



Negative on ILFORD HPS flat film
by David Olins, London.
Reproduced by courtesy of Blanes Limited.

ILFORD

ILFORD LIMITED . ILFORD . ESSEX

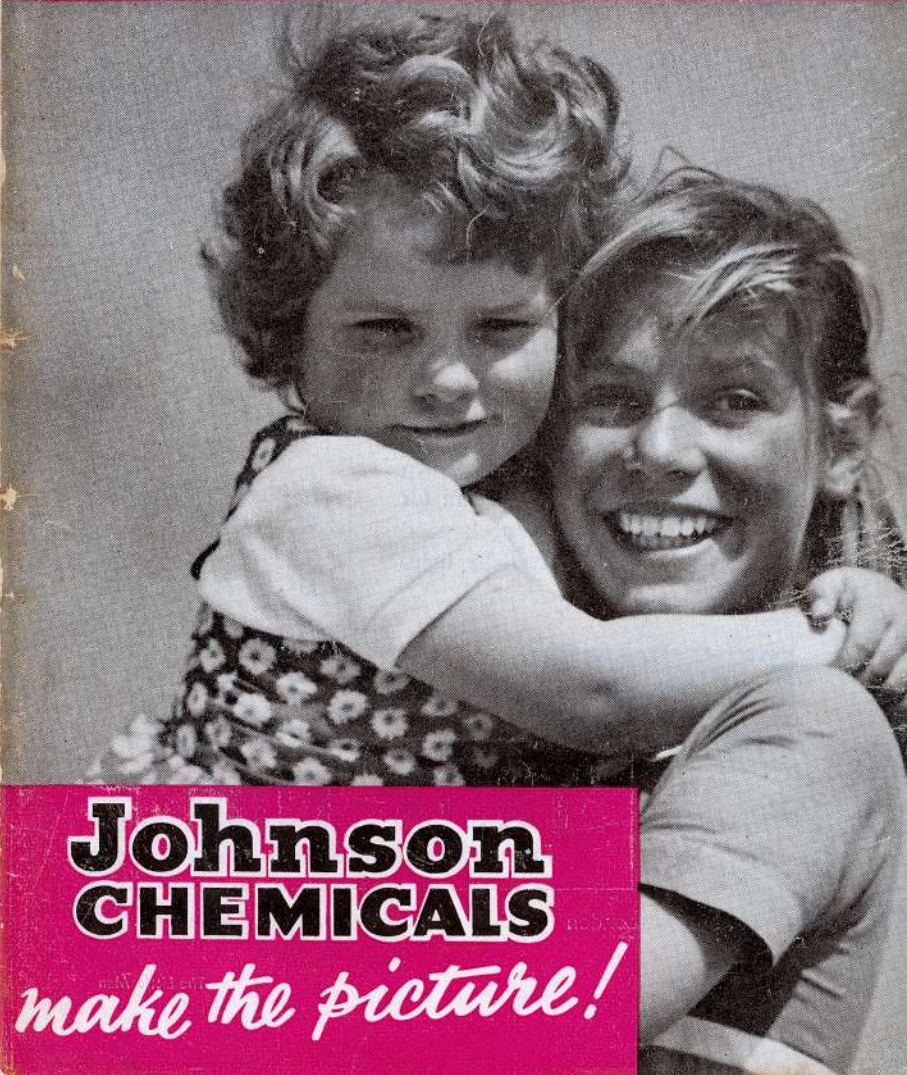
Jakemans, 31 Church Street, Hereford.

October, 1958

8 PIONERS
78 AILEY ROAD
DULWICH
S.E. 21

The Little Man

The Photographic Magazine That's Different



**Johnson
CHEMICALS**

make the picture!

Once it was asking for
the impossible . . .



Extreme speed and superb quality? Both in the one film? Certainly. In 'Tri-X'.

Experts use it—clubmen choose it—it's the star film for action shots, and supremely good for flash, flood or available light.

Speed and to spare
34° . . . 200
to daylight
33° . . . 160
to tungsten

Kodak

'TRI-X' Film

In popular roll and 35 mm. sizes

Kodak Limited London

'Kodak' is a registered trade-mark.

The Little Man

FREE 7 DAY TRIAL

OF ALL
PHOTOGRAPHIC
GOODS

The Only Safe Way For Buyers By Post

WHETHER you want a still or cine camera, an enlarger, projector, flash equipment or any accessory—we have it, and on the terms that made the name DIXON famous.

But buyers by post don't "buy blind." We send all goods to postal customers on genuine Week's Trial. If you aren't completely satisfied, return goods undamaged and we refund the nominal deposit at once. Could anything be fairer?

Cut Out and Post Today!



DIXONS

DIXON HOUSE, 128-136 HIGH STREET
EDGWARE, MIDDX.

Tel. EDG 5211-5

Quote DIXONS terms for

NAME

ADDRESS

LM

more
to it than
meets
the eye



WEDNESDAYS 1s. 3d.
FROM NEWSAGENTS

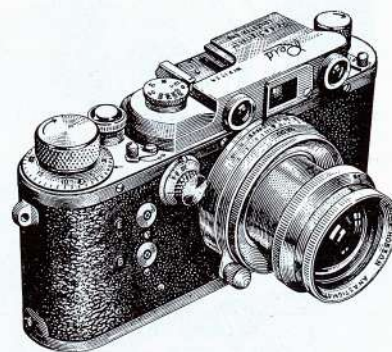
Amateur PHOTOGRAPHER

THE JOURNAL FOR EVERYONE WITH A CAMERA



Behind all good photography . . . lies knowledge and inspiration. The knowledge that packs every issue of AMATEUR PHOTOGRAPHER — with surveys of cameras, equipment and techniques — articles on exposure, developing, printing — on miniature and cine-camera work — print criticisms, and many other features. And for inspiration — superb reproductions of the world's finest camera studies.

