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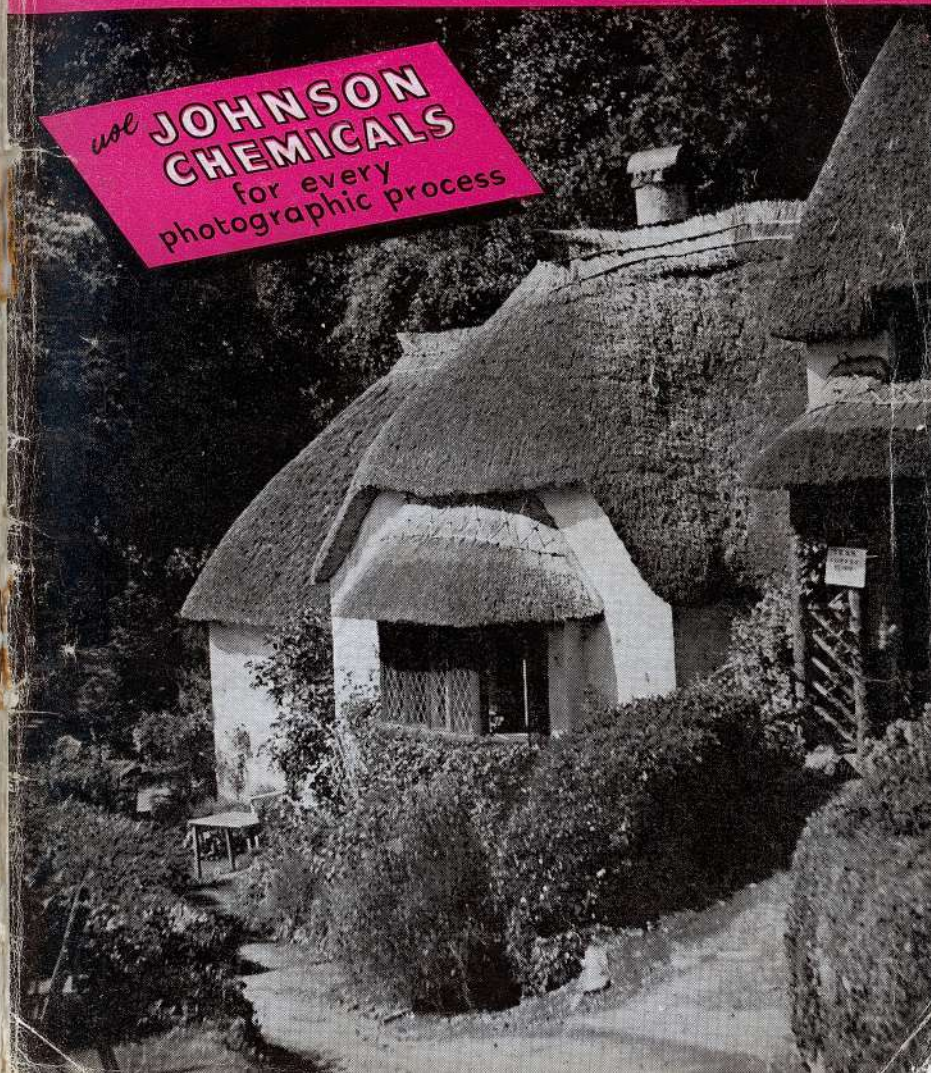
1955
ANNUAL

The Little Man

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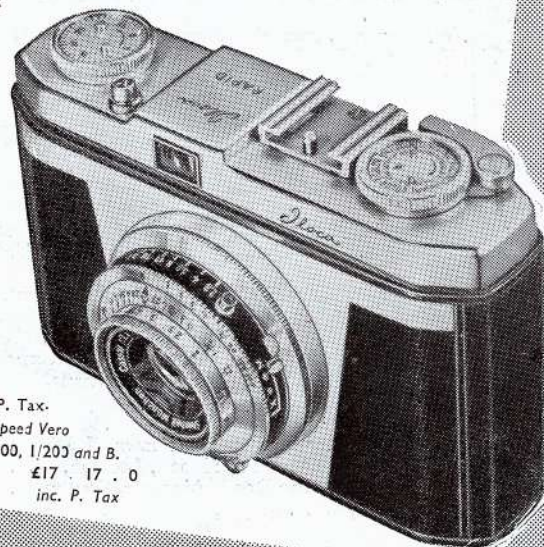
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The Little Man

THE OFFICIAL ORGAN OF THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

AFFILIATED TO THE ROYAL PHOTOGRAPHIC SOCIETY & CENTRAL ASSOCIATION

No. 36

1955 ANNUAL

Editorial

We have been looking back through the records of the past few years and it is very evident that the A.G.M. weekend is steadily declining in popularity. This year we were under eighty on the Saturday and only thirty on Sunday, including families and friends. Last year the numbers were over a hundred and nearly fifty. Four or five years ago we could count on an attendance of 125 at the A.G.M. and we recollect having eighty for a Sunday rally. Membership is as high today as it was then, if not higher.

In a club like U.P.P. which is purely postal, there may well be some who have no desire to meet their fellow-members in the flesh, but they must be a small minority and this one weekend in the year does afford a unique opportunity to meet each other, to hear first-class lectures and to see the pick of the club's work and how one Circle's standards compares with another. If any members would care to tell us why they do not come, or how they think the programme could be improved, we will gladly place their views and suggestions before Council. 1956 is our Jubilee year and the A.G.M. weekend must be a really outstanding one. Will you help to make it so?

Apart from the A.G.M., the magazine is the major link between members of all Circles and serves an important purpose in reminding us all that we are segments

in a Circle which is itself bound closely with other Circles and with Council as part of one large machine, each playing a part in keeping the machine running smoothly; each, we hope, supplying some of the driving force which any machine needs. One may perhaps liken Council to a battery to which all are connected; some are generators supplying energy and keeping the battery charged; some are motors drawing power from the battery to run them. Which are you? U.P.P. depends largely on each individual member for its successful operation. It exists to help you: will you help it?

THE LITTLE MAN.

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U.P.P. PERSONALITIES—3

" . . . one of the original members of P.M.P.P. He has been with us for 24 years and for the greater part of that time he has been a more than active member . . . Secretary of more than one Circle, sometimes of more than one at a time ; General Secretary and Treasurer of P.M.P.P. ; Treasurer of U.P.P. and finally Hon. General Secretary of U.P.P. Although we cannot help but feel regret that so experienced an officer of Council is leaving us, who can blame him for thinking that at last it is time he again was able to enjoy some photography as an ordinary member."

With these words the President paid tribute to Mr. S. H. Burch at the A.G.M. and the way they were received by the members present left no doubt at all of the esteem and affection in which he is held.

To contribute some 300 prints to monthly folios without missing a single round is in itself no mean achievement, but when all Syd. Burch's other activities for the clubs are added, it becomes truly remarkable. Already Secretary of Circle 3 of P.M.P.P., in 1935 he started Circle 5 (now U.P.P. 9) for beginners only and this he ran for 15 years.

In 1937 he became General Secretary and Treasurer of P.M.P.P. and held the combined office until the formation of U.P.P. in 1945, when he became its first Treasurer. In 1948 he asked to be allowed to stand down, but characteristically came forward again as successor to Mr. G. H. Farnsworth as Hon. General Secretary in 1953. Truly a record of service to postal portfolio photography of which to be proud.



WHATEVER THE WEATHER!

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

ONE so often hears photographers saying, "I've no new negatives to work on — it was such a ghastly summer". No doubt those who rely entirely, or nearly so, on landscape and outdoor photography *are* at times hard up for new negatives, but if they are really keen to make pictures surely they can do so indoors? I can hear them saying "If you mean Still Life or something of that sort—that simply doesn't interest me". Well, that is what I *do* mean and a short time ago I would have said exactly the same myself. I have often declared that I couldn't be bothered fiddling around with things and had no idea how to go about it and cared less. But quite suddenly, that was changed for me and I am writing this in the hope that some other photographer will try and discover the pleasure which this type of photography can give. There is, you know, a very great measure of satisfaction in the achievement of a successful Still Life picture—one can say with some pride—"It's *all* my own work" far more so than in outdoor work where arrangement is seldom within your control or lighting either.

I am still a beginner in this type of photography but it may be that I could offer some hints and suggestions for those who are not even yet beginners. Obviously the first consideration must be what we are going to photograph. I can only say here that in my case I look out for objects of attractive shape, of interesting texture or of intrinsic beauty.

