efforts in a new light.

\* \* \*

## A DIFFICULT TASK

It was a perfect summer evening towards the end of August—long shadows, soft lighting and a few clouds dappling the azure sky. And yet it was without any reluctance that steps were turned from the gardens in Manchester Square, London, to the door of No. 23—the home of the Camera Club. Was it imagination that there was an unusual air of expectancy about, that even the sparrows outside were twittering more excitedly than usual? Surely not, for upstairs in that “sanctum sanctorum,” the Mortimer Room, the cream of a year's work by 450 odd keen photographers was being judged. To the judges, Messrs. R. H. Mason, F.R.P.S., F.I.B.P. and W. A. J. Paul, F.R.P.S., it started no doubt as just another competition to be judged, but as the batches of prints came up for examination, one could sense a subtle change in the atmosphere. At first the prints were all small—4" x 3" or less—and one fell under the spell of these masterpieces in miniature which have a charm all their own. Later batches were larger and more varied in size up to 15" x 12" (though it is questionable whether one or two of this size which were flush-mounted would not have looked better as, say, 12" x 9" prints on a 15" x 12" mount). There were also transparencies in monochrome and colour to be projected, some of the latter being quite breath-taking.



In some batches the best print virtually selected itself and the judges had no hesitation in picking it out at once. In others selection had to be by a careful process of elimination; a slight degradation here, a rather muddy tone there, a lack of balance in this print, a false note in that; with unerring relentlessness these were singled out when it came to comparing prints of otherwise equal merit. One outstanding large print was slightly stained; this might have been due to poor washing, but as it could equally have been caused by careless handling, the author was given the benefit of the doubt.

After a very brief interval for well-earned refreshment, back came all the selected entries in two batches, small prints and transparencies and then large prints, to compete for still higher award and in spite of the great difficulty of judging between portrait and landscape, print and transparency, nature record and architecture, there was no doubt in the minds of the judges (or of your reporter) which was the best in this first section—a little gem of lakeland, handled with great skill and sympathy by its author. The larger prints were more difficult. There was a delightful study of a silver birch in an open landscape, soft and luminous; an intriguing street scene beautifully composed and presented most suitably in bas relief; a striking portrait of a child, with lovely modelling and a skilful use of the hands. After much deliberation the portrait was selected, but a special commendation was accorded to the bas relief.

Then came the final and most exciting round with only two contestants, the 4" x 3" landscape and 15" x 12" portrait—a difficult problem because of the difference both in size and subject. Which would it be? After careful deliberation, the judges unanimously chose the small print.

Another Gold Label Competition was over and A. W. Baxby, the popular and hardworking Secretary of Circle 3, had won the Leighton Herdson Trophy. We congratulate him on a most worthy win.

On behalf of the Club sincere thanks are offered to the judges for their sympathetic approach and fair selection and to our Competition Secretary, Mr. H. C. King, and his wife and Mr. F. J. Fear for acting so efficiently as servers.

THE LITTLE MAN.

## GOLD LABEL COMPETITION for the LEIGHTON HERDSON TROPHY, 1952

Winner of Trophy and Silver Plaque ... A. W. BAXBY (Circle 3)  
Winner of Bronze Plaque ... L. H. BARFIELD, A.R.P.S. (Circle 22)

Winners of Circle Certificates :—

Large Prints		
Circle	Title	Author
2	Peace and Harmony ...	K. M. DARE, A.R.P.S.
4	Portrait ...	T. TARRANT
6	The Tourist ...	J. H. NEWSTEAD
8	A Sun Splashed Column ...	W. OLIVER
10	Bed Time ...	W. R. BAXTER BOOTH, A.R.P.S.
12	Sundown ...	N. DASH, A.R.P.S.
14	Subject to Pool Results ...	N. E. CHINN
16	Tea Roses ...	G. V. ASH
18	La Maison des Vallees ...	J. H. SIBLEY
20	St. Albans Row, Carlisle	
	(Specially Commended)	F. HARRISON, A.R.P.S.
22	First Scale (PLAQUE) ...	L. H. BARFIELD, A.R.P.S.
26	It's bin an 'ard life Mister ...	E. BENNETT WILLIAMS

Small Prints		
1	Cleopatra ...	F. J. BRIGNALL
3	Passing Storm (TROPHY) ...	A. W. BAXBY
5	A Windy Day ...	C. H. WHITTAKER
7	No Title ...	J. RHODES
9	Top of the Hills ...	J. RICHES
17	Margaret ...	E. W. WARDROP
19	Going to Gran's ...	E. A. REES
21	Off Bangor ...	A. D. KNOWLES
29	A Winter's Tale ...	MISS G. L. ALISON, A.R.P.S.

Transparencies		
25	Song Thrush and Young ...	E. H. WARE, A.R.P.S.
27	Aberglaslyn Pass ...	E. A. JAMES, A.R.P.S.
28	Old Annecy ...	B. HUTCHINGS, F.R.P.S.

The following prints and slides were highly commended :—

Circle 3	Sunset, Chiswick ...	G. E. OAKLEY
„ 18	Pensioner ...	W. F. GRAY
„ 27	Reredos, Winchester ...	E. A. JAMES, A.R.P.S.
„ 28	In County Kerry ...	B. HUTCHINGS, F.R.P.S.
„ 28	Waterside ...	B. HUTCHINGS, F.R.P.S.

In addition, the Judges wish to compliment E. A. REES on his prints in Circle 19.

The Judges were :—R. H. MASON, M.A., F.R.P.S., F.I.B.P., F.R.S.A.  
W. A. J. PAUL, F.R.P.S.