REID 35mm. PHOTOGRAPHY



CAMERA
£86 . 5 . 0

PURCHASE TAX £17 . 5 . 0 TOTAL £103 . 10 . 0

ENLARGER
£24 . 0 . 0

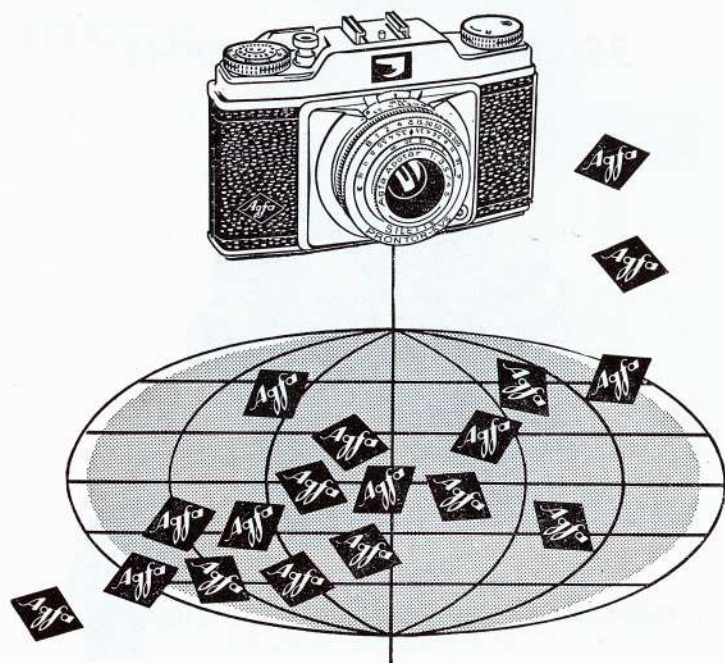
PURCHASE TAX £4 . 16 . 0 TOTAL £28 . 16 . 0

Manufactured by

REID & SIGRIST LTD.

BRAUNSTONE WORKS

BRAUNSTONE . LEICESTER . ENGLAND



photographic products of world renown



★ Registered Trade Mark
of the Manufacturers
Agfa A.G. Leverkusen/Germany



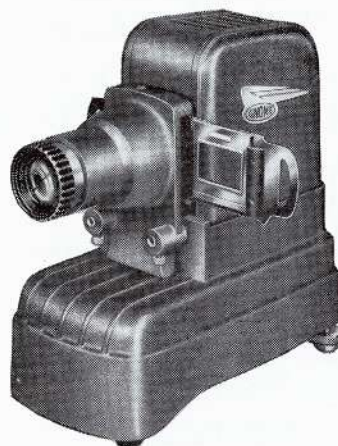
famous the world over serving 132 countries

AGFA LIMITED 27 Regent Street • London • SW1 • REGent 8581/4



ALPHAX

35 mm. PROJECTOR



- For Robot 24 x 24 mm., Leica 24 x 36 mm., Bantam Colorsnap 28 x 40 mm. and 4 x 4 cm. transparencies.
- Heat resistant Aspheric Condenser. Choice of 85 mm. (3 1/4") or 100 mm. (4") f2.8 lenses.
- Blower cooling safeguards slides.
- Optical system positioned on parallel rods.
- Heat absorbing filter between condensers.
- Airequipt automatic slide changer can be fitted.
- Matched optical system and high quality lenses provide brilliant and crisp definition.
- Smooth self-centralizing slide carrier.
- For A.C. mains 210/250 volts.
- 12 months guarantee.

PRICE £18 . 17 . 6
(LAMP EXTRA)

ALPHAX MINOR

With similar specifications to the Alphax but with 150 watt mains lamp and convection cooling, the ALPHAX MINOR provides exceptionally brilliant illumination.

See catalogue for details of carrying cases and adaptor for Airequipt

PRICE £13 . 17 . 6

See these brilliant projectors at your usual Dealers or write for fully illustrated catalogue.

GNOME PHOTOGRAPHIC PRODUCTS LTD.
CAERPHILLY ROAD, CARDIFF

OFFICERS AND COUNCIL 1958-59.

President : R. FARRAND, A.I.B.P., A.R.P.S., 5, Ashbourne Grove, London, N.W.7.
Hon. General Secretary : S. BERG, A.R.P.S., 3, Links Drive, Totteridge, London, N.20.
Hon. Treasurer : R. P. JONAS, A.R.P.S., 78, Alleyn Road, London, S.E.21.
Past President : R. C. LEIGHTON HERDSON, F.R.P.S., 88, Elfindale Road, S.E.24.
Vice-Presidents : J. W. H. EVANS, 108, Ashgrove Road, Goodmayes, Essex.
H. G. ROBSON, 23, Spring Terrace, North Shields.

Representatives of Circle Secretaries : H. THOMPSON ; G. A. TOOTELL.

Representatives of Ordinary Members :

D. H. KNIGHTS, 52, Danesbury Road, Feltham, Middlesex.
MISS M. ROSAMUND, 2, Grenfell Avenue, Mexborough, Yorkshire.
E. H. WARE, A.R.P.S., "High Beech," Woodbury, Exeter.
R. O. JENKINS, 54, London Road, Great Tarpots, South Benfleet, Essex.

Group Secretaries :

Large Prints : R. O. JENKINS, 54, London Rd., Gt. Tarpots, S. Benfleet, Essex.

Small Prints : B. GRAY, 74, Vancouver Road, Edgware, Middlesex.

Transparencies : J. W. MATTINSON, 45, Trafalgar Street, Carlisle.

Publicity & Recruiting Secretary :

T. LEWIS, 8, Knightscroft Avenue, Rustington, Sussex.

Circle.

CIRCLE SECRETARIES.