Secondly, I think, one must consider how large the objects are to be relative to the picture space—are they to fill the picture, or is there to be a feeling of space around them? If the former keep a sharp look out so as to avoid awkward, unfilled spaces, and if the latter the shape and tone of the surrounding space must be pleasant and varied and it must not be distracting.

The next thing, of course, is to arrange the chosen objects. Here there can be no hard and fast rules; much must depend on the personal ideas of the photographer. But the following points might be kept in mind.

Variety of arrangement. That is to say we should see that there is variety in the heights of the objects and in their spacing.



MODERN PEWTER

Balance in the composition is essential and must be achieved without regularity or too symmetrical an arrangement. The moving of one object the matter of only an inch or so can make all the difference in this way.

Pattern may be an important point depending on type of subject and idea which is to be conveyed. If pattern is to be a feature of the picture the arrangement must show this clearly.

Unity in the arrangement. The arrangement or grouping must form a picture which can be looked at and appreciated *as a whole* and not bit by bit. Here a camera with a ground glass screen scores very heavily for the picture can be far better studied before exposure.

The question of background and foreground will arise. I think a safe rule is to keep these generally as simple as possible and to include nothing distracting.

Now comes the all important question of lighting. It so happens that I do a little portraiture and so I have a spotlight

and 500 watt floods—so I use these for my Still Life shorts. But I can see no reason why household bulbs in table lamps should not be used, for length of exposure is a matter of no moment—it can be as long as you wish—though undoubtedly the spotlight is a great advantage and the floods an added convenience.

In the first instance I went very far wrong in my lighting set up. Using normal development technique I produced a negative of unprintable contrast and had to make up my mind whether to alter my development technique or my lighting set up. I decided upon the latter. It will be most helpful, I think, to give detailed particulars about the lighting for the illustrations here.



ROSES

In the case of "Modern Pewter" the set was placed on white corrugated paper on a table near the corner of a lightly painted room. The table was about four feet away from each of the two walls forming the corner. A sheet of hardboard was placed for a background. I used the spotlight directed on to the pewter from behind to create the shadow pattern which I wanted. A back light is also valuable in separating background from subject. A small mirror was placed next so as to reflect one or two small highlights on to the side of the pewter facing the camera. Then one flood light was directed on to the wall at the side of the set up and another on to the ceiling. This "bounced" light lit the shadows and background sufficiently and introduced no hard or fierce highlights on the shiny surface of the pewter. Therefore no direct light was used on the side which the camera saw. The lens was stopped down to f.32 to give maximum depth of focus.

For "Roses" the same type of lighting was used. Here, though, the jug was placed on a piece of light coloured linen which was carried up as background also. The aperture used was, I think, f.8 and the further away flowers were thus intentionally thrown slightly out of focus.

I do not suggest for a moment that this type of lighting is the only one or even the best one. But I have found it useful in avoiding harshness which for me was otherwise difficult to avoid and some others may also find this helpful.

I have spent, quite literally, hours over the taking of these photographs and I think that one must be prepared to do this for it takes time to get everything as one wishes it. Bearing in mind how complete is the control one has over arrangement, lighting, depth of focus—a very valuable asset—etc., etc. one's satisfaction when it "comes off" is great. Just as soon as you achieve a successful result you will thoroughly enjoy yourself and will have no need to complain so bitterly of our climate.

* * *

A DATE TO REMEMBER :

**The 1956 A.G.M. will be held in London on
SATURDAY, 22nd SEPTEMBER, 1956.**

"WHERE ON EARTH IS THAT NEGATIVE?"

by G. I. JOHN, A.L.A. (Circle 3).

THERE comes a time in the affairs of every photographer—be he amateur or professional—when the flood of negatives overwhelms him ; unless he has adopted some system of filing and indexing—right from the start.

I suppose, indeed I trust, that we all store our precious negatives in suitable containers and under proper conditions of humidity and temperature. After all, we go to a tremendous amount of trouble and expense (not to mention time) to produce those perfect negatives ; surely they deserve to be carefully handled, protected and preserved ? But, assuming that we do provide adequate storage, how many of us can lay our hands on a particular negative when we need to do so in a hurry ? The trouble is that they mount up at an alarming rate ; and we are faced with chaos in a very short time. Most of us probably expose at least a dozen spools of film in a year ; taking the lowest rating—8 on 120—we amass 96 negatives annually. Leave the job for six years and you are faced with at least 500 negatives to look through ; with resultant delay, bad temper and a disgruntled and exasperated household—not to mention the rotten print which will probably result ! If you are a 35mm man then your problem can reach astronomical proportions ! The remedy lies in the adoption of a system which will do at least two things—firstly, store or arrange your negatives in a definite numbered sequence ; and secondly, provide an index to the resultant files. You can, of course, go further and provide a record of data ; and a check print from each negative. But the first two are basic requirements.

Although little has been written on this subject, schemes or systems have been outlined from time to time ; and there are firms who specialise in the provision of systems and equipment. In my experience, the simpler the system employed, the better ; since a complicated scheme eventually becomes a burden and is discarded sooner or later. The following method is not original and I claim no credit for it. The classification scheme is my own and I claim responsibility for any faults or weaknesses in it. The system is reasonably simple and straightforward and what is

important—it works. Provision is made for—

- Negative storage albums (usually purchased with envelopes numbered 1-100) ;
- Contact print records of each frame—numbered to correspond with the negative envelopes ; and
- A card index on 5in. x 3in. record cards—either plain or ruled according to preference.

Albums are not absolutely essential ; one may use loose envelopes of the transparent variety, but they have a tendency to go astray or even disappear altogether ! When albums are used they should be lettered A, B, C, etc. ; and when you reach Z—its time you started a little weeding out ! Or, you can carry on AA, AB, Ac, etc.

It is an advantage to write the number on the negative itself, but this is not necessary if you see that each negative is returned to its proper envelope immediately after use. In this connection I find it convenient to transfer the required negatives into loose envelopes for use during a “session” ; making the numbers of the permanent envelopes on the temporary ones, so that they can be replaced correctly later.

The contact print record consists of either separate contact prints of each negative, filed with the negative—or preferably in a separate sequence. My own contact record consists of 12 shots on a 10in. x 8in. sheet of bromide paper ; produced by laying my negatives in three strips of four exposures face down on the paper ; covering the lot with a sheet of glass (to keep the film in proper contact with the paper) and exposing to light from a 15w lamp placed about 36in. overhead. The method is quick and simple ; and generally speaking, satisfactory as a rough record of what is on each negative. I admit that one has to give an average exposure, with consequent overexposure or underexposure of some frames ; but a little shading or local over-

CHURCH, Parish	
St John the Baptist	
LOCATION: ABERDARE, Glam	
Date: 15 Aug 55	Speed: 27°
Time: 4.30 pm	Aperture: f/11
Light: Sunny	Exposure: 1/25
Camera: Reflex	Filter: Yellow
Film: F.P. 3.	Developer: Unifol
	(L-17)

E.75

FIG 1

printing will deal with any awkward exposures. The resultant sheets may be cut up into individual prints, or filed as they are, either loosely in a suitable box ; or they may be punched and kept in a looseleaf folder. This visual record is not only an aid to tracing negatives but

is particularly valuable when making s selection from negatives of the same subject.

The card index may consist of a series of cards filed simply in one alphabetical sequence ; but it is preferable to adopt some system of classification. The latter method brings like subjects together and assists search and selection by dividing the collection into smaller groups, with consequent saving of time. Negatives may be divided into groups as follows :—

PORTRAITS : filed under surnames, followed by Christian names (or initials, as the case may be). Addresses should also be recorded on the cards, of course.

GROUPS : filed under family name ; or collective name, as appropriate.

ANIMALS : filed under type or name of animal, or both.

FIGURE STUDIES : filed under name of model or by type of study—or both.

CHURCHES - Welsh :	
St. John the Baptist, Aberdare.	E 75
St. Elvan, Aberdare, Glam	G. 16
Nolton Church, Bridgend, Glam	G. 58
St. John's Cardiff.	H. 18

FIG. 2

see LANDSCAPE, River scene, Aberdovey, North Wales.).

SEASCAPES : see directions under Landscapes.

STILL LIFE and Table-top : file under names of objects used and refer from title of picture.

ARCHITECTURE : file under type of building, followed by location. (e.g., CATHEDRALS—Wells, Somerset.)

OTHER : Arrange under most appropriate heading.

Guide cards will be necessary for each group or class ; and for each division or subdivision, dependent on the number of groups used. (Fig. 3). The cards are then filed in alphabetical

sequence behind the appropriate guide cards. Title entries should be filed in a separate sequence.