THE GOLD LABEL COMPETITION FOR  
WINNER OF THE TROPHY



"PASSING STORM"

A. W. BAXBY (Circle 3)

THE LEIGHTON HERDSON TROPHY 1952  
WINNER OF THE BRONZE PLAQUE



"FIRST SCALE"

L. H. BARFIELD, A.R.P.S. (Circle 22)



PRINTS FROM THE GOLD



"GOING TO GRAN'S"

E. A. REES (Circle 19)

LABEL COMPETITION, 1952



"PEACE AND HARMONY"

K. M. DARE, A.R.P.S. (Circle 2)



## "OUT, DAMNED SPOT! OUT, I SAY!"

By F. G. MIRFIELD, A.R.P.S.  
(Circle 29)

Spots in prints are undoubtedly a nuisance, but it is a very simple matter to get rid of them; there is no need, like Lady Macbeth, to lose one's temper and to indulge in bad language about them. And it really is worth while to try to banish them from the Folio print. In a long and extensive experience of Postal Portfolios I have always been struck by the lack of attention that is paid to spotting. The culprits are generally the New-comers, who mend their ways when they once know the ropes; though there are still some hardened sinners who seem impervious to the rude comments which are rightly made by honest critics when they see careless work. Our Entries cannot always be masterpieces of Composition; but they can at least be clean. In the hope that some advice on Spotting in general, and Knifing in particular, may be of use to the more inexperienced workers, I propose to describe my own personal methods for removing black and white blemishes from prints.

### I. THE REMOVAL OF BLACK OR GREY BLEMISHES

Whatever method is adopted, this stage should come first before white spots are treated, as the print will probably require further fixing and washing.

There are two main ways of dealing with dark disfigurements:

A. Bleaching by Chemical treatment. B. Abrasion by Knifing.

#### A. CHEMICAL REDUCTION.

This has the advantage that the print surface is not scarred; but a day is wasted while the print is washed and dried; moreover reducing agents are tricky things and an overdose or carelessness may ruin the print.

There are various ways of bleaching out spots; the commonest, between which there is little to choose, are the following:—

##### (1) FERRI AND HYPO.

*Materials required.* (a) Plain (not Acid) Hypo 1 oz. to 6 or 8 oz. Water.

(b) A dry crystal of Ferricyanide of Potassium

(c) A fine brush.

(d) A few blobs of Cotton Wool.

*Procedure.* Slightly moisten the brush with the Hypo, stroke it on the Ferri crystal and touch the black spot. After a few seconds swab the place with wool steeped in Hypo; wipe this away with a dry blob. Repeat the operation until the blemish has vanished. It will not take long.

*Notes.* (i) Two or three short applications are better than one long and strong one. Too much ferri may cause staining. (ii) A convenient way of working is to use a large dish tilted upwards. Damp the back of the print and set it at the top of the dish; put a little Hypo and wool at the bottom end, and the crystal outside. The brush should only be moistened, not soaked, in the hypo. (iii) The work may be done either on the dry print or on one slightly damp. It saves time and trouble to tackle black pinholes before the original washing is completed. I blot off the surface water and hang up the print for about 20 minutes; then bleach out the spots and return it to the washing water. But do not try to bleach small spots on a really wet print, or the reduction will spread. (iv) I prefer to leave the more delicate or complicated marks until the print is dried. (v) Do not economise with Cotton Wool. If a blob shows signs of yellow stain, take a new one or you may reduce where you don't want to.

##### (2) THIOCARBAMIDE AND IODINE.

*Materials required.* (a) 10% solution of Thiocarbamide and water.

(b) 5% solution of Iodine in Absolute Alcohol.

(c) Methylated Spirit.

(d) A fine brush and a Palette or saucer.

(e) A few blobs of Cotton Wool.

One ounce each of (a) and (b) will last for years, but do not mix before use. A couple of drops of each, mixed on the palette, is ample for several prints.

*Procedure.* Moisten the brush in the mixture of (a) and (b) and touch the spot. After a few seconds swab the place with wool damped in Methylated. When dry, repeat until the spot has gone. The work is done on the dried print. Although the Methylated will prevent staining and will stop the action of the bleach, it is advisable to fix the print in Acid (not plain) Hypo after this treatment. Though I have several large prints, treated more than eight years ago by this process when they were already mounted, and still as good as ever, one print recently did show signs of the bleach continuing to act. Fixing in Acid Hypo is a complete safeguard against this happening.



## B. ABRASION BY KNIFING.

This is the easy and lazy way of getting rid of dark blemishes ; but until recently I have fought shy of using it on a large scale, because of the scars which the knife necessarily leaves in the emulsion and of the difficulty of making these invisible. Lately, however, I have hit upon a simple treatment which makes them practically undetectable and leaves the surface certainly good enough to pass the Exhibition Judges and probably to escape comment in a Postal Circle, where criticism of surface marks is a good deal more severe.

Once this difficulty is solved I consider Knifing easier than Chemical treatment, especially for getting rid of largish areas of grey discoloration like smudges in a sky, freckles in a Portrait, or fine black scratches and telegraph wires. Moreover the operation is under perfect control and abrasion can be continued until the exact tone required is reached. After a recent illness, when only sedentary photography was possible, I amused myself in trying to salve some large prints from a length of 35 mm. film, which had fallen on the floor when wet and acquired a mass of spots and smudges. I found that by knifing I could make a grey area, as large as 2 by 1 inches, match the surrounding sky-tone perfectly ; when I tried chemical treatment, I failed utterly. I admit that it required much patience, but after all, the negatives were only fit for the dustbin ; and the fact that I was able to doctor a 12 by 15 print from one of them sufficiently well for it to be hung has given me confidence to deal with the far smaller blemishes which may from time to time crop up.

*Materials required.* A Knife specially made for the purpose. I use a SWANN-MORTON Surgical Blade, No. 11, set in an Ilford holder. A safety razor blade in a holder is an adequate substitute.

*Procedure.* N.B. (1) *The knife must be really sharp.*

(2) *The print must be really dry.*

For very fine lines hold the knife at an angle of about 50 degrees and use the point ; for larger areas, hold it at about 30 degrees. Exert no pressure, but stroke gently, always in the same direction and not to and fro, so that only the surface of the emulsion is touched. NEVER peck or cut out a spot ; subsequent doping will stain if there is a hole through to the paper base. As with all reductive processes, the Golden Rule is to work slowly and progressively and not to aim at getting the final result in two or three strokes. Knifing is especially valuable for removing Telegraph wires (whether real or of the "tramline" variety), a difficult matter with bleach, as it easily spills over the surroundings. Gentle

stroking with the knife, along or even a trifle outside the wire, soon gets rid of them. But don't try to scratch them out in one operation ; gently does it. So with small grey blemishes in a portrait. Large heads often show slight discolorations, which were perhaps not visible to the naked eye ; there may be shadows just too dark, or unwanted wrinkles or creases ; it is really a very simple matter to coax these to the proper tone by gentle knifing.