1. H. THOMPSON, 16, Mary Road, Mill Hill, Deal, Kent.
2. J. B. BROOMHEAD, 38, Charnville Road, Gatley, Cheadle, Cheshire.
3. B. WOOTTON, 12 Sorbus Drive, Crewe, Cheshire.
4. F. SPENCER YEATES, 3a, Market Square, Leighton Buzzard, Beds.
5. E. HILEY, 367, Ropery Road, Gainsborough, Lincs.
6. S. POLLARD, 34, West Road, Weaverham, Cheshire.
7. G. BIBBY, Ashton House Hostel, Preston, Lancs.
8. J. R. BROADHURST, 75, Countess Street, Stockport, Cheshire.
9. D. BRIERS, 55, Forest Lane, Harrogate.
10. H. R. WOOD, 21, Lingfield Road, Borough Green, Sevenoaks, Kent.
12. T. LEWIS, 8, Knightscroft Avenue, Rustington, Sussex.
14. J. G. NICHOLAS, 44, Union Street, Camborne, Cornwall.
15. G. METCALF, 18, Franklin Avenue, Tadley, Basingstoke, Hants.
16. H. F. PARSONS, 136, Sandford Grove Road, Sheffield 7.
17. A. SPENCER LLOYD, 37, Chesterfield Road, Leicester.
18. J. H. SIBLEY, "Beverley," Brows Lane, Formby, Lancs.
19. E. BENNET-WILLIAMS, Bryn-y-Wawr, Bangor Road, Caernarvon.
20. E. W. WOOLLARD, 58, Gibbs Lane, Edgware, Middlesex.
21. G. A. TOOTELL, 1, Croxteth Road, Princes Park, Liverpool, 8.
22. J. W. H. EVANS, 108, Ashgrove Road, Goodmayes, Essex.
23. DR. D. E. JARRETT, 9, Uplands Way, Sevenoaks, Kent.
24. A. BULLEY, 2, Kent Road, Littlehampton, Sussex.
25. F. E. RAMSDEN, 132, Cross Lane, Sheffield, 10.
26. C. E. JONES, 6, Penmaenisa, Penmaenmawr, N. Wales.
27. J. R. STANFORTH, 71, Newfield Road, Sherwood, Nottingham.
28. E. HAYCOCK, 33, Osborne Road, Ainsdale, Southport, Lancs.
29. MISS B. WAGSTAFF, A.R.P.S., 1/21, Northwood Hall, Hornsey Lane, London, N.6.
30. V. P. DAVIES, 10, Ryecroft Road, London, S.W.16.
31. G. C. BARNES, 2, Granville Road, Timperley, Altrincham, Cheshire.
32. R. O. JENKINS, 54, London Road, Great Tarpots, South Benfleet, Essex.
33. J. C. PREECE, 71, Carlton Vale, London, N.W.6.
- A/A. D. BRIERS, 55, Forest Lane, Harrogate.

The Little Man

THE OFFICIAL MAGAZINE OF THE
UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

No. 39. October, 1958

PRINCIPAL CONTENTS

- 10 Some Aspects of Print Criticism
- 12 Married to One of 'em
- 14 Formula for Enjoyment
- 17 "The Queen of Hearts"
- 20 Finding the Winners
- 25 These Were the Winning Prints
- 26 Hang your Prints!
- 28 Herbert Trophy for U.P.P.
- 31 A.G.M.—Small Prints can be Bigger
- 34 It Takes All Sorts
- 37 My Reasons for Portraiture
- 42 News from the Circles

THE LITTLE MAN is published twice a year by The United Photographic Postfolios of Great Britain, which is affiliated to the Royal Photographic Society and the Central Association and is the largest postal photographic club in the world. Correspondence on general club matters should be sent to the General Secretary, inquiries regarding membership to the Publicity and Recruiting Secretary, at the addresses shown opposite.

All correspondence regarding THE LITTLE MAN should be addressed to the Editor, Leonard Gaunt, 44 Hatherop Road, Hampton, Middlesex (Molesey 7294), who will be pleased to receive editorial contributions, for which he regrets he is unable to pay, and to supply prospective advertisers with details of circulation, rates etc.

The next issue is scheduled for **May, 1959.**

Some Aspects of Print Criticism

THE ABILITY to "see" pictures and to arrange objects in a pleasing manner is not instinctive. It can be learned. A most valuable aid to learning this art is to examine and to analyse the works of other people. Careful study of their successes (and failures) aids clear thinking, facilitates the perception of picture-making possibilities and the most pleasing arrangement of objects and encourages the photographer to visualise the effect that can be obtained in terms of the finished print *before* the photograph is taken. Every opportunity should be taken to try to determine the good and the bad points of the photographs and paintings that can be seen in newspapers, magazines, exhibitions and art galleries.

When looking at pictures it is very easy to pick out the one we like best, and of any picture to say "I like it" or "I do not like it", but to find the reason for that reaction it is necessary to ascertain the factors that caused it. First of all we must try to understand the purpose for which the picture was made, and judge whether that purpose has been achieved. If it has been completely fulfilled many failings in other factors can be excused. Then the influence of at least some of the following factors should be apparent in every picture that is worth looking at. (They are not arranged in any order of importance).

Impact, Interest and Novelty

There should be sufficient visual impact to impel us to look at the picture in the first instance. This may be achieved in many different ways, as by the sheer beauty, ugliness or novelty of the subject portrayed, by using tricks of technique, by style of presentation, or by the supreme excellence of other factors. Once the attention has been caught the subject matter should have sufficient interest, either because of its nature, through variety or in the detail of the subject portrayed, to keep us looking at it.

Technique, Quality and Treatment

It is an unpleasing psychological contradiction for a painting to have the appearance of a photograph, for a photograph to imitate an etching, for any technique to imitate another medium. The distinctive features of the photographic process are that it

will reproduce the subject matter in full detail, with a continuous range of gradations, and will arrest motion capturing an instant of time. It is permissible to restrict our use of the process to one aspect or another (for example texture may be subdued in order to emphasise form), but the end result should still clearly display use of the photographic medium.

The technique used to obtain the result must have been carried out efficiently. Any faults in technical quality detract from the impression of reality. For the full impression of the original subject to be received by the observer of its photograph it is essential that he should be able, after a moment, to concentrate upon the subject matter without being conscious of the fact that he is looking at a photograph. Spots, scratches and other blemishes make it impossible to get beyond the knowledge that this is a mere representation. In a similar manner, if the negative has been incorrectly exposed and, or, developed, if the print lacks an appropriate range of tones, if it has not been properly exposed and fully developed, if the correct grade of paper has not been used, or if its colour is poor, appreciation of the subject depicted cannot be complete.

There should be some cohesion of composition, some conformity with the "rules" or at least a good reason for breaking them, so that the attention is retained at the point of main interest. The trim of the print should be such that the material shown within its confines is properly balanced within the picture space. There should be apparent a unity of idea and theme, mood and harmony, tone and atmosphere that suits the subject matter. When appropriate there should be the qualities of spaciousness, strength, atmosphere, distance, repose, vitality, intimacy, and so on *in keeping with* the mood of the subject.