If data is to be included on each entry, a rubber stamp saves time (*see Fig. 1*). The provision of data restricts each card to one entry, but if such data is recorded elsewhere, then each card may contain several entries. (*see Fig. 2*.)

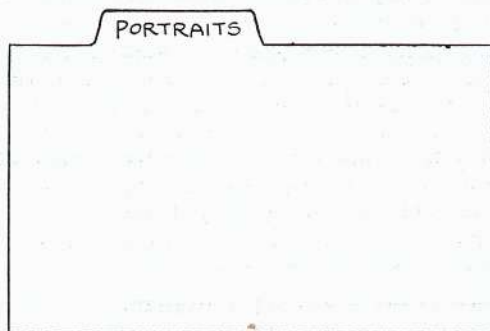


FIG 3

Classification into subject groups has certain advantages over a straight alphabetical sequence of entries, but it has also its snags and pitfalls. If, therefore you feel that subdivision into small groups may unduly complicate matters for you, then by all means adopt the dictionary form. The important

thing is to study the matter carefully ; decide on the method best suited to your requirements and to the amount of time you can give to it ; then stick to it throughout. But you must be consistent ; and above all keep your filing up to date ! Otherwise you will be left with a chaotic jumble of cards and negatives ; and your last state will be worse than your first !

You will, I am sure, realise that I have only touched on the subject, in such a brief article ; but I trust that it may prove of some assistance to those of you who are wondering what to do about those ever-increasing piles of negatives. The task has to be faced sooner or later ; and the sooner you start on the job the better it will be for your peace of mind ! I don't say it is an easy task, but it is not quite so complicated as it seems.

* * *

NOT FOR BURNING

SOME EXTRACTS FROM CIRCLE 7 NOTEBOOK

Edited by W. R. CRICK

I used to wonder what happened to old notebooks. Did the Secretary light the fire with them, regardless of priceless gems of knowledge hidden among their creased and ink-stained pages ? Perhaps he heard me thinking aloud ; perhaps he just came to the conclusion he couldn't undertake the responsibility of destroying such valuable archives. But one morning a great wad of note-bookery came through my letterbox with an ominous plonk and the awful truth dawned on me—I had got to learn to read some of the hitherto undecipherable scribble of my fellow circlers ! So take warning, you may be the next ; if you read only what is legible and skip the rest you may one day regret it.

The only true print spotting medium, according to W.G.O.

This came as the result of wails about the unpredictable hues of So-and-So's Dye. Take an old negative film or plate and on a dense area put one drop of acetic acid. With a blunt stick stir up the blob till you have a black sticky mess. Then apply a touch of the medium with a pointed stick to the print where it needs spotting, using a dubbing action. Treat large areas with a blunt stick. Half tone areas can be matched by taking emulsion from a half-tone area of the negative. The applied spots are dry in about 10 minutes and the negative dries in about half an hour and can be put away and used for further work.

If you prefer it you can make up your own medium with old negative emulsion, new gelatine and acetic acid. The acid evaporates without leaving any ill effects, and the print can afterwards be reduced with Farmer's reducer, or toned in the usual way, if required.

A Story, by K.W.

A photographer, with his exposure meter hanging round his neck, was interrupted during a portrait session by a knock at the door. The visitor took a step closer and bawled at his waistcoat pocket, "Excuse me, sir, but are you interested in life assurance ?"

A Competition by H.E.O. : no awards offered.

Four prints were shown. Two were said to have been from a negative developed in new ID11, the other two from one of the

same subject developed in ID11 two years old. When we had all had our guesses, Harry wrote, "I have lost the bally note with the answer".

Round Prints for Square Worlders.

W.R.C. asked why prints had to be rectangular and enclosed an illustrated brochure in which pictures of all shapes were shown. He said he had himself risked excommunication several times by suggesting a circular format which would relieve the eye of probing into corners to look at bits of unnecessary sky or foreground. He challenged all Square Worlders to contradict his assertion that the eye has a field of view circular or oval, but certainly not square or oblong. The challenge didn't cause a ripple of dissent. So far the only circular print submitted was an original photographic design for a plate, but we live in hopes!

New Awards System Justified.

Being dissatisfied with the system of awarding a gold label to the best print of each round, whereby a poor print in a poor round got an award whilst several excellent prints in a good round might fail to do so, we changed to a new system for 1953-54. All prints getting 70 per cent. or over average marking are awarded a yellow label, and at the end of the year the twelve highest Y.L.'s get G.L.'s.

When results were analysed we discovered that two prints with 66% and 69% respectively which would have got G.L.'s now failed, and four prints marked 79%, 75%, 73% and 71.5% respectively won gold labels, but would have failed to do so under the old system.

The highest mark for a G.L. was 80%. The print awarded the Circle certificate in the Leighton Herdson Trophy Competition had been marked 79%, and one highly commended gained 78%, so there was a close similarity in our judgment and that of the judges. The sixteen yellow label prints were copied by the Secretary and a whole plate print appeared in the notebook, showing at a glance the cream of the year's work.

Encouragement.

"What one gets out of any society is in ratio to what one puts into it." R.F.

"But let us never lose sight of the main object, that is to enjoy ourselves in our hobby; and as it is well known, to give enjoyment to others is the greatest joy of all. Let us keep showing our snaps, records and pictures to others in the hope that they will occasionally be interested, amused and perhaps sometimes moved." J.D.

"There is room for all types of work, from the portrait and fine record photograph in the best technical style to the imaginative and exciting. Particularly we want to include the type of picture not seen often enough, the photograph that relies more on the spirit of the subject than the technical aspect." *From a circular, asking for exhibition prints, quoted by R.F.*

The Secretary advises new members.

"To new members I would make the reminder that not the least valuable feature of these portfolios is that they teach you to develop a critical mind, firstly to other people's work, finally towards your own. You will only develop this fine and essential faculty by making your own criticism alone with complete honesty. If you then find you have disagreed with the preceding criticisms, don't worry; perhaps they were wrong and you were right. And don't worry if you find you have simply repeated in your own words what all the others have said. There is nothing more valuable to the author of a print than to find that all his critics have, independently, arrived at the same conclusion." R.F.

The Secretary again warns us.

People who are absolutely sure they don't suffer from safe-light fog more often than not do, and this is silly because the test is so simple. Take a small piece of the paper you are using and leave it face up with a coin on top of part of it on the bench beside the developing dish. Leave it there while you make a decent size print from a densish negative and when this print goes into the fix remove the coin and develop the test bit for twice the time you normally give your prints.

It is possible with a slightly unsafe light to have degradation of the light and medium tones of a print, but because of the inertia of the paper it may not be visible on the highest highlights. To make the test as comprehensive as possible cover one half of the paper and flash the other half by exposing it to a weak light for a very short time—sufficient to produce a very light grey when developed. Now put the coin on the centre of the paper and do the remainder of the test. The area covered by the coin should not be distinguishable in either half of the paper, when developed.

If you do both these tests you durned well know your dark-room is safe and that is a very lovely feeling, believe me. Don't use grade 4 paper for the test and expect grade 1 paper to be fog-free too. Do it the other way round. Remember that any light is "safe" only for a limited period and keep your paper covered as much as possible. R.F.

THE GOLD LABEL COMPETITION 1955

Judging of the Gold Label prints and transparencies took place this year on August 8th, and in spite of the largest entry yet, the Judges, Messrs. Harold Floyd, A.R.P.S., and H. A. Murch, F.R.P.S., got through their task in record time. Never have we seen such unanimity or such quick selection of the Certificate winner as each Circle's batch was laid before them.

When the turn of the transparencies came, the tempo slowed down somewhat so that each one in a batch could be memorised for mental comparison with the others and then those in the running for a Certificate were projected again before the final choice was made. Again there was remarkable unanimity and the only discussion we noted—argument would be too strong a word—was on the penalty to be attached to spots and other mechanical blemishes on a colour slide which was the best in its batch from the pictorial point of view. It is worth noting that it won its certificate.

In the second stage of the judging, to select the best large and small entries to do battle against each other for the Trophy, it was the same tale of quick and unanimous choice for the large print. However, when it came to the small print a most unusual thing happened and the Judges quite separately and spontaneously asked to see again, in addition to the certificate winners, the only print which had been highly commended. There then ensued a long discussion on the relative merits of this print and the other from the same circle to which the certificate had been awarded, with the final outcome that these two prints changed places and what had been the highly commended one was awarded the Certificate and also the Plaque and the one originally winning the Certificate became highly commended. Both were portraits by Miss G. L. Alison, A.R.P.S., of Circle 29 who has thus produced the best small print for three consecutive years—a landscape in 1953 and portraits in 1954 and 1955. We offer her hearty congratulations on this remarkable achievement.