## AFTER TREATMENT.

Knifing is bound to leave scars on the surface. It is true that Exhibition Judges do not examine the surface against the light and only penalise the blemishes which they can see. But members of Postal Circles do, as they usually view prints in the hand, and their strictures on surface marks can be most acid : moreover one's pride forbids one to turn out prints with a mutilated emulsion.

Fortunately this difficulty is not unsurmountable. One of two remedies, or in fact a combination of both, can make knifing scars virtually invisible.

(1) After knifing soak the print in water for an hour or so. This swells the emulsion and helps to fill in the abrasions. Professional Finishers often go further and fill them right up by vigorous rubbing with wet Cotton Wool. But I do not recommend this treatment on Single-weight papers.

(2) After knifing rub the print over with a white polish containing wax. I use ordinary Furniture Polish, and I am told that "Simonizing" is effective. The wax fills the scars and even without the soaking makes them invisible enough for all practical purposes.

But one word of warning. Do not dry-mount the print after waxing, as the heat undoes all the good work. Either mount it by another process ; or carry out the waxing on the already mounted print, with the surround carefully shielded.

My own practice, with an important print, is to start with Ferri while the print is washing, and to deal with pinholes and really black blemishes that may not require too delicate a treatment ; and then to tackle blemishes of a lighter tone by knifing on the dry print. As the removal of these involves only a mere grazing of the emulsion, soaking alone will probably suffice ; but in the case of telegraph wires the scar will be deeper and waxing is then necessary.



## II. THE REMOVAL OF WHITE BLEMISHES

One is almost bound to get these in an enlargement. Careful dusting of the negative and negative carrier with a soft brush, and careful cleaning of the Enlarger and, above all, the Condenser, will do much to avoid them ; yet still they come. But the removal of white spots is such a simple matter that there is no excuse whatever for leaving them untreated.

There are several different methods :—

(1) Retouching Pencil or Crayon. This is the simplest of all ; but the work may vanish if the print is doped afterwards, unless it is then steamed ; and I abhor steaming.

(2) Oil Pigment. I do not use this, but I imagine that it fulfils all requirements.

(3) Dye Retouching. This has the advantage that the dye goes right down through the emulsion, that it does not show on the surface and that it takes equally well on glossy and other surfaces. But I have found that it is apt to dry a most unexpected colour ; and I deduce from the Judges' Report on a recent C.A. Exhibition that this is a common complaint.

(4) Water-Colour. This is my choice every time, and I can think of nothing easier provided that one simple precaution is taken. The usual objections to water-colour are that it will not take on glossy surfaces, that it is detectable and is liable to come off if the print is doped. These objections are nullified if a little gum-arabic is added to the water, or, easier still, if the brush is stroked on something sticky before it is applied to the print.

*Materials required* (a) A cake or tube of Ivory or Lamp Black.  
(b) A palette or saucer.  
(c) A good brush with a fine point.  
(d) A piece of sticky paper, the back of a label or a dried blob of Seccotine.

*Prodecure.* Mix the paint rather weaker than seems necessary and be sure that it matches the tone of the print. I usually start with a very weak dose, and first tackle the skies or the flesh tones in a Portrait ; then gradually deepen the colour as may be required for the middle tones or shadows.

Moisten the brush with a very little colour and use it nearly dry ; stroke it on the sticky substance with a revolving action, so as to get a good point ; then stipple a cluster of small dots on the spot, holding the brush fairly perpendicular. Do not try to fill in the whole mark with one spot, or to reach the required tone at once, but build it up gradually until it matches its surroundings.

If you make a bad shot or apply too deep a tone, lick your finger, rub it off and start afresh. It is better to stipple than to apply strokes or a colour wash ; but I have found it quite easy with practice to get rid of a "tramline" with one stroke, and to colour wash over quite large areas to subdue tone, always touching the sticky material first with the brush.

The chief points to remember are : (1) Never use too wet a brush, and don't deposit a drop of paint on the spot. Use the brush nearly dry. (2) Use a weak mixture and build up gradually to the right tone.

One last point. The Gum in the water-colour paint will make the handwork nearly invisible ; a rub over the surface with a very little dope such as Printamol will make it quite invisible.

The whole business of retouching white spots with water-colour, is, in fact, so easy and takes so little time, that I consider it an insult to one's circle to enter a Folio print on which white spots still need attention.

I hope that the less experienced workers will not be intimidated by the amount that I have written. The three methods for removing Dark blemishes, Ferri, Thiocarbamide and Knifing, are alternatives to each other ; you won't require all three. And although it is just as well to have the cure for more serious ailments available in case of need, most prints should only need a small modicum of afterwork. But believe me, this modicum really is worth while ; cleanliness, in the case of print production, is very little removed from godliness.

\* \* \*

*(This article was first prepared for the Author's circles in U.P.P. and other clubs as a monograph accompanied by prints showing each stage in the various processes described. Unfortunately the limitations of half-tone reproduction make it impossible to do justice to the skill displayed in the original prints or even to provide adequate illustration of what can be done. The most valuable illustration, namely that showing the print surface after knifing but before soaking, waxing or doping, is of course impossible to reproduce by any known method. It has therefore been felt best to omit illustrations rather than offer our readers inadequate ones of doubtful value—*  
EDITOR.)



## A.G.M. REPORT, 1952

The Twenty-first Annual General Meeting was held at the St. Bride Institute, Fleet Street, London, E.C.4 at 3-30 p.m. on Saturday 20th September, 1952, with the President, R. C. Leighton Herdson, F.R.P.S., in the Chair. About 90 members were present.

The Minutes of the 1951 annual general meeting were read by the Hon. General Secretary, George Farnsworth, and were confirmed and signed as being a correct record.