Emotional Reaction

A picture should stir within the viewer some emotional reaction, preferably one of pleasure at its aesthetic appeal, good taste and beauty, or at least of admiration so that it will be remembered in time to come. Reaction in this sense depends largely on the subject matter of the picture. Children and animals, the appeal of the opposite sex, accidents and disasters all produce emotional responses originating from problems of life and death. Pictures of familiar things, whether places or situations, have an appeal because they confirm that pre-knowledge. Unfamiliar things may intrigue or they may satisfy curiosity or induce puzzlement and even fear. A successful picture will

produce in an observer the emotional reaction the author intended to convey. Whether one likes it or not is beside the point.

Care must be taken to avoid comparing the picture presented with some other picture that exists only in the imagination and which may be quite unrelated to the author's intention. If the author of a photograph has depicted a dark-haired girl it is useless to say that it would be better had she been a blonde; if a misty scene is portrayed it is not valid criticism to demand different weather conditions. One can criticise only what has been offered. One cannot prefer the presence of something that has not been given. Finally, allowance can sometimes, but not always, be made for the circumstances under which a photograph has been taken, and an attempt should be made to estimate how the result produced in the final print was obtained.

Consideration of the above factors permits the expression of a personal opinion. Remember that it is personal and avoid being dogmatic. Another person may well, and probably will, react in a different manner. Yet both observers can be correct in their interpretation, according to their own individual tastes and fancies. Where your own pictures are concerned you must be prepared to some extent and bearing in mind the status of the critic, to accept other people's views, even if you do not agree with them at the time. You probably will at a later date.

J. B. BROOMHEAD

Married to One of 'em

"I'LL BET there's not another woman in this road' as to put up with 'arf of wot I 'as to. You and your photography! Can't find a thing in this bloomin' 'ouse since you started that caper. Why, I even 'ad to make the rice puddin' in the washin' up bowl becos you'd pinched me puddin' basin for yer dark-room. And it's goin' to be a long time before I forgit what you did in the front room. I've never known anythin' like it in all me life. Fancy tekkin' me curtains down just to wrap 'em round that brassy faggot from next door. Me curtains! An' they'd not been up more than 'alf-an-hour. I spent best part of the mornin' washin' and ironin' and then you muck 'em up as soon as me back's turned.

"And what's more, you used up best part of a tin of cocoa and ruined me new carpet into the bargain. And what for? Said you wanted to make her look like a South Sea maiden. I'd

'ave given you South Seas if I'd a bin in. You'd got the furniture shoved to one side and the whole place looking like a pig-sty with 'arf of the neighbour'ood gawpin' through the window. Any'ow, I don't suppose you'll try that stunt again after wot I 'ad to say when I come 'ome.

"An' before I forgit—there's another thing. It's about time you stopped bringing 'ome those picture papers with all them nekkid women in. They're not decent. You're a married man don't forgit, and there's children in the 'ouse. Oh, no, they're not too young to notice. You'd be surprised what things they *do* see, I can tell you that!

"An' wot's more, where do you get your money from for all the stuff you keep gettin'? Bottles of this, tins of that, packets of something else. You can't kid me they give 'em away 'cos I've seen the prices on 'em. You can't tell me that you don't spend more than you used to spend on fags before I made you give up smokin', 'cos I won't believe you. There's our Arthur gets 'is feet wet every time it rains and whenever I ask for money for a new pair of shoes for 'im there's always a chap at work wot owes you five quid, or they paid you short in your wages or do I think you're made of money. I try and not think of poor 'Arry runnin' round with 'is britches-behind 'anging out. Call yourself a father? Why I've seen animals look after their young better than wot you does yours. You ought to be ashamed of yourself if there's any shame in yer.

"Wouldn't be so bad if you had anythin' to show for all the time and money you spend on this 'ere photography. But my Aunt Fanny can knock spots off you with 'er little box camera. Takes some lovely snaps she does—and you can tell what they're supposed to be. Not like yours. Why look at that one of yer Uncle Fred. Eyes shut. Mouth open. Looks like something out of a fish-shop. Oh, yes he does. You said so yerself so don't try and deny it.

"Then there's that folio box thing that comes every month. When that comes it's 'Shush,' 'Be quiet,' 'Can't a feller 'ave a bit of peace?' from tea-time to well past bed-time every night. 'Ow can you criticise photos with all this row going on?' You make me laugh. Fancy you trying to tell other folk 'ow to take photos when you don't know 'ow to do it yourself. Proper daft I call it. And I notice you take damn good care I don't see what they say about yours.

"No, I won't. And I'm not going to have you telling me to shut my trap. Any of that sort of talk from you and I'll——."

Formula for Enjoyment

THIS is not a serious article on photography, for this is one subject that I just fail to be serious about. I'm out to enjoy every moment of my hobby and to do this I want nothing more than just to know that I am successful in so far that I give pleasure to myself. These are not very good qualities for a U.P.P. member, but never mind. As far as I'm concerned they are the best qualifications going.

My equipment is as simple as my object. I possess a Vito B with very few gadgets. I never worry about these fellows who sport these wonderful big sizes and are always poking their photographic noses into reflex screens, changing lenses and all the other trappings that seem to make for what is termed photographic efficiency. My little outfit looks rather like a box camera in comparison. I still get the results.

Mind you, using a 35mm is by no means the easy way to find Utopia. Some of my first attempts were worse than heartbreaking, grain as big as peas, scratches like telephone wires, the whole works. But it is here that I believe that the 35mm worker can score, for it is imperative that he improves his technique in every possible way to obtain the results required. On the other hand I feel that the big size worker can carry on with the second best, for it is not really essential for him to produce a perfect negative, for the size covers a multitude of sins.

Now I have experimented with various films and all types of concoctions called developers. After a great deal of expense I settled on F.P.3 and the old faithful Unitol. I found this the easiest method with very little skill required, and I would say without hesitation that it is the best combination for a beginner because of its simplicity. Later I ventured to experiment further and found good results with Adox K.B. 17, still using Unitol. But I found one great fault here: the film was so thin that it tended to jump in my glassless carrier, which ruined several sheets of enlarging paper and so came out rather expensive. Then a friend advised me to turn to Adox K.B.14 and use a special brew called Beutler, which allows you to rate K.B. 14 at a slightly faster speed than F.P.3. I tried and immediately became a convert,

for this gives a superb negative with a high degree of enlargement and at sizes up to 12 x 10 it is very definitely grain free.