In the final round for the Trophy there was again long and careful deliberation before the more imaginative treatment of Mr. Wilkinson's portrait study won the day against the technical superiority of Miss Alison's portrait with its more formal approach.

Full details of all the awards are given below and we congratulate most sincerely the winners and also all those gaining

Gold Labels through the year. A very special word of thanks must go to Messrs. Floyd and Murch for their excellent judging and also to Mr. and Mrs. King for acting as servers to the Judges.

GOLD LABEL COMPETITION for the LEIGHTON HERDSON TROPHY, 1955.

WINNER OF TROPHY AND SILVER PLAQUE R. E. Wilkinson (Circle 6).
WINNER OF BRONZE PLAQUE Miss G. L. Alison, A.R.P.S. (Circle 29).
WINNERS OF CIRCLE CERTIFICATES :

Large Prints.

Circle.	Title	Author.
2.	"Little Grey Home"	CHAS. MORRIS
4.	"Soliloquy"	T. J. DAVIES
6.	"Study, Joy Perrett" (TROPHY)	R. E. WILKINSON
8.	"Pattern, King's College, Cambridge"	O. H. DOWNING, A.R.P.S.
10.	"Loch Carron"	T. WHITTON
12.	No Title	D. C. GOOD
14.	"A Sunlit Aisle"	G. E. PEARSON, A.R.P.S.
16.	No Title	G. V. ASH
18.	"Morning Light. (Tideswell)"	W. A. PEGG
20.	"Out of the shadows"	E. H. WARE, A.R.P.S.
22.	"Dessert"	G. GREEN
26.	"Summer in Wasdale"	E. BENNETT WILLIAMS
30.	No Title	F. SANDY

Small Prints.

1.	No Title	F. J. BRIGNALL
3.	"Imperial Glory"	G. DAVIES
7.	"Light South Wester"	W. R. CRICK
9.	"Abdul"	H. WILLIAMS
15.	"Getting Ready"	M. MARSHALL
17.	"Vantage Point"	C. H. SPEIGHT
21.	"Low Tide"	R. J. WHITFIELD
29.	"Judicial Consideration" (PLAQUE)	MISS G. L. ALISON, A.R.P.S.

Transparencies.

24.	"Loch Duich"	J. SCOULLER
25.	"Carving, W. Door, Beverley"	A. E. GAYS
27.	"Oriental Panel"	R. CHATFIELD
28.	"Washing Day, Menaggio"	E. A. JAMES
31.	"Leeds Castle"	MISS GLENN

HIGHLY COMMENDED :

22.	"Dry Mummy"	L. BARFIELD, A.R.P.S.
29.	"Hon. Lord Hill Watson"	MISS G. L. ALISON, A.R.P.S.

(NOTE.—Members will no doubt be interested in the following extract from a paragraph appearing in the R.P.S. Journal for August, 1955 : "The Half Plate Postal Club, Secretary Mr. Harold B. Floyd (Associate), announces that the Founders Cup for 1954 has been awarded to Miss G. L. Alison (Associate) for her portrait of the Hon. Lord Hill Watson This was selected from 355 entries, including the work of some of the most distinguished photographers in the country."—Ed.)

THE GOLD LABEL COMPETITION FOR
WINNER OF THE TROPHY



JOY PERRETT

R. E. WILKINSON (Circle 6)

THE LEIGHTON HERDSON TROPHY, 1955

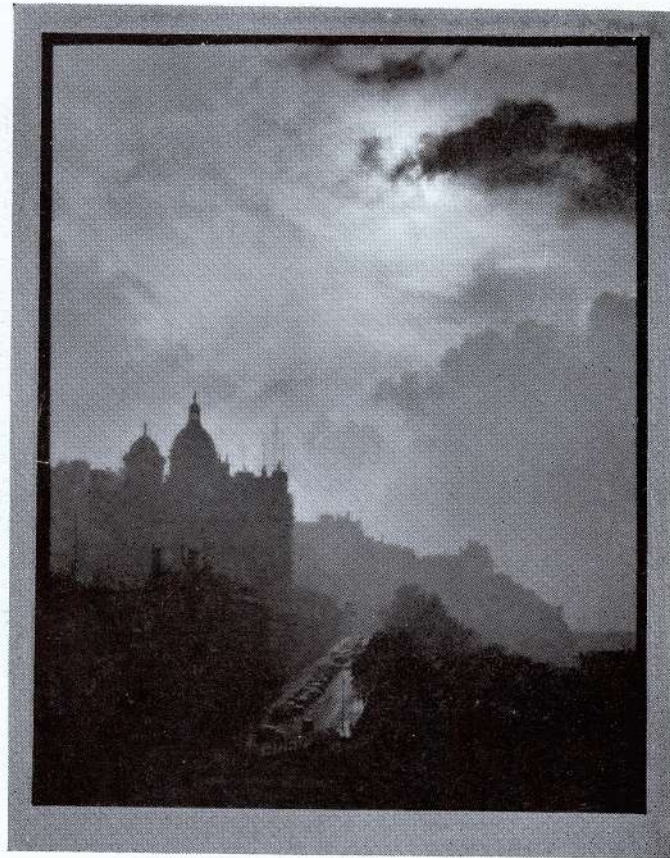
WINNER OF THE BRONZE PLAQUE



JUDICIAL CONSIDERATION

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

PRINTS FROM THE



IMPERIAL GLORY

G. DAVIES (Circle 3)

GOLD LABEL COMPETITION



LITTLE GREY HOME

C. MORRIS (Circle 2)

THE HILLS IN SPRING

by R. P. JONAS, A.R.P.S. (Circle 29).

"Did you have a good holiday this year?"

"Yes, grand, thank you. The weather was perfect—almost continuous sunshine and hardly a cloud in the sky—quite hopeless for serious photography of course, so I'll be stuck for folio entries unless I can get some more negatives this autumn."

Yes, this summer has been a good one, but what if I had asked you the same question last year, when the weather was not so kind? It would probably have been a tale of dull days with little sun, lots of rain and an equally poor bag of folio-worthy negatives.

For some there may be no alternative to a holiday in the summer months and the prior considerations of school holidays and family commitments may have to take command of one's programme, but quite a few of us are not bound to July and August for our holiday by anything more than convention. To them I would strongly commend the idea of a break in the spring, unless they belong to the fortunate few who can go abroad in the winter months, and even these would do well to consider another holiday later in the year. The winter is the time when we draw on our reserves built up during the long days and warm weather and a break from work in the spring can be a wonderful tonic to the system, building it up to a pitch where it can take full advantage of the summer and keep at top level for the winter to come. If the break is delayed, the build up may be slower and there is no time left to consolidate the gains before winter comes along. However, this is not an article on health, nor would this be the place for it even if I were competent to write it, which I am not. Our concern here is with photography, so let us pass on to this aspect and see what a spring holiday has to offer us.

Probably the first things which come into your mind at the thought of spring are the spring flowers, bursting buds and the fruit blossom. All these can yield pictures but the scope is rather limited, especially to the monochrome worker, and if that were all in the photographic line that a spring holiday offered, it would be hard to justify. The odd day or weekend in the nearby countryside would no doubt provide all the pictures one wanted of this type.



THE SUNLIT PEAK

1/200 sec. at F/6.3 Yellow filter, F.P.3 film, May.