The President said his address was always a prologue to the business of this annual meeting which, year after year, caused members from all over the country to gather together in good fellowship and in the furtherance of the good of photography. This year, however, it was to be both a prologue and a Swan song. Today the Club was to celebrate the twenty-first anniversary of its foundation and for eighteen years he had presided over its meetings and given freely of his spare time. The story of those twenty-one years was one of achievement, the Club had a fine record of steady progress and had won a reputation that every member might be justly proud of. It was high time that another should take over the responsibilities of this exacting office. Dr. Robert Ollerenshaw, president elect, was a man big enough and strong enough to lead such a club as U.P.P. He had a long association with the Club, had been a member of Council, was well known and well liked by the membership of the Club. He had an exceptionally sound reputation in the world of photography and was one who had contributed much toward the present high standard of Medical Photography in this country. He was taking over the office of President of U.P.P. with a strong and experienced Council to support him. Leigh wished him good luck and a successful period in office.

Next Leigh had a word to say in appreciation of the loyal support given by Members of Council and the Circle Secretaries. In particular he thanked George Farnsworth, Hon. General Secretary, and Roland Jonas, Hon. Treasurer, for the service they had rendered the Club and for the support they had always most readily given him.

The Address was followed by the Annual Report of the Hon. General Secretary, who stated that the new plan adopted by Council of Group Circle secretaries had been put into operation and on the limited experience of it there was every reason to feel



*The new President, Dr. Ollerenshaw, presents the Leighton Herdson Trophy to A. W. Baxby while H. C. King and G. Farnsworth look on.*



*"Leigh" Herdson and "Doc." Ollerenshaw confer during the Hon. Gen. Sec's report and the Treasurer keeps a wary eye on the Trophy.*



*At the 21st Birthday Tea—W. A. J. Paul, S. Pollard, Dr. Ollerenshaw, "Leigh" and R. P. Jonas give G. Farnsworth undivided attention.*



that it would be successful. During the year there had been nine changes in Circle Secretaries. George also informed the meeting that he did not intend to allow his name to go forward for nomination for this office at next A.G.M.

The Hon. Treasurer then presented his Report. In spite of rising costs the finances of the Club were in good shape and he thought that with reasonable care and economy the current year should follow the pattern of the last two. The various items in the accounts were dealt with and he thanked the Hon. Auditors for the work they had done and the help they had given him.

Next came the result of nominations for Officers and Council. No voting had taken place as nominations did not exceed the number of offices to be filled. A full list of new officers and Council appears elsewhere.

Dr. Robert Ollerenshaw then took over the Chair from Leigh and thanked him for all the valued services he had rendered the Club. He said he only took over the President's chair knowing Leigh would be there beside him as Past President. H. G. Robson, a founder member of P.M.P.P., spoke in support of the vote of thanks to Leigh, who he said had been the strength of not only U.P.P. but also of P.M.P.P. and P.P.P. Leigh had been U.P.P., just as U.P.P. was Leigh. He proposed that in recognition of his great service to the Club he should be elected a Life Member. S. H. Burch, the only other founder member still associated with the Club, seconded the motion. He said he had served with Leigh as Circle Secretary and for many years as Hon. Treasurer, and knew how much he had done for the Club. The motion was unanimously carried with acclamation.

Other business produced some fruitful discussion. Derek Briers opened a discussion on the Central Association Exhibition and particularly wanted an assurance that U.P.P. would compete for the Switch Shield again this year. Competition Secretary H. C. King replied, explaining why U.P.P. did not submit an entry for 1952, and stated that it was already decided by Council that an entry be sent for the 1953 show.

The question was again raised concerning the possibility of a further trophy being offered so that large and small prints could compete separately. Leigh replied for Council and said the proposal did not find favour at the 1951 A.G.M. which referred it to Council. It had been given much thought at two meetings of Council and it was recommended that no further trophy be offered for competition.

It was resolved that the "Little Man" magazine continue as an annual if finances would not permit of its return to a quarterly issue. A suggested quarterly news letter produced on the duplicator was not acceptable to the meeting. The Hon. Editor reported that the 1952 Annual would be restricted in circulation to U.P.P. members, thus reverting to the policy in force prior to 1948.

Votes of thanks were given to the Camera Club for the use of its studio for Council meetings, and to the management of Saint Bride Institute for the facilities made available to us for this A.G.M.

The President thanked members for their attendance and support and closed the meeting at 5-10 p.m.

\* \* \*

## 1952 A.G.M. AND RALLY

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The programme was much the same as in previous years, yet there were differences, a very important one being that this year the A.G.M. coincided with the twenty-first anniversary of the Club's foundation. Council had instructed the London Committee to "Produce the best yet." Each year the A.G.M. has called for more or less this same effort, so this year the task set the London Committee was no ordinary one. Just the same, this "task force" did "produce something out of the hat" for us.

Of first importance came the change in venue. What a big improvement it was at St. Bride Institute. There were more rooms at our disposal and the canteen and large lecture hall proved adequate and comfortable, while the Institute staff were, in every way, most helpful and considerate. The exhibition of Gold Label prints was shown in the large hall.

The day began, as in previous years, with an informal get-together at the Salon, where we had the best attendance since pre-war days. The most pleasing aspect of this meeting was the number of old friends who came along, many being seen for the first time since 1938.

At 2-30 there was a meeting of Council and Circle Secretaries in the small hall at St. Bride. More time had been allotted to this meeting and useful discussion took place. Then came the



A.G.M. recorded elsewhere in this issue—a lively meeting without any dog fights. Indeed the smooth progress of the Agenda was in strong contrast to some previous annual meetings. This was followed by the Annual Tea. When all were seated, and over one hundred remained to tea, the guests of honour arrived. These included Percy Harris, Hon. F.R.P.S., Stanley Bowler, F.R.P.S., W. A. J. Paul, F.R.P.S., and George Lombardi, one of the first Vice-Presidents of U.P.P. There was a 21st birthday cake of massive size in blue and white icing, but sorry to say, devoid of candles. The new President of U.P.P., Robert Ollerenshaw, then asked Percy Harris to perform the customary ritual of "Cutting the Cake," which he did to the usual accompaniment of shutter clatter and the flashes of the synchronisers. Unlike previous years there were no speeches or announcements during this part of the programme.

Tea over, the company re-assembled in the large hall to view the Exhibition of Gold Label prints and transparencies staged by H. C. King and his team of helpers. The exhibition was well up to standard and as the result of the Judges awards had not yet been made known, there was a good deal of speculation as to which print or transparency would be awarded the Trophy. Both large and small print sections had really produced some outstanding work and the transparency boys had put on a show equal to anything seen before.