Here is the brew for the uninitiated :—

Solution A.

Metol 2.5 gms.

Sodium Sulphite (Pure) 12.5 gms.

Water to 250 cc's.

Solution B.

Anhydrous Sodium Carbonate 12.6 gms.

Water to 250 cc's.

I make up small quantities only and the above I find will develop a dozen films. I use 1 ounce of each solution to 9 ozs. of water. The development time is $7\frac{1}{2}$ mins. and the temperature must be 65 degrees F. It is most important that you keep your temperature constant. One thing I find about this developer is that it fails to give good negatives with electronic flash so for all my electronic work I use F.P.3 and Unitol.

One of the essentials of enjoying your photography is to carry your camera with you at all times. Here the 35mm worker has a



MY LOVELIEST DAY ENDS

D. L. Davies

distinct advantage, for he can always slip his camera out of sight. This is why I believe that the 35mm is the very best medium for capturing the modern scene, and to me this is the one thing we should go all out to capture, although to many people the pictorial landscape it still the best thing in photography.

My best shots have all been taken without rehearsal, and the main essential has been speed. One of these has already won me a tanner and a Gold Medal, plus a little discount on photographic goods. (I lent a print to the dealer I bought the camera from, who exhibited it in his window with the caption: "This prize-winning print was taken on a Vito B bought from this shop". This resulted in the sale of a few Vitos and I got a cut in the way of a discount!) The shot, which I called "My loveliest day ends," was the result of a long day in the country, looking for those wonderful landscapes that never seem to come my way. We were all tired and my eldest lad showed it first for he went to sleep as we were returning home in the car. When we arrived home, we carried him into the house and, as he was so soundly asleep, we placed him on the sofa. It was then that I spotted the picture. I added the few props that told the story, turned the sofa round to make the maximum use of available light from the window and then started to shoot from every angle. I only got as far as two shots before he woke up, but the prize winner was in the bag.

Flash for Family Shots

There is one accessory that you really should try to get in order to make the most of your hobby, and that is a flash. If you can dip in to the wife's house-keeping allowance, go the whole hog and get an electronic flash. It is well worth it in the long run for its economy and above all, for the speed with which you can take a series of shots. That means a lot when you have a family, for they make excellent subjects for flash and offer opportunities to capture every type of emotion and expression. A word of advice here: do not put this type of shot in your folio, as many of the "arty crafty" types shout them down as mere family snaps and not worthy of a serious crit. But hang 'em all, you just go on shooting at the things that spell photography to you. You'll get all the pleasure you desire and now and again one of those super shots will come your way. But remember, you must be ready for everything.

I hope that what I have written will help one or two of the beginners to get the most out of their hobby. It might not win you many of those coveted "Gold Labels" but who really cares? Life is short and photography is a grand way of enjoying it to its full.

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

"The Queen of Hearts"



I HAD been asked by an artist friend to photograph a little girl he was painting. "I cannot get my line right," he said, and from that I gathered that he could not get a good likeness. Would I photograph her in a certain pose and blow up the head the same size as the painting? In due course, the little model arrived, a ravishing beauty of five years with Titian red hair. Accompanying her was an elder sister about 7 years old and when the session was over, I got her to pose, with the result shown in my first illustration.

When photographing children, I use, for focussing, a device we call "The Hoojar", which consists of a ping-pong ball painted with black stripes and affixed to the end of a thin cane. This is held just below the eye—or on the eye if they insist—and I find it invaluable for rangefinder focussing, since I prefer to focus just in front, rather than at eye distance. It is also excellent for breaking down any nervous tension barrier that may mount up between model and photographer.

In this case, we both forgot to put "The Hoojar" out of the picture, no doubt because we had got to the stage in the proceedings when there was more play than serious photography. Could the rest of the negative be used? It was then that the idea of the "Queen of Hearts" was thought out. Perhaps this was natural since I rank auction bridge equal with photography in my repertoire of vices!

How it was Done

Now let's look at a few practical details. First, the proportions of height to width were worked out to approximate those of an actual playing card. Then a mask was cut with an opening the same size as the picture portion of the card. Through this opening, of course, the print is exposed in two halves. (Incidentally, the outer envelope of some printing papers makes good masks provided the edges are held down by small weights.)



THE QUEEN OF HEARTS

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

There are a few points to watch when making the top and bottom exposures :

1. The line of junction in the centre of the picture must be perfect, since nothing shows up more than when there is any irregularity here.

2. The design of the top and bottom sections should merge to a certain extent, so that one part flows—so to speak—into the other.

3. The tones of all parts along the line of junction should be exactly alike wherever possible—in this case, the clothing and the background.

The printing procedure is to pin the main mask over the printing paper and then to bring a second mask up to the line of junction half way up the main mask opening. The upper exposure is then made. It is advisable to mark on this second, or lower, mask any leading lines where exact coincidence with the lower part of the picture is required. Then a third mask is brought down to the second mask and the negative or enlarger base board rearranged so that the second exposure can be made. I find it more convenient to work with a loose board on the enlarger base board and turn the paper round to the negative rather than the negative to the paper. The second mask is then removed and the lower half of the picture exposed. The line of junction between the two parts of the picture should be exact if this procedure is followed, especially if the second and third masks were cut from one piece and the cut edges marked for coincidence.

Finally, the heart-shaped emblems and the letter Q have to be added to the print before development. They are easily made by drawing them on thin paper from which a paper negative is made. From this paper negative, the print corners are exposed.

What is the moral to be drawn from all this? Would it be that from an unpromising negative, but with considerable darkroom manipulation, a gold label was obtained? One of these days, I mean to do a "Knave of Hearts", but, so far, I only seem to be able to get hold of little boys—"tough guys" they call themselves—who would be more suitable for the "Knave of Clubs".

Just One Delinquent

—has failed to pay his subscription on time. We mention no names, but will he please remit promptly to Mr. R. P. Jonas, A.R.P.S., 78, Alleyn Road, Dulwich, London, S.E.21.

The subscription is 10s. 6d. for one circle and 7s. 6d. for each additional circle.