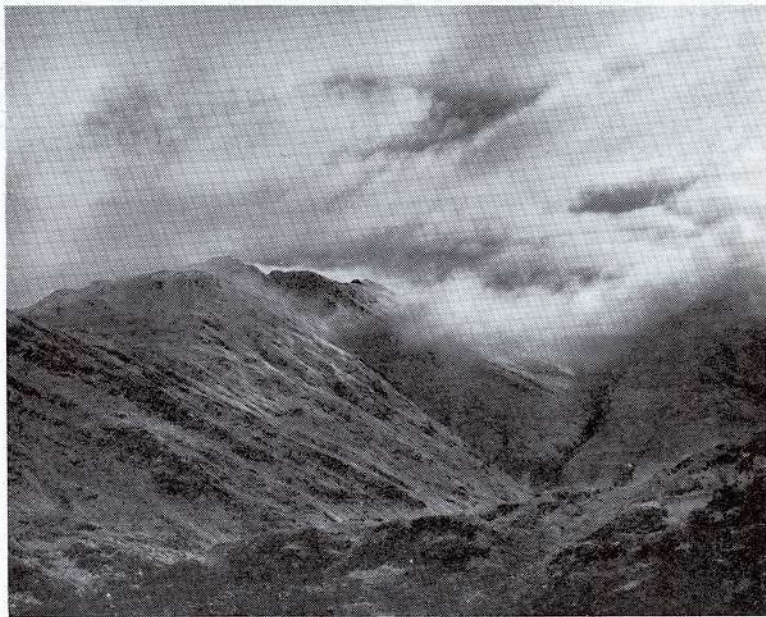
One of the things I always associate with spring is bright sun in a lovely blue sky with great galleons of white cloud sailing swiftly by on the fresh breeze and everything sparkling in the morning dew or after an April shower—a wonderful time for open landscapes. None of the brassy cloudless skies and harsh shadows of high summer, none of the hot still days with a sun veiled in haze, no light and shade or sparkle to give life to one's pictures; few even of the days of dull skies and steady drizzle which gives little hope of a break. Of course, it is not fine and sunny all the time. There may be rain storms or showers, but how often a sudden break in a stormy sky can turn on Nature's spotlight and provide us with a fine, dramatic picture if we are lucky (or clever) enough to be in the right place at the right moment.

Did I hear someone, beginning to get interested, ask: "Where shall we go?" Well, where would *you* go for open landscape photography? Would you go to the seaside? Or to some open, flat country like the fenlands, to forest areas, rolling downland, the moors, or the mountains? Without too much argument about

the precise order, is not each a little better than the one before it? For open landscape we need wide open spaces where aerial perspective can help to give the impression of distance and we need country where foreground, near and middle distance, background and sky are not piled up in level strips like a layer cake but cover and reveal each other in ways which give interest to the scene and play to the imagination of the beholder.

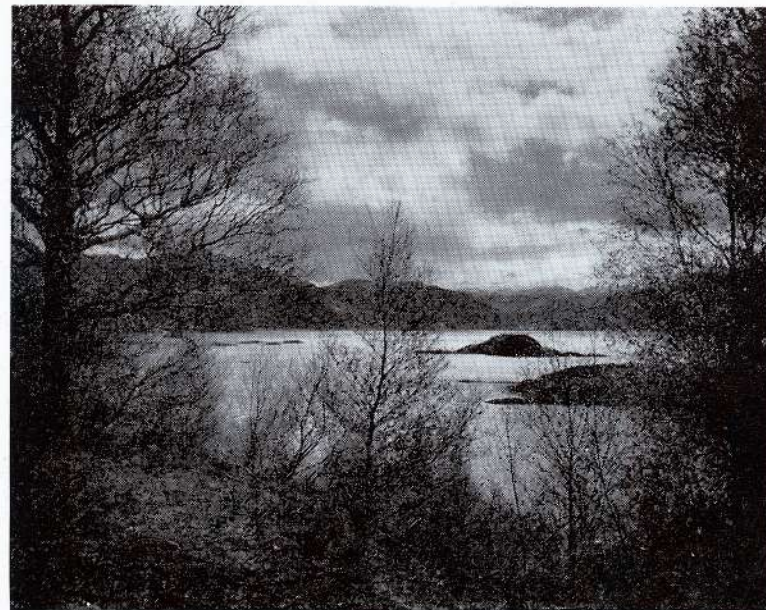
So let us away to the mountains, and where are they finer in Britain than in the Western Highlands of Scotland? Come with me then to Wester Ross, Inverness-shire, or Argyllshire in April or early May, perhaps on an extended Easter break. Travelling overnight to Inverness, Fort William or even Glasgow, we can reach our destination by the following afternoon, whether we go by rail or road.

Luckily it is a fine sunny day and we soon get the thrill of our first glimpse of snow-capped peaks which will be our constant



CLEARING MISTS

1/60 sec. at F/6.3 Yellow filter
Pan F film 8-45 a.m., March.



LOCH HOURN

1/100 sec. at F/4.5 Yellow filter
Pan F film 11 a.m. April.

companions even as late as the second half of May in most years. This may surprise you, but remember that most of them are 3,000 feet or more high and it gets quite cold up there as soon as the sun goes down. I hope you have brought some light but warm and windproof clothing to put on if we find ourselves in any exposed places: if it is waterproof too, so much the better. though if we are well up in the hills it is snow that will be more likely to fall than rain—the dry, powdery sort which bounces off without wetting!

While talking of the weather, it might be as well to mention the extraordinary rapidity with which it can change in these parts at this time of year. We all know what can happen in this way in April at home, but here it can be even more sudden and complete and a stormy morning can give place to a brilliant afternoon or an unpromising evening can be followed by a perfect morning with everything fresh washed and sparkling in the clear, bright sunlight—a morning when the veriest sluggard longs to be up and

out with his camera before breakfast. An hour or so before "The Sunlit Peak" was taken, I was sitting eating my lunch in a snow blizzard, and wondering whether I should have to give up all hope of any pictures for that day.

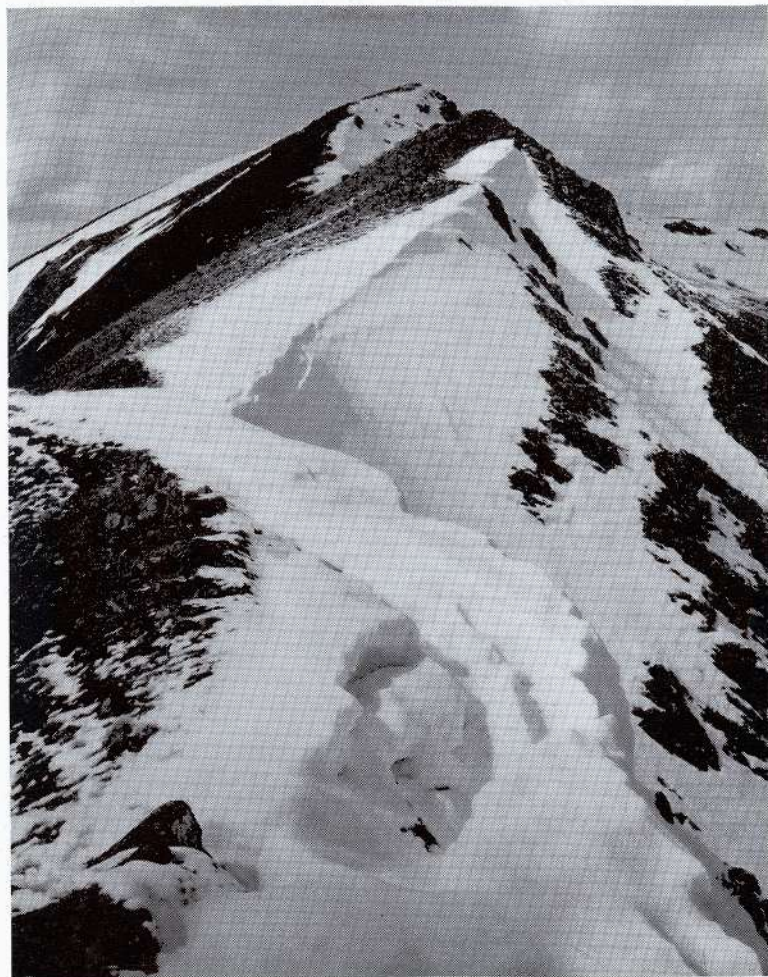
Having egged you on so far, perhaps I should add a few words of warning on one or two points, as it is easy to be misled, even in this land of promise. Mostly they are equally applicable to other similar subjects and are merely common sense and experience.

Exposures should be generous, especially on days of bright sun when there is little cloud to reflect light into the shadows. With a lot of snow about, the meter reading will be misleadingly high and unless allowance is made for this any dark rocks etc. will be blank film. Even when the snow foreground is the main subject one must not cut down too much but should rely on slightly shortened development to retain highlight textures and gradation. In fact it is the old, old tale of exposure for the shadows and development for the highlights. Even then the most brilliantly lit subjects and especially those with back lighting, may need soft paper when making the enlargement, while flatly lit subjects on the same film may call for a contrast grade to give them life.

Beware of heavy filters and when in doubt use a paler rather than a deeper one. Not only will deep filters destroy aerial perspective and bring the distant hills much too close, but they will also make the deep blue sky unnaturally dark—unless you want to over-dramatise it in that way. For more natural results a pale yellow is quite enough and one with an exposure factor of 2 should be the limit.