The evening programme this year was concentrated into one period of ninety-minutes; this allowed ample time for us to examine the exhibition and exchange views.

Dr. Ollerenshaw called the meeting to order at seven o'clock and said that tonight we had an all star cast which he would ask Leigh Herdson to introduce as he had been responsible for the programme and the getting together of such a strong team to provide the high spot for the twenty-first birthday party.

Leigh told us that both Percy Harris and Mr. Paul had come direct from the A.G.M. of the Camera Club to be with us this evening, and that an hour or so earlier Percy Harris had been

UPPER LEFT : Percy Harris cuts the 21st Birthday Cake.

UPPER RIGHT : Stanley Bowler discusses a point with our new Vice-President, "Tiny" Hills.

LOWER LEFT : W. A. J. Paul contributes to the "Quartet of Stars."

LOWER RIGHT : L. Barfield receives his Plaque from "Doc." Ollerenshaw.

(These pictures and those on page 35 by Bert Griffin).



THE ALL-STAR CAST.—R. C. Leighton Herdson, F.R.P.S. introduces Stanley Bowler, F.R.P.S., Percy Harris, Hon. F.R.P.S. and W. A. J. Paul, F.R.P.S.





favoured with the Presidency of this great club. Indeed there could be very few honours left for this famous past-president of the R.P.S. to collect.

The speakers were each introduced by Leigh who said he felt each of the team was already well-known to all present, Stanley Bowler, F.R.P.S. as both author of photographic literature and a lecturer of outstanding ability, an expert on the miniature camera, and one of the technical advisers of the R.P.S. museum. Percy Harris, Hon. F.R.P.S., was a most illustrious name in photography today, and throughout the twenty-one years of U.P.P. he had proved himself to be a staunch and loyal friend to the Club. W. A. J. Paul was widely known and appreciated as the Hon. Secretary of the Camera Club, as a judge, lecturer and instructor in photography and was one of the judges of this year's Gold Label prints.

Stanley Bowler opened the programme for this brilliant quartette in grand style, adopting a friendly attitude that set the tone for the rest of the evening. He spoke wisely and well on the miniature camera used for monochrome work, punctuating his remarks with a fund of humour which suited his audience well.

Percy Harris then took over the story of the miniature camera in relation to colour photography and drew a subtle distinction between serious colour work and reproduction in colour of herbaceous borders of park or garden. His rich sense of humour brought laughter and applause from the crowded hall.

W. A. J. Paul produced a change of theme and dealt with print quality, portraiture, the nude and print presentation in a masterly lecturette illustrated with some of his own prints. Mr. Paul has a delightful manner of presenting his talks and was much appreciated and enjoyed.

Again the scene changed when Leigh Herdson gave a review of twenty-one years of U.P.P. and only he could have given so comprehensive a review. For eighteen of the twenty-one years his has been the hand upon the wheel, in fair weather or foul, in war as in peace, he has steered the Club ever progressively forward and as Robson remarked at the A.G.M., the story of U.P.P. is really the story of Leigh, because Leigh Herdson has been U.P.P. Because of the interest all members will share in this review of "the first twenty-one years" we publish this in full in this issue of the "Little Man."

The President, Dr. Robert Ollerenshaw, himself thanked the "Quartette of Stars" for the exceptionally instructive and enter-

taining programme they had provided, and then proceeded to announce the awards in the 1952 Gold Label contest for the "Leighton Herdson" Trophy. This year the Judges had no hesitation in awarding first place to a small print by Arthur Baxby, Secretary of Circle Three. There could not have been a prouder man in London that night than Arthur Baxby when he received the coveted Trophy from the President, for Arthur's son, home on leave from Malaya, was present to witness his father's triumph.

The Bronze Plaque was awarded to the best entry in the large print section, a child study by L. Barfield, A.R.P.S. A full list of the awards is published on another page.

The Sunday programme attracted a large gathering and although the early morning had been most unpromising we were fortunate in having sunshine and clouds as the setting for our walk along the embankment and the visit to Battersea Gardens. Cameras were kept busy until three o'clock when a large party re-assembled at the annual exhibition of the Royal Photographic Society.

An A.G.M. to be remembered and talked about for many years to come.

\* \* \*

## PIGMENT PRINTING WITH A DIFFERENCE

Have you ever tried Bromoil and found it a rather difficult and tricky process? Have you ever attempted Oil Re-inforcement and produced nothing but a sticky mess, fit only for the waste-paper basket? In either case there will be much to interest you in a new book by G. L. Hawkins, F.R.P.S., F.I.B.P., in which an acknowledged expert in Bromoil and Bromoil Transfer introduces his own version of these and other processes with Bromaloid inks. The new Bromaloid process consists of making a bromide print in the normal way, on ordinary bromide paper, bleaching as for bromoil and then partially re-developing before swelling the gelatine in hot water prior to inking. Thus the final print can be anything from an almost pure silver image slightly re-inforced with Bromaloid ink to what is almost a Bromoil with a slight underlying image of silver. Endless possibilities are opened up by this process and the book contains full instructions and many illustrations of the author's very individualistic work in this medium. The style is lucid and clear and the book can be recommended as a useful addition to any keen pictorialist's library.

"The Bromaloid Process and Bromaloid Inks," Price 12/6.



## FROM OUR POSTBAG

TO THE TREASURER, 9/8/52.

"Herewith cheque in respect of my annual subscription, which I always regard as the best spent half-guinea of the year. Where else at that price could I get over two hundred *original* photographs annually to browse over at leisure, not to mention the same number of helpful and constructive criticisms of my own prints? I can only wish that I had heard of U.P.P. years before I did, when I was ploughing a lonely furrow in a state of more or less smug self-satisfaction. The self-satisfaction has gone, but my interest in photography is many times greater . . . —A.J.M."

*Verb. Sap.*

TO THE EDITOR, 10/8/52.