GOLD LABEL JUDGING

Finding the Winners

"I THINK we can do without that one, don't you?"—"Yes, and that one can go—it's got false teeth." The second remark might seem to be a reflection on the capabilities of the judges at the Twelfth Competition for the Leighton Herdson Trophy, but it should not be taken too literally. The teeth in question may not, in fact, have been false, but they struck a false note in the print under discussion—and Messrs. J. V. Spalding, F.R.P.S. and G. T. Deeming, F.R.P.S., the judges, had a keen eye for such points. Working extremely well together and with considerable enthusiasm, they helped to make this year's judging an enjoyable evening for all present.

The prints offered were an extremely mixed bag. It seemed that some Circles had had an off year, for the selection of one best print was often difficult not because they were all so good but because there was no outstanding print among them. Circle 20, however, posed the opposite problem and drew the rueful remark from one of the judges, "Let's give the lot a certificate." It is hardly surprising, therefore, that the best of these, E. M. Wilson's "The 10.15 a.m." was eventually awarded the Trophy, despite a final tussle for best large print with J. E. Rodgers' "The Portrait Painter".

Oversize Small Prints

There were some interesting battles in other Circles, notably Circle 2, where a gracefully curvetting goldfish finally got the edge over an equally fine print which had suffered just too much from the application of "ferri". In Circle 4, T. J. Davies' "John Walters, Esq.", colloquially referred to throughout the judging as "The Old Boy", just got home against the misty "Swansea Morning" study by H. Evans.

The small prints produced an interesting portrait by Geoffrey Moss (Circle 15) of a chorus girl at The Dorchester, to which "Homeward", by D. O. Tedstone (Circle 3) was runner-up. (It might be worth mentioning that both these prints were oversize as submitted for judging. Should it be possible for an oversize print to win a Gold Label?) There was little doubt this year that the large prints contained the better selection for, although

there were one or two outstanding small prints, the judging was far less difficult in this section.

The judging of the transparencies soon resolved itself into a battle between "The Toast," by G. H. Ballinger, the eventual winner, and a really brilliant study of a "Cottage in Eire", by B. Hutchings, which revealed more and more delightful detail at each showing. Nevertheless, the simplicity, the beautiful composition and the outstanding colour rendering of "The Toast" carried it through to the judging for the Trophy, and that was where the judges really scratched their heads. To select a "Best" from a monochrome print and a colour transparency is a task at which even the most bigoted must boggle—and boggle the judges did. They could only decide after much argument that, whereas "The Toast" could conceivably be improved, they could suggest no improvement of "The 10.15 a.m."

So the long evening task came to an end, with thanks to the judges, to the Camera Club for the kind loan of a studio and to H. C. and Mrs. King for no mean task of organisation. And, of course, hearty congratulations to the Winner of the Leighton

You always use
'Cobrol' for developing
your enlargements,
don't you?

How does it come —
liquid or powder?
*Liquid only in the smaller
packs, both in the larger sizes.
Try the 250 c.c. pack. It makes 10
times its own volume of solution —
you just dilute with water.*

COBROL
trade mark brand
**HIGHLY CONCENTRATED
BROMIDE PAPER DEVELOPER**

*Always!
It gives me
an excellent
range of tones —
exhibition
quality*

AN M&B BRAND PHOTOGRAPHIC PRODUCT
Manufactured by
MAY & BAKER LTD · DAGENHAM
TEL: DOMINION 3060 • EXT. 321

Herdson Trophy, 1958, to all other plaque and certificate winners and to those whose efforts were highly commended. To the rest, well, there's always another year.

The full list of winners is as follows :

Leighton Herdson Trophy

"The 10.15 a.m." E. M. Wilson (Circle 20)

Bronze Plaques

Prints : "Daydream". G. Moss, A.R.P.S. (Circle 15)

Transparencies : "The Toast". G. H. Ballinger (Circle 23)

Circle Certificates—Large Prints

Circle	Title	Author
2	"Visit to the Queen"	R. Parkin, A.R.P.S.
4	"John Walters Esq."	T. J. Davies
6	"E. Hardwick Esq."	B. Gray
8	"Ghost Story"	Mrs. M. Culey
10	"The Portrait Painter"	J. L. Rodgers, A.R.P.S.
12	"Rainy day at Whitby"	Dr. J. M. Woolley
14	"Perfect Peace"	G. E. Pearson
16	"Mist in the Valley"	F. E. Ramsden
18	"In Softened Light"	W. A. Pegg
19	"South Aisle"	Dr. P. G. F. Harvey
20	"The 10.15 a.m." (TROPHY)	E. M. Wilson
22	"Knights of the Square Table"	V. Odden
26	"Anne"	F. P. Conway
30	"November Gleam"	H. Smith

Circle Certificates—Small Prints

1	"Edinburgh"	C. Hanson
3	"Homeward"	D. O. Tedstone
5	"Evening Light"	J. J. Brady
7	"Salisbury Cathedral"	G. E. Purvis
9	"Lone Worker"	S. Jordan
15	"Daydream" (PLAQUE)	G. Moss, A.R.P.S.
17	"Going Down"	D. W. Stevens
21	"April"	R. C. Taylor
29	"Advocate" (W. Robertson Grieve Esq.)	Miss G.L. Alison F.R.P.S.

Transparencies

23	"The Toast" (PLAQUE)	G. H. Ballinger
24	"Like a Queen on her Throne"	N. Bigger
25	"Llanthony Abbey"	T. Whitton, A.R.P.S.

27	"Sunset at the pier"	A. McTurk
28	"Cottage in Eire"	B. Hutchings, F.R.P.S.
31	"At the Palace"	H. R. Wood
33	"Loch Arkaig"	E. S. Etheridge

Runners-up for the major awards and specially commended :

"The Portrait Painter" (Large prints)	J. L. Rodgers, (Circle 10)
"Homeward" (Small prints)	D. O. Tedstone (Circle 3)
"Cottage in Eire" (Transparencies)	B. Hutchings, F.R.P.S. (Circle 28)

The following, although not winning certificates, were highly commended :—

H. Evans	Circle 4	R. C. Taylor	Circle 21
T. Whitton, A.R.P.S.	" 10	P. Heaton, A.R.P.S.	" 22
J. G. Nicholas	" 14	Dr. D. E. Jarrett	" 23
W. Armstrong	" 15	F. G. Bradley	" 28
F. Harrison, A.R.P.S.	" 20	M. C. O'Donoghue	" 28
S. Berg, A.R.P.S.	" 20	Dr. R. F. Jayne	" 31

When you want to be SURE about equipment

it will always pay you to get in touch with us.