Use side or back lighting as much as possible if you want interesting textures and sparkling prints, especially when you have snow foregrounds. A bloomed lens will help to prevent flare and a good lens hood, as deep as possible without actually cutting off the picture, is of course a "must". Sometimes, to make doubly sure, I get a companion to hold his hand so that it casts a shadow over the lens and hood, watching in the viewfinder that it does not appear in the picture. With a tripod one can of course do the shading oneself.

Super speed film is not really necessary and the better resolution and gradation and finer grain of medium or slow pan film is to be preferred. Take plenty of it too, for you are in an area where shops are few and far between and the urge to keep banging away is quite irresistible. Perhaps it is a counsel of perfection to urge you to take a tripod, but it is well worth doing so to make sure that you do not lose the fine edge of definition through that



SPRING THAW
(on the Saddle, Wester Ross)

1/40 sec. at F/9 Yellow filter
Pan F film 3 p.m. April.

commonest of all troubles, camera shake. Of course, it must be a strong, sturdy one that does not quiver in the slightest breeze!

Do not go racing across the country, trying to see too much in too short a time. The true beauties will only reveal themselves in a more leisurely and intimate approach and although many fine pictures can be secured within a few yards of a motor road, the real grandeur of the hills will only be appreciated to the full by those who are prepared to take to the tracks or scramble in the wilder places.

I have referred mainly to the hills, but of course another of the attractions of the Western Highlands is the large number of lochs, both salt and fresh water, which can add a lot to one's pictures even if they often pose a nasty problem of a hard straight line across the picture. One of the most beautiful districts is that surrounding Loch Duich and Lochalsh and anyone who knows it well will hardly be surprised at the frequency with which it turns up in the major photographic exhibitions. Our own Gold Label Exhibition this year contained two examples at least—a colour shot of Loch Duich and the Sisters of Kintail, and a print of Eilean Donan Castle which guards the entrance to Loch Duich from Lochalsh—and there were others from nearby Loch Carron. Perhaps I shall meet some of you there next spring. I must remember to wear my "Little Man" badge.

* * *

THE A.G.M. AND RALLY

The 1955 A.G.M. and Rally followed closely on the pattern of last year, which seems to have been very popular with those who attended. But whatever the pattern, it is something of a tradition that there should be an informal meeting at the Salon on the Saturday morning and this year was no exception. Shortly before eleven o'clock members started drifting in and an hour later there were some twenty-five present, renewing old acquaintance, making new ones and examining the prints in hall and gallery. We were all very pleased to see two members represented on the walls—Arthur Baxby and Fred Harrison, A.R.P.S., although this was less than the previous year, and it was particularly fitting that the former was able to come along with his two sons, prior to a special lunch which his Circle had arranged to celebrate the

issue of their 250th folio. We understand that this function was well attended and most successful.

Meanwhile, a small working party had been busy at the Royal Hotel putting up the excellent screens so kindly loaned for the occasion by Messrs. Ilford and staging the exhibition of Gold Label prints and transparencies—the largest yet, with 26 Circles represented. This was eagerly, and critically, examined by members as they arrived for the A.G.M. and they were almost reluctant to turn their backs on the exhibition when the President called the meeting to order shortly after 3 p.m. He first gave members of each Circle an opportunity to see who else in their Circle was present and then welcomed the large number attending an A.G.M. for the first time, as well as those who were old friends. His address which followed was brief and to the point and told of a successful year of steady, if unspectacular, progress. One Circle had closed down and its members transferred to other Circles and two new ones had started, one for 2in. x 2in. colour transparencies which was full and running smoothly and the other for free-lance and professional workers which had the misfortune to have its first box upset by the rail strike and then lost in the post. Fortunately, it had now been recovered and the Circle was settling down well. Membership had risen to 475, an increase of 45, which was as high as it had been for some years, but mere numbers were not by any means all and he believed the Club was proving helpful to members and to the lone worker and the "little man" in particular.

The President then referred to the Central Association Exhibition and the inter-Club Competition for the Switch Shield and he suggested that perhaps it was wrong for a postal Club to enter for this because most members of U.P.P. also belonged to a local Club which would expect their support in this exhibition and competition with the result that there was a conflict of loyalties and members had to decide whether to support their local Club or U.P.P.; if the former were in the C.A. they could not submit through both. He asked that members should give thought to this and let him have their views in writing.

Before closing his address, Mr. Farrand referred to the resignation of Mr. S. H. Burch as Hon. Gen. Secretary and paid tribute to his long and valued services to the Club. This was received with acclamation as the President sat down and Mr. Burch rose to read the Minutes of the 1954 A.G.M. These were confirmed.

The next items were the Hon. Gen. Secretary's Report and the Hon. Treasurer's Report and the President explained that these had been circulated so that they could be seen by all members and not only those attending the meeting and also to save time and allow longer for other matters on this rather crowded day. They were accordingly taken as read and passed after the Treasurer, in reply to a question, had explained that the cost of the A.G.M. and Rally (£20) included the hire of the hall, printing of programmes, distribution of nomination papers, notices, voting papers, etc.

This was followed by another innovation—the presentation of the Leighton-Herdson Trophy, Plaques and Certificates as part of the formal business instead of during the commentary. Mr. Wilkinson was present to receive the Trophy, but unfortunately Miss Alison, author of the best small print for the third year running, was unable to make the long journey from Scotland to receive the Plaque.

Next came the announcement that the amendments to the Rules and Constitution had been passed by postal vote with 29 votes in favour and none against.

The Hon. Gen. Secretary then announced the Officers and Council for the ensuing year. Nominations, after scrutiny by the Hon. Auditors, had been found barely sufficient to fill all the offices and no postal election had been necessary. A full list of the Officers appears on another page. Mr. Burch then stood down and Mr. Harold R. Wood was welcomed by the President on his accession as our new Hon. Gen. Secretary.

No matters being raised under "Any other business" (*how different from the early years of the Club's history!* ED.) votes of thanks were then passed with acclamation to the Exhibition Secretary and Mrs. King for all their work in connection with the Gold Label Exhibition, to the Hon. Auditors and to the Editor of the "LITTLE MAN". Mr. King proposed a message of good wishes to Miss Barbara Wagstaff, one-time Librarian, a former Vice-President and for many years a Circle Secretary, who had been prevented by illness from attending the last few meetings, but not from continuing to run her Circle. This brought the shortest A.G.M. on record to a close at 4 p.m., leaving half an hour before the next fixed item on the programme.

This was a talk by Mr. Harold White, F.I.B.P., F.R.P.S., and as the President so rightly said, Mr. White needed no introduction to members, to whom his name is a household word

as one of our leading photographers and as the mainspring behind the recent Fox Talbot centenary at Laycock. Mr. White spoke first as a member of a postal portfolio and therefore with much fellow feeling and one may perhaps single out two of the many points he made. The first is that "criticism" is rather an unfortunate word because so often it is in its destructive rather than its constructive sense that it is used, and one tends to approach print criticism from the aspect of "what is wrong". He preferred the word "appreciation" which helps one to approach from the opposite aspect. The second is a strong plea always to write one's own criticism, or appreciation, before reading what others had written. He always did this himself and he stressed that comments such as: "I agree with so-and-so" were valueless to the critic and of little worth to the author.

Honesty and sincerity in one's comments were of course essential and to use Mr. White's own words: "Say what you think and not what you think you ought to say". He thought photographers as a race were too formula-minded both chemically and metaphorically, and especially the latter. The result was usually the production of a photograph which so slavishly followed the "rules" of thirds, golden means and all the other formulae that all spontaneity was lost. He counselled an approach based firstly on sincerity, secondly on integrity of one's medium and thirdly on originality and stressed that pictures should be made primarily to please oneself and not to please judges, fellow folio members or anyone else.

Mr. White did not seem to be particularly enamoured of small negatives (35 m/m) and thought that the tendency to long exposure and short development induced by the need to minimise grain led to loss of print quality. He advised everyone to try a 50 per cent. cut in exposure coupled with a 30 per cent. increase in development and the use of soft paper to secure all the beauties of tone of which the photographic medium is capable. For permanence, thorough fixing in two separate baths was essential and if this was done a short wash was quite sufficient.

A fine selection of prints was shown and each one carried some special point which Mr. White brought out during his talk. Most of them contained one or more figures and we were surprised to learn how often complete strangers had been persuaded to act, and act quite unselfconsciously, as models. Only once had Mr. White's persuasive "I wonder if you would mind helping me?" failed, but even then he obtained his Salon picture. A vote of thanks

was proposed in a short but witty speech by Mr. Leighton Herdson and this was carried with prolonged applause.