"I think 'The Little Man' is one of the finest additions to the U.P.P. we have ever had, and I feel that every effort should be made to carry it on, even if it has to remain as an annual. For this reason, should finances dictate it, I do not think for a moment that any member of U.P.P. would object to a charge of 1/6 or 2/- towards publication costs. Members will pay this willingly, I am sure, if the magazine concentrates on U.P.P. activities only, instead of competing with other photographic publications on matters of general interest as it did during the previous regime. 'The Little Man,' being an annual, should be the U.P.P. reference book, containing reports on everything that happened during the year, Council reports, membership list, etc. It would be very useful to know that everything you wanted about U.P.P. was contained between two covers . . . —G.A.T."

\* \* \*

### HAVE YOU PAID YOUR SUBSCRIPTION?

Members are reminded that subscriptions for 1952-53 became due on September 1st, 1952, 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.,  
78 ALLEYN ROAD,  
DULWICH,  
LONDON, S.E.21.

\* \* \*

### "LITTLE MAN" BADGES

The Hon. Treasurer still has a stock of these attractive badges, in silver on black plastic. The price is 1/6 each, post free, and early application is advised.

## CIRCLE REPORTS

### CIRCLE 2.

(Sec. : R. PARKIN, A.R.P.S.)

Two further members of this keen circle have recently gained their Associateship of the R.P.S. and congratulations are offered to R. J. Burford, of Cardiff, and K. M. Dare, of Pontypridd, on their success, both in the Pictorial section. Two members of Circle 2 served on the panel of judges for the 1952 Eisteddfod for Photography, in the Arts and Crafts Section. An account of the Rally at this Eisteddfod appears elsewhere in this issue.

\* \* \*

### CIRCLE 9.

(Sec. : D. BRIERS)

Under the keen leadership of its Secretary, Circle 9 has had another successful year, including among others things an exchange folio with the Half Plate P.C. They were also due to hold a circle exhibition of their own in September.

\* \* \*

### CIRCLE 14.

(Sec. : MRS. DEANE DRUMMOND)

Starting a little more than a year ago with only three original members, this circle has quickly built up a round dozen enthusiasts. A shield is being made, to be awarded each year to the worker who gains the greatest aggregate of points throughout the year—in other words, the most consistently successful photographer, rather than the one who once in a while turns out a masterpiece. D. Woodroff has been appointed Asst. Secretary.

\* \* \*

### CIRCLE 16.

(Sec. : F. E. RAMSDEN)

The Secretary reports that the circle is going along very well and maintaining the high standard of its work, the very close bond of friendship between its members, and the excellence of its notebook. Having several members in the North of England, they are hoping that the 1953 A.G.M. will be held in that part of the country.

\* \* \*

### CIRCLE 21.

(Sec. : G. A. TOOTELL)

During the past twelve months Circle 21 has continued to flourish, and a most successful Rally was held during Whitsun at Colwyn Bay. Eric Haycock, the Asst. Secretary, organised this event which has become an annual feature. He held open house all weekend, and as he has a well-equipped studio (and a



good supply of biscuits) his home proved a great attraction each evening. At the A.G.M., 1951, Circle 21 had a record turn-up. Out of the then membership of 18, a total of no less than 12 arrived at St. Saviour's Hall!—Surely an indication of the enthusiasm in this "35 mm. only" Circle. Apart from the regular boxes (which are limited to 4-in. x 3-in. prints) a "Large Print" box circulates among members to encourage the making of big enlargements. This Large Print Box has no official connection with U.P.P., of course, and it is not allowed to interfere in any way with the regular Circle boxes. It was started as an experiment, and has proved such a successful venture that the idea is recommended to the notice of other "Small Print" Circles.

\* \* \*

#### CIRCLE 25.

(Sec. : F. E. RAMSDEN)

The contribution of an article on some aspect of slide making to each issue of "The Little Man" is in itself a good indication of the keenness and enthusiasm with which this circle operates. After a period of rather low membership, six new names were added to the rota last year, although two of the original members have had to drop out for the time being owing to pressure of other calls upon their time. The circle hopes to see them back before very long.

\* \* \*

#### CIRCLE 27.

(Sec. : T. LEWIS)

There are still five founder-members in Circle 27 which has only had room for two new members this year, and there is a waiting list for vacancies. E. A. James, A.R.P.S., the "father" of the colour circles in U.P.P. has had to give up as Secretary, but the circle will still have the benefit of his wide experience in colour work as he remains a member. He tops the list with no less than six Gold Labels during the year. We are proud to have the new President as one of our members, and somewhat envious of another member who knows what it feels like to win £750 in a photographic competition. The circle sent out its Jubilee folio in July, and is now all set for the Century.

\* \* \*

#### CIRCLE 28.

(Sec. : E. HAYCOCK)

There have been some really excellent transparencies in the boxes this year and one in particular the circle will always remember—taken by "Hutch" (Bertram Hutchings, F.R.P.S.) in Ireland and called "In County Kerry," it received 89 points out of a possible 90. The main theme in the notebooks has been

the number of films faultily processed by the makers, there being much correspondence with the manufacturers on the subject and several free replacements of film; though this does not compensate for exposures made on holiday which cannot be replaced. The increases in the price of film should make colour workers think four times instead of twice before pressing the button! Quite an interest has been shown in Agfacolour films and prints, but here again the high cost has been the subject of comment.

\* \* \*

#### CIRCLE 29.

(Sec. : MISS B. WAGSTAFF, A.R.P.S.)

The enthusiasm of Circle 29 is well shown by the fact that its numbers among its members no less than three of the new Council, namely a Vice-President, the Treasurer and one of the Representatives of the Ordinary Members; as well as having two other members who formerly served on Council and a former Circle Secretary. The Cup which has been presented for the Best Print of the Year has again gone North, the winner being Miss G. L. Alison, A.R.P.S. of Edinburgh. This is perhaps a fitting tribute in the circle which has more lady members than any other in U.P.P. During the eight years this competition has been running it has been won by lady members no less than three times.

\* \* \*

#### CIRCLE 30.

(Sec. : H. G. KEABLE)

The highlight of the year for Circle 30 was a rally to Old Portsmouth and Porchester Castle in April, 1952. A party of 19 assembled at the Harbour Station and introductions were made between the old stagers and the newer members. With the Circle Secretary as convener and C. W. Carthy as guide and mentor, the rally was voted a great success. The weather was perfect. A notebook with illustrations and anecdotes is now going the rounds and forms a fitting "relic" of a memorable day.