We have some of the finest cameras, etc., available in Britain—at essentially 'sensible' prices—and backed by unique guarantees for TWO—or in some cases FIVE YEARS—for cash, or on the most convenient CREDIT SALE terms.

H. S. NEWCOMBE, F.R.P.S., (author of "35mm Photo Technique"), who has been exhibiting his Leica pictures for over 30 years is always available for consultation* and with his staff of 'specialist' salesmen can usually provide the help and advice that mean so much.

People say "Lewis Newcombe's Sell Satisfaction"

WE INVITE YOU TO PROVE THIS

LEWIS NEWCOMBE LTD.

41 OLD BOND STREET : LONDON, W.I.

* Harry Newcombe's personal 'phone number is HYDEPARK 3963



GOLD LABEL JUDGING

These Were the Winning Prints

Winner of the Leighton Herdson Trophy, 1958

◀ THE 10.15 A.M., by E. M. WILSON (Circle 20)

Bronze Plaque for the Best Small Print

DAYDREAM, by G. MOSS, A.R.P.S. (Circle 15)

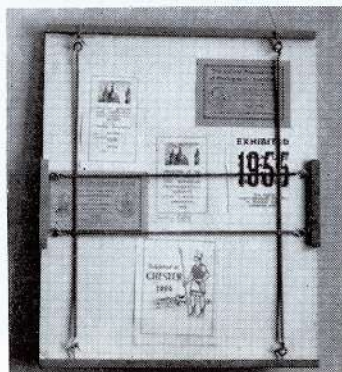


Hang your Prints!

A FEW months ago a writer in one of our photographic journals asked why photographers do not surround themselves with examples of their work, like painters. Well, many of my friends make a fair display tastefully arranged on their walls now they have learnt how easily it can be done.

I believe that if a photograph is worthy of a place on a wall, whether for study, display or for decorating the room, it surely merits a frame. Framing in the usual way is expensive and it is a nuisance if one should want to make a change (which most of us do). It was just these two things that set me thinking and so I evolved a simple solution which is very satisfactory from several angles and has earned praise from visitors. I can hang a print on the wall for display or study and moreover prints can be mounted or unmounted, with or without glass. I can change from one print to another in a minute or so. And the cost is very small.

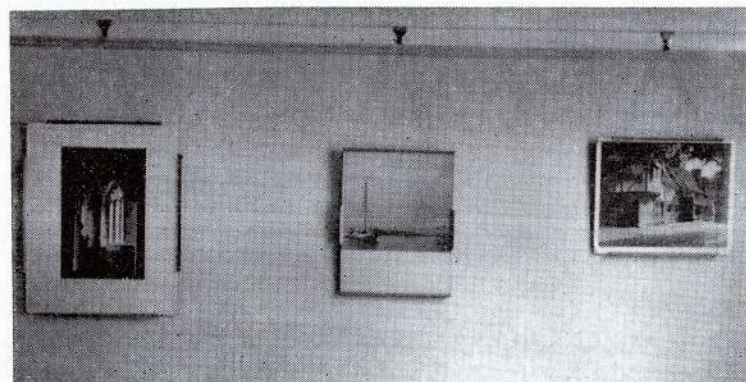
The requirements are: a length of drawer slide moulding—obtainable from any cabinet maker; glass the same size as the mount of your picture; a length of spiral wire (as used for suspending curtains) and some hooks (such as you get in a carton of spiral wire). The moulding has a bevelled edge with a square groove adjacent, and behind that there is a “flat”. Assuming you



The neat appearance of Mr. Baker's "framed" pictures is shown on the right, while the illustration at left indicates the method of assembling the "frame" with drawer-slide moulding and curtain wire.

are going to use four pieces for your “frame” (i.e. top, bottom and two side pieces), cut suitable lengths of the moulding (to suit your taste) and put two hooks, suitably spaced in the “flat” of each piece and just alongside the groove. Next cut from your spiral wire two pieces each about an inch or so shorter than the length of the mount and two pieces each an inch or so shorter than the width of it, then put hooks into each end of these wires. (The length should be such that when one end is hooked to one piece of moulding, it has to be stretched to link up with the moulding in the opposite position). Now put print and glass together and put one end into the groove of the moulding, bevel in front, hooked “flat” behind. Fix another piece of moulding at the opposite side and link the hooks in each by means of your lengths of spiral wire. Follow the same procedure with the side pieces. All you need do now is to attach some picture-hanging wire to the hooks at the top and your framed picture is ready for the wall.

If you don't like your prints under glass then you use an additional mounting board behind your print to give solidity. (You will find the groove in the moulding just accepts a mount of standard thickness plus glass, or two mounting boards. Don't use thick glass). If you don't want to mount your picture permanently then just place the trimmed print where you want it on a mount, place the glass on top, use a couple of bull-dog clips to bind together whilst you are “framing” and you will find the print will stay in position when you have “framed” and removed the clips. I leave the wood in its natural state, but you may prefer to paint, enamel or otherwise “finish” it.



THE C.A. EXHIBITION

Herbert Trophy for U.P.P.

THE 1958 C.A. Exhibition attracted a larger than usual entry from members, of whom 40 submitted 113 prints (81 pictorial and 32 record) and 75 slides (43 pictorial, of which 20 were colour, and 32 record—5 colour). This response for the one exhibition of the year when U.P.P. members can match their work against that of other leading clubs in London and the Home Counties was most gratifying, though it was disappointing that our advanced and specialist circles were among the ten which were not represented.

The selection of the nominated club entry for the Switch Shield and Herbert Memorial Trophy presented a far from easy task and the method of running these competitions places the selectors in a very invidious position. No two panels of judges will arrive at the same conclusions, whether it be in selecting for an exhibition or marking for a competition, and club selectors of the nominated entry therefore have placed on them the onus of choosing those prints and slides which they think the exhibition judges will like best, rather than those which they themselves prefer. We hope that a better way of running the competitions will be found when the present system has been in operation long enough to enable its merits and shortcomings to be assessed.

A wide cross-section of work from 19 members in 13 different circles was chosen to represent the club and, after what might in truth be called a photo-finish, Twickenham P.S. & Richmond C.C. came out winners of the Switch Shield by one point from City of London & Cripplegate and U.P.P., while U.P.P. again won the Herbert Trophy, also by a single point.