At 6-30, after another interval long enough for relaxation and refreshment but short enough not to pall, seventy-three members and friends sat down to a dinner which was greatly enjoyed by all and was a very considerable improvement on last year's high tea. This over, we all returned to the meeting room where our busy Exhibition Secretary had fixed up the fine Aldis projector and a screen very kindly provided for us by Messrs. Wallace Heaton of Bond Street for the projection of a film strip of all the prints winning awards and of all the Gold Label transparencies. The commentary was given by Mr. Harold B. Floyd, A.R.P.S. who had been one of the two Judges and it was most instructive to hear from him why each winner had been selected and also in some instances why it had failed to win a major award. Mr. Floyd was particularly suited to the task of Judge and commentator as he is Secretary of the Half-plate Postal Club and therefore well versed in the ways of postal portfolios, and as the President remarked in his vote of thanks, it was particularly nice to have with us the Secretary of a club which was virtually an offspring of our own parent club, P.M.P.P.

This brought the official proceedings to a close at 9-15.

Sunday, Sept. 18th, dawned cloudy, in contrast with Saturday's early brilliance and your reporter may not have been the only one to listen somewhat apprehensively to the early morning weather forecast. However, this was reassuring and for once the weather itself played up well and we had a fine day with long spells of sunshine and often good skies. No doubt the duller spells helped to subdue contrasts for the colour workers while the sun gave every chance to those with only monochrome film.

The start from Charing Cross was somewhat delayed by a wait for several members who had booked but did not turn up and our party of 24 did not match the optimism of the coach proprietors who provided a 41-seater instead of one for 33. But once away, traffic proved light and coach and driver willing and we reached Beaconsfield well up to time to find our President waiting there to greet us. We then had to toss up whether to spend the whole 80 minutes available in the model village or whether to seek refreshment first. Those who chose the latter soon found that our Treasurer who was organising the rally had directed us to a cafe which was closed on Sunday morning!

The model village of Bekonscot proved most interesting and

attractive—almost too attractive, since several other coach parties and many car loads of visitors were there before us, but judicious selection of subject matter and brief waits for gaps in the throng gave plenty of opportunities for photography, some figures being often desirable to scale the diminutive houses. It is our only regret that we could not record the sounds of Bach's famous toccata and fugue issuing from the tiny church after morning service as we reluctantly tore ourselves away and set out on the short journey to Burnham Beeches. Here lunch awaited us and by 2 o'clock we were away into the woods, happily pursuing pictures. The next two and a half hours passed all too quickly as we wandered around in small groups which broke up and re-formed as we kept meeting each other in the sunlit glades and it seemed no time at all before we had reassembled for tea. This was despatched in fine style and before we set off for home in coach and car it was announced that there would be a competition for the best picture taken during the rally. Unfortunately, the result will not be known until after the magazine has gone to press.

Summing up, the weekend seems to have been greatly enjoyed by all who came along and was well up to standard, with improvements in some directions, particularly the A.G.M. dinner. It is a pity that the attendance on both days was the lowest for many years. Let us hope to see all old friends and many new ones next year when we celebrate our Silver Jubilee.

* * *

CIRCLE REPORTS

CIRCLE 4. What makes a successful Circle? Is it outstanding photographic achievement, exhibition labels, and lots of members with A.R.P.S. after their names. Or is it a full box of prints every month, regular circulation of boxes, a friendly and lively notebook with plenty of give and take and nobody "on their dignity"? If it is the former then Circle 4 is out of the running, but if it is the latter then we claim to be about as good as a Circle can be. We have just sent out our 130th Folio, and the present Secretary is nearing his century of Folios; many of the old membership are still with us and our new members are settling down like veterans. Colour photography has stolen one member from us, and shown a bad effect on the work of one or two others, but we expect this to be merely a passing infatuation. We have lost Leslie Hobbs, who has gone as skipper to Circle 20, and we should like to extend our best wishes to that Circle in the knowledge that they have a first-class chap at the helm. All in all, nothing so much to report except just another successful and interesting year. R.F.J.

CIRCLE 5. Circle 5 has had a rather rough passage during the last year or two with changes in Secretary and consequent upheavals, but I am happy to be able to report that while everything is not perfect (can anything ever be that?) we are now running quite smoothly and some good prints and forthright criticisms are to be found in every box. We may be only a small circle in numbers but with one or two new members we are a happy and enthusiastic band, all anxious to put the Circle in the Gold Label Competition again.
E.H.

* * *

CIRCLE 9. It seems tradition that every new member who joins gets a Gold Label with the first print put in. We now have further connections in the circle with the days of P.M.P.P. Sid Jordan has recently joined us from Circle 17. Several members are interested in colour and there have been some good notebook entries on the subject, all on practical experience gained. May we take this opportunity to wish all other circles the very best; may you all continue to have fun, as we do. If any other small print circle is interested in a print battle we will take you on.
D.B.

* * *

CIRCLE 10. There have been a small number of resignations during the year, but an equal number of "new boys" has balanced the scales, and at the time of writing we have no vacancies. We have started having 6 monthly set subjects, the first two of which met with about 90 per cent. entries in response to the idea—very encouraging. A Rogues Gallery is in the course of collection and we are only waiting for a couple of "shy ones" to get it rolling. The Gold Labels this year were won by five members, although it must be mentioned that one of those members, Tom Whitton, received seven labels, a fine effort. It is also interesting to note that only one portrait got to the top during the year, so I think we can safely claim to be a landscape (sea, cloud, snow and lakescape) circle at present. Several members have met with success at major exhibitions and competitions including "The Royal," "C.A.", Scottish Salon, Birmingham, Hertford and the "A.P." Taken all round it has been a very happy year for our Circle and the enjoyable hours spent with the obxes have more than repaid our individual efforts.
H.R.W.

* * *

CIRCLE 12. The last two years have seen many changes in this Circle. Many A.R.P.S. members have left us, and as it is difficult to replace with others, the members have decided to accept new members without letters, providing they are of advanced standard. There has also been a change of Secretary, and the present Secretary took over temporarily to get the Circle back on its feet, is now ready to hand over to anyone capable of running an advanced Circle. There is only one vacancy at the time of writing, and a big welcome is extended to any new member who feels he would fit in. Many well known names are amongst us, and to the delight of all old members, the resigning secretary, Baden-Oats, is still with us. The picture is of paramount importance to this Circle. Full technical experience is taken for granted. Exponents of both the "New" and the "Old" outlook have their say, and we really wonder whether the New Outlook is really new, or just the Old Outlook in contemporary form, taken with contemporary short focus lenses. All are agreed on the importance of originality and individuality.
T.L.

* * *

CIRCLE 14. The Circle has been unfortunate during the past year in losing the very capable services of its Secretary, Mrs. Deane-Drummond. But when small daughters arrive other things have to go by the board! They were also

For the Rollei Enthusiast *—by the Rollei Specialist*

THE ROLLEI HANDBOOK

by Alec Pearlman, F.I.B.P., F.R.P.S.

This new guide to Rollei equipment carries the official endorsement of Franke and Heidecke, the manufacturers of the Rollei camera. It is printed in two colours, profusely illustrated with charts, diagrams and photographs, and is in a handy pocket size. The various cameras, their controls and associated equipment are listed and explained, and their uses and applications are described, with reference to many photographic spheres.

176 pages. 12/6 (post 6d.)

PEARLMAN ON PRINT QUALITY

by Alec Pearlman, F.I.B.P., F.R.P.S.

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unfortunate in getting themselves landed with their present Secretary, but have been very nice about it and are teaming up well in spite of it. The rail strike completely upset the circulation of boxes and caused the Secretary to lose his few remaining hairs. Membership is booming and has risen from 12 to 17 and four boxes will have to be put into circulation. There is room for three more members only and these will be welcome to a very cheery Circle.

G.E.P.

* * *

CIRCLE 15. One of the disadvantages of a flourishing, happy Circle is that there is little to report of interest to other circles. We have been relatively free from resignations and as most of our 15 members are extroverts, the average notebook space used per member over the past year is $1\frac{1}{2}$ pages which represents a prodigious output from people who are not professional writers. The percentage of prints per member is approximately 9.5 which is very satisfying, and probably due to the practice of many members of sending 6 prints at a time. Because most folio workers experience difficulty in finding that essential piece of cardboard for print protection in the post, we are now placing all packing card marked with the sender's name back into the box so that the same piece can be used several times. We have organised an anonymous whole-plate competition, each entry mounted on a 10in. x 8in. mount with a book prize for the one getting the most votes. To simplify procedure, whole-plate votes are marked in the bottom left corner of the usual voting card. We are also interested in a Folio-Swap. The idea is to hand over our Folio to another Circle in exchange for theirs so that for one round we get the opinions of a different group. Complete details will be sent to any Circle Secretary interested. We would also like to challenge any Circle to a Print Battle . . . any acceptances?