\* \* \*

#### ANGLO-AUSTRALIAN CIRCLE. (Sec. : H. G. KEABLE)

This is surely one of the most interesting circles in the whole of U.P.P., with 13 members in the Home team and 12 in the Australian side. There has been some very good batting, with the home side making most of the runs; but the lads "down under" are a vastly improving side and we shall have to play hard if we want to keep our wickets intact. From Australia we find landscapes, still life, portraits, genre and some first rate pictures of the trees peculiar to that country—Gum trees, Blue Gums, Red



Gums and other varieties. Recently the Hon. Sec. had the pleasure of meeting one of the Australian members, Miss M. Clark, on holiday in the "Old Country" and another red letter day was added to the annals of the circle. The notebooks are of course very interesting and we have learned much of each others' ways of life and the A/A folios provide a grand means of keeping in touch with those who, with us, have a common loyalty.

\* \* \*

### A RALLY AT LLANGOLLEN

July 13th was something of a red letter day for Llangollen. The streets were gaily decorated with flags and bunting, Sir Adrian Boulton led the band and thousands of people gathered to welcome the contingent of Circle 2. Unfortunately, there were not as many as had been expected, but even so, it was very nice of them to hold an Eisteddfod just because we were there. We all met—something of an achievement for total strangers (*What are "Little Man" badges for?*—Ed.)—and then had lunch, beautifully served in ideal surroundings. Possibly, I may have sat on my package at some time, but have you ever tried a three-tiered, well compressed sandwich, of mousetrap cheese, kipper, and jam? It was lucky I was able to detach most of the cake! From "food" to "foto" was but a short step—in this instance, the next field—where stood the remains of the ruins of something. Here we realised was the first breakdown in our organisation; THE SUN WOULDN'T SHINE, and to be truthful, it was just plain dull, and looked like rain. Exhausting the ruins, and our patience, we packed into the cars, and with visions of some figure studies, set out to visit the Old Ladies of Llangollen. Unfortunately, we were a bit late to see the old dears, a few hundred years late it seems. Still we were able to view the black and white house where they had lived and entertained the gay young sparks of their time. Persistent sun shortage, and the threat of rain, sent us in search of tea, and after pawning our cameras to pay for it, we set off on a short ramble around. Time quickly marched on, and we soon realised that our little outing was ending.

Inevitably, one builds up pictures of what the other members of the Circle look like, and it is always something of a shock (usually non-fatal) to meet them in the flesh. By now, our notebook visions of each other had faded, and we realised that, surprisingly enough, the terrible folk who say rude things on the crit. sheets of our prints, are not so horrible after all. In fact, they are quite nice people to know—so nice that we have planned another meeting next year.

J. B.

### MEMBERSHIP LIST

Will members please note the following changes to the Membership List issued as a supplement to "The Little Man" 1951 Annual:—

#### Delete:

W. R. Baxter Booth	M. Feely	A. Kirkwood	Rev. W. T. Price
J. B. Brennan	B. Fireman	D. H. Knight	J. Price Williams
C. D. Burr	A. Fogg	P. Lauder	H. Reynolds
H. C. Burrow	J. S. Forbes	S. W. Leigh	R. H. Roberts
R. P. H. Bushell	R. J. Frost	Miss J. Lemmon	G. F. Ryall
P. N. Button	A. Furlong	H. A. Leuty	A. Scott
N. D. Calvert	Capt. J. R. Garrett	J. B. Lewars	R. C. Shaw
J. Caudwell	G. Griffiths	H. H. Lofthouse	R. M. Singleton
P. Chappell	G. F. Handley	T. McCleary	W. Lee Thomas
Mrs. E. V. Claydon	W. Hanson	Mrs. A. M. Marshall	C. G. Vaughan
A. Colquhoun	D. T. Harris	H. Miller	J. C. Walton
J. J. Coonan	R. M. Harvey	M. E. Moiseley	J. Ward
H. A. Coulter	C. W. Hunt	E. H. Morgan	W. H. Watts
J. D. Chuter	G. L. Hunt	G. R. Morris	T. Wilkie
Mrs. J. Dann	A. L. Jackson	F. Neill	E. Williamson
K. Dannatt	I. Jenkins	P. A. Oliver	C. E. Winsor
N. Dash	J. Johnson	D. Owen	R. G. Wood
M. Davis	Miss B. M. Jones	D. M. Parker	F. Woodward
J. Dickinson	F. P. Jones	R. Peters	R. Young
P. Elliott	J. Jones	J. R. Powell	
K. G. Evans	T. Jones	B. A. Poyner	

#### Add:

	Circle
BARKER, DR. H. B., Moresby House, Hindley, Wigan	4
BARROWCLIFFE, R. F., 154 Netherton Road, Worksop, Notts.	1
BELL, J., A.R.P.S., 221 Blackburn Road, Accrington, Lancs.	2
BLOODWORTH, R. F., 10 St. Margarets Road, Chelmsford, Essex	18
BROWN, A. G., 4 Broad Green, Bayfordbury, Herts.	28
BULLARD, T. W. H., 125 Lynton Road, London, S.E.1.	9, 28
BURFORD, R. J., A.R.P.S., 49 Lake Road East, Cardiff.	2
CARPENTER, F. P., Meadow Cottage, Lower Shorne, Nr. Gravesend	19
COHEN, Miss S., 84 Wellington Court, St. John's Wood, N.W.8	9
DAVIES, V. P., 10 Ryecroft Road, London, S.W.16	30
DONNELLY, R. W., 77 Holbourne Road, Blackheath, London, S.E.3	27
DUKE, Mrs. C., 9 Hayes Road, Clacton-on-Sea, Essex	9
EATON, W. T., Gatley, Overlea Avenue, Deganwy, N. Wales	26
EMMS, G. A., 3 Shode Crescent, Sheerness, Kent	8
EVANS, J. W., 108 Ashgrove Road, Goodmayes, Essex	22
FOX, G. P., 29 Minterne Avenue, Norwood Green, Southall, Middx.	30
FROST, L., 1 The Green, High Street, Ealing, W.5.	16
GALLON, R., 43 Bishops Avenue, Bromley, Kent	17
HARRISON, F., A.R.P.S., 23 Fuschill Street, Carlisle	20
HILL, L. N., 262 Church Road, Iver Heath, Bucks.	20
HOLT, B. A., 21 Folly Lane, Bewsey, Warrington, Lancs.	3
HONEY, W., c/o 76-77 High Street, Kings Lynn, Norfolk	15
HORSLEY, T., Cumberland Bus Services, Market St., Millom, Cumberland	25
HOSKING, B. H., Bryn Golen, Ogmores Vale, Glam.	4
JAMES, T. M. D., Forelands, Dallington, Northampton	30