The marking of the leading clubs in each competition was:—

SWITCH SHIELD

	PRINTS		SLIDES		Total
	Pictorial	Record	Pictorial	Record	
Twickenham P.S. & Richmond C.C.	28	12	8	6	54
City of London & Cripplegate P.S.	24	16	6	7	53
U.P.P.	22	14	11	6	
Brighton & Hove C.C.	23	7	13	5	48
Southampton C.C.	17	14	10	4	45

HERBERT MEMORIAL TROPHY for Monochrome Slides

U.P.P.	18	points
Borough Polytechnic P.S.	17	"
Hammersmith Hampshire House P.S.	16	"

Our sincere congratulations to Twickenham & Richmond on their win: we shall hope to prevent a repeat performance in 1959!

Increasingly Modernistic Outlook

The exhibition, held for the second time in the spacious premises of the Battersea Central Library, was well up to the high standard we now expect and it was noticeable that there was more work than usual with a modernistic outlook, not only in concept but also in medium, with several striking prints in tone-separation and other less commonly seen processes. This helped to give the exhibition vitality and interest. The record section as usual showed what fine work the photographer can do as a craftsman.

Fourteen members had 15 prints and 17 slides accepted through U.P.P. and our congratulations are offered to them all and particularly to A. E. Gays on winning the Plaque for the best pictorial side and to Miss Alison, E. Baker, Dr. P. G. F. Harvey and E. H. Ware on winning certificates. We also congratulate O. H. Downing (President of the C.A.) on 3 acceptances, W. J. Lay on no less than 8 and A. G. Wheeler on 2, all submitted through other clubs. U.P.P. acceptances were as follows:—

PICTORIAL PRINTS

Circle

The Lord Lyon King of Arms

(Cert.)	Miss G. L. Alison, F.R.P.S.	29
Humoresque	Miss G. L. Alison, F.R.P.S.	29
Dignity in Stone	E. Baker	14
The Good Companions	F. L. Crompton	8
Suspense	Mrs. M. Culey	8
St. Luke's Chapel & Font, Norwich	S. L. Finch, A.R.P.S.	22
Sunshine Steals in	A. E. Gays	25
Toil	Miss P. White, A.R.P.S.	29
Derwentwater	T. Whitton, A.R.P.S.	10 & 25

RECORD PRINTS

Pewter Tea Set	Miss G. L. Alison, F.R.P.S.	29
Ship's Bell, H.M.S. Sussex (Cert.)	E. Baker	14

Pulpit Panel, Erdington, S. Devon	E. Baker	14
Pulpit Panel, St. Paul, Mirfield Church	S. L. Finch, A.R.P.S.	22
Chapel Entrance, Norwich	W. Pegg	18 & 25
Oyster-Catcher	E. H. Ware, A.R.P.S.	20 & A/A

PICTORIAL SLIDES

Cuckoo in the Nest (colour)	R. W. Donnelly	27
In the Gutter (Plaque).....	A. E. Gays	25
The Shadows Fall	W. Pegg	18 & 25
A Read by the Fire	Miss M. Rosamond	22, 25 & A/A
Derwentwater	T. Whitton, A.R.P.S.	10 & 25
Birch Trees on Grange Fell	T. Whitton, A.R.P.S.	10 & 25

RECORD SLIDES

Altar Panel, St. Hilda's Ch., Egton	S. L. Finch, A.R.P.S.	22
St. Augustine Pulpit Panel, Mirfield	S. L. Finch, A.R.P.S.	22
Flemish Carving, Mickleton Church	S. L. Finch, A.R.P.S.	22
Carved Figure, Tideswell	D. P. Green	23
Savage Tomb, Elmley Castle (Cert.)	Dr. P. G. F. Harvey	25 & 27
Eve	Dr. P. G. F. Harvey	25 & 27
Detail of Screen, St. Margarets	Dr. P. G. F. Harvey	25 & 27
13th Century Font	W. Pegg	18 & 25
Song Thrush on Holly	E. H. Ware, A.R.P.S.	20 & A/A
Cirl Bunting (male)	E. H. Ware, A.R.P.S.	20 & A/A
Llanthony Abbey	T. Whitton, A.R.P.S.	10 & 25

Note from the Editor

THIS edition carries no "Editorial" in the usual sense of the word, for the simple reason that the Editor is still feeling his way. Nevertheless, a brief note is necessary. Editorial contributions are always urgently needed and every member should be able to contribute something—whether he can "write" or not.

Generally speaking, the Editor would prefer reminiscences, personal paragraphs, notes of unusual occurrences and suchlike, to "how to do it" articles. And, of course, pictures—with or without words. Perhaps he can find the words. Go to it—NOW!

A.G.M. AND RALLY

Small Prints can be Bigger

Tribute to Syd Burch — 3D in Colour — Few at the Zoo.

"THIS is the one time in the year" said the President, Mr. Richard Farrand, "when members can meet face to face—however disconcerting that may be", and with that, at four minutes past three on September 20th, another Annual General Meeting was under way. There was the usual Presidential greeting to first-timers and an individual introduction to members of the Council, those present making their bashful bows from behind the President while he outlined their functions and, in some cases, their merits. As in the case of the Treasurer, Mr. R. P. Jonas, who was described as "honest as the day is long—or at least efficient to the extent that we haven't yet caught him out." It might be as well to record here, out of chronological order so that the jocularity of the President's remarks might be made clear, that Mr. Jonas subsequently received a hearty vote of thanks, proposed by Mr. Crick, for his work as editor of THE LITTLE MAN. In seconding this proposal, Mr. Downing added his appraisal, as auditor, of Mr. Jonas's work as Treasurer, indicating that UPP owed its financial strength to his "meticulous accountancy" and "masterly handling of the finances".

Informality the Keynote

To return, however. The President advised the meeting that it was his policy to keep the proceedings as informal as possible and to allow plenty of time between items for members to circulate and to talk among themselves. There had been some criticism of this policy, of which he had taken due note and action where possible, but by and large, he preferred to continue the informality. There would be no after-dinner speeches and no long series of toasts, "Nor do I propose," he said, "to spoil things now by making an unduly long speech." He paid tribute