H.G.R.

* * *

CIRCLE 20. The past year has seen a number of changes in membership, and a change in Secretary, neither of which really help the smooth running of a Circle, but despite these disruptions a really good year of progress has been achieved. A notable distinction fell to E. H. Ware, A.R.P.S., the Circle's expert bird photographer, who obtained some excellent photographs of a Myrtle Warbler, the first occasion such a bird had been recorded in this Country. It had flown the Atlantic, and lived long enough here to make history for itself and Mr. Ware. The 100th Folio went out in July—just a special photographic effort at the moment, but celebrating ideas will be formulated when the Box comes home to roost and the winner of the round is known.

L.H.H.

* * *

CIRCLE 21. During the past year the membership has increased, and the general enthusiasm is well maintained. A number of the members gathered at Colwyn Bay during Whitsun, and although the rail strike was threatening, this depressing fact was not allowed to interfere with the pleasures of the weekend. There were four cars available, and trips were made to Llanwrst, the Menai Straits and Anglesey, and, as was to be expected, plenty of film passed through the cameras. The party was made extremely comfortable by Mrs. Fallows, of Rhos-on-Sea, who not only supplied excellent food and lodging, but arranged for her daughter Pat to act as model for an evening portrait session. Sincere thanks are due to them both for the way they contributed towards the success of the weekend. Thanks are also due to Eric Haycock, who organised the weekend, and to Denis Dunn and Harry Spencer who, with Eric and his brother, provided the four cars for the excursions into North Wales.

G.A.T.



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CIRCLE 24. This Circle has now 19 members and each one is certainly pulling his weight. The notebook has been well used and it is gratifying to note that we have in our number several seasoned photographers whose comments and advice have been much appreciated. I think the standard of work has improved considerably since we started last September and of the 8 Gold Labels awarded, one member bagged three, another two while the others went to three different members. My appeal for more variety in subjects for slides met with some response but portraiture still seems to be avoided by many. That is a pity, I think, for taking a portrait, especially in colour, calls for a special effort if photofloods or flash is used and the results can be very satisfying and well worth the trouble involved. As for those who do not possess the necessary equipment, they can always photograph their models outdoors. Some of the landscapes have been good but many of them were of only limited appeal. One of the most interesting things to note from a Circle Secretary's point of view is the divergence in tastes when it comes to voting on the slides. Slides given full points by some are not even mentioned by others. I would like to compliment all members on keeping to the posting rota so well. In fact, the only trouble on this score was due to the rail strike which was the cause of our 8th G.L. slide not getting back in time to send it in for the Leighton Herdson Trophy. For 1956, we shall be able to enter our full quota of 12 G.L. Slides and I hope they will make a good showing in next year's competition. In conclusion, I would like to thank our President and George Bibby of Circle 31 for their help during the first months of this Circle's formation.

* * *

A.A.P.

CIRCLE 26. Circle 26 issued its 100th Folio in March 1955 and we were all very pleased that Herbert Sinclair, the founder of the Circle and its first Secretary, was able to start this particular box on its rounds, although he is no longer a member of the Circle or of U.P.P. There have been many changes over the years, but we were very glad still to have two of the original members with us, whom we may now look upon as Mother and Father of the Circle. We have also had four changes of Secretary and the resignation of E. Emrys Jones during the year came as a shock to us all. He had put a lot of hard work into the Folios and built up quite a strong Circle. His interesting and often provocative notebook entries and helpful print criticisms will be missed by all. At the time of writing we are rather in the doldrums, suffering from past bad weather, but it is hoped that July and August sunshine will be followed by renewed darkroom activity and that entries will return to 100 per cent. in the next few months.

* * *

C.E.J.

CIRCLE 27. We have suffered the worst year for resignations since the Circle's inception, losing President and past President and four other members of very long standing. This has depleted our ranks, and though a few have been replaced, there is room for three new members. Preferably advanced amateurs doing both $3\frac{1}{4}$ and 2×2 Colour Slides as this gives the busy amateur doing both sizes an outlet for his photography without having to join two Circles. The lack of a good colour film for home processing is still felt, and there is need for such a film. Ferrania does not seem to fill the gap, owing to the varying results obtained, which so often destroys theories when members feel that they have "buttoned it up". Our Notebook has been very technical, and it must be admitted, above some members' heads, but the members who can digest it really enjoy themselves. This Circle is open to accept a new Secretary if one can be found amongst U.P.P. members.

* * *

T.L.

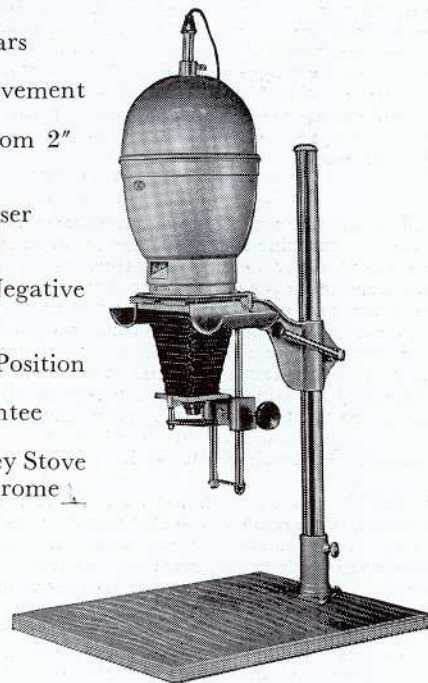
CIRCLE 28. The Circle has lost a couple of good experienced members but these have been replaced by keen learners to colour photography. The quality



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of colour slides entered in the Folios this year have been of a very high standard voting has been very close despite the fact that "Jimmie" James has taken 6 Gold Labels, 3 of them consecutively, out of the 12 allocated. There has been considerable chattering in the N.B. about Ferraniacolor, this film seems to have an endless number of speed ratings and seems to respond quite well to all sorts of home brewed developers, but despite all this the film that gets the Gold Labels is Kodachrome. Various examples of colour prints from Kodachrome and Ilfordcolour, Pakolor and Agfacolor have been inserted in the N.B. and have created quite a lot of criticism and thus the N.B. has benefited with healthy entries from each member; after all a lively N.B. ensures the success of any Circle.

* * *

CIRCLE 30. Although nominally a large print circle (because the small print circles are limited by the Club's rules to 12 sq. ins.), Circle 30 confines itself to half-plate prints. It is also a "no award" Circle with no voting for each month's prints, thus encouraging members to put in experimental work, from which they might be deterred by voting. Once a year we have an anonymous round which is a great success and creates a lot of fun and discussion. It is surprising how often a member's technique reveals itself even after deliberate attempts at "foxing", but sometimes we are completely deceived and our guesses at authorship are hopelessly wrong. A most successful rally was held at Bath in the spring, attended by no less than 75 per cent. of our members and they and their wives and friends thoroughly enjoyed the weekend. At present we have vacancies for two more members and anyone interested should apply to the Secretary.

V.P.D.

* * *

CIRCLE 31. We are now in our third year and in spite of one or two ups and downs we have made steady progress. Like most other Circles, the rotation of Folios was upset by the railway strike, but members did their best to keep the boxes moving. We have lost two good members in the persons of Dr. Ollerenshaw and A. A. Pizey, the latter leaving us to concentrate on his job as Secretary of Circle 24 which we regard as an offspring of 31. New members have come in to fill the gaps, one of them being Slide Secretary for the Scottish Federation. Quality of work is improving, and members are trying to break away from the usual holiday record stuff which has become so common. We are particularly pleased to record the friendly spirit which prevails among us.

G.B.

* * *

ANGLO/AUSTRALIAN CIRCLE. This Circle still makes headway despite the long pause between boxes. The latest box to be despatched "down under" contains examples of Exhibition work. Many members of the Australian section have never seen an exhibition and this large print round will serve a very useful purpose. There are still vacancies for keen workers. The first Anglo/Australian Colour Exchange is on its way around various workers in this country. If anyone is interested in this exchange they will be very welcome.

D.B.

* * *

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