JENKS, CAPT. W. S. C., R.N., Woodend, Ferry Toll Road, Rosyth, Fife	30
JENKINS, R. O., Little Gables, Great Tarpots, S. Benfleet, Essex	10
JOHNSON, N., 14 Laurel Avenue, Fawdon, Newcastle-upon-Tyne	16
JONES, J. E., 3 Fairway, Loftin Way, Chelmsford, Essex	18
KESTELL, A. H., 24 Canon Street, Aberdare, Glam.	3
KETLEY, A. D., 6 Herbert Gardens, Chadwell Heath, Essex	30
LOCKYER, J. A., 91A Parrock Street, Gravesend, Kent	19
McCANN, R. M., 91 Gleddoch Road, Glasgow, S.W.2.	29
McDOUGALL, J., 6 Forge Lane, Chalk, Gravesend, Kent	19
MADDISON, F. W., 856 Greenford Road, Greenford, Middx.	21
MALCOLM, J., 165 Sinclair Drive, Glasgow, S.2	10
MILLS, W. F. S., 17 Heol Tir Gibbon, Penyrhoel, Carephilly, Glam.	8
OVEREND, W. G., 22 Victoria Parade, Ashton, Preston, Lancs.	7
PALMER, E. S., 51 Park Hill Drive, Aylestone Road, Leicester	18
PEARSON, T. A., Ashleigh, Arnside, Carnforth, Lancs.	10
POLLINGTON, C. E., 198 Stone Road, Stafford	25
RENSHAW, M., 257 Broadstone Road, Heaton Chapel, Stockport	30
RIMMER, A. G., 7 The Woodlands, Upton Village, Wirral, Cheshire	30
SCRIVENS, Mrs. K., Royal Oak Flat, Marine Road, Prestatyn, Flints.	6
SHARDLOW, J., 77 Peel Street, Derby	10
SHAW, P. A. E., 37 Cleveland Avenue, Chaddesdon, Derby	10
SINGLETON, K. J., High Croft, Arnside, Carnforth, Lancs.	10
SMILES, R. W., 12 Coquet Terrace, Heaton, Newcastle-upon-Tyne, 6	1
THIEME, K. R., A.R.P.S., 33 Windsor Road, Doncaster	28
THOMAS, A., 139 Fair Oak Road, Eastleigh, Hants.	19
THOMPSON, M., 156 Oxford Road, Middlesbrough	25
TOTTLE, J. R., Arcot, Greenway Road, Taunton	2
WADE, A., 1 Woodville Road, Ashton-on-Mersey, Cheshire	14
WANLESS, T. W., Whelford Mill House, Nr. Fairford, Glos.	14
WEALE, V., 25 Dyserth Road, Penarth, Glam.	4
WHITTAKER, L., 34 North Drive, Rhyll, Flints.	6

#### NEW ADDRESSES

ATKINS, P. E., 25 Scott Road, Olton, Warwickshire.
BAILEY, E., 71 Leyton Park Road, London, E.10.
BECK, R. B., 20 Bank Street, Kirkcaldy, Fife.
BERG, S., 239 Edgware Road, London, N.W.9.
BRADER, T., 3 Longfield Avenue, London, N.W.7.
BRADY, J. J., 6 Belgrave Avenue, Belgrave Road, Birmingham, 12.
BROCKLEBANK, Miss A., Charlton House, Shaftesbury.
BROWN, H., 43 The Avenue, Nunthorpe Station, Middlesbrough.
DARE, K. M., A.R.P.S., 29 Gelliwasted Road, Pontypridd, Glam.
GREENISH, DR. B. V. I., New House, Chaucer Road, Bedford.
HEIGHTON, G. B., 11 Cambridge Avenue, Peterborough.
HOARE, A., 5 Crofton Road, Westgate-on-Sea, Kent.
HULM, R. E., 9 Ashleigh Road, Anerley, S.E.20.
HUNT, J. E. P., 28 Atherley Grove, Chadderton, Lancs.
JONES, W. M., Coed Glas, Moorland Road, Neath, Glam.
MORGAN, E. H., Hillier, Dolton, Winkleigh, N. Devon.
MULHOLLAND, T. P. C., The Frythe, Welwyn, Herts.
PENNELL, A. C., 12 Tithe Barn Way, Northolt, Middx.
RIDAL, G. N., 65 Longland Road, Eastbourne.
ROBERTS, A. H., 28 Beeches Drive, Erdington, Birmingham, 24.

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 WALKER, COL. O. A., A.R.P.S., 8 Esplanade, Whitby, Yorks.  
 WOODROFF, D. J., 71 Fern Avenue, Jesmond, Newcastle-upon-Tyne.  
 WOOLLARD, E. W., 47 Manor Park Crescent, Edgware, Middx.

The following have left one Circle only, as shown,  
 but remain members of other Circle(s) :—

	Circle		Circle		Circle
ADDEY, W. A. B.	28	CATALANI, L.	A/A	LAWRENCE, W. E.	4
BOYD, W. FORBES	15	DOWNING, O. H.	25	LEWIS, W. H.	4
CLARKE, L. S.	25	JONES, C. E.	26		

The following have joined an additional Circle :—

	Circle		Circle		Circle
CARTHY, C. W.	28	PLANT, J.	20	SEALE, F.	8
GREENISH, DR. B. V. I.	20	REES, E.	2	WARE, E. H.	A/A
HOBBS, L. H.	20	ROSAMUND, MISS M.	25	WARREN, H. A. R.	25
MADELEY, MISS E.	25				

The following have changed Circles :—  
 BROOMHEAD, J. B., to Circle 2. REES, I. J., to Circle 4.  
 MYERS, R. A., to Circle 28.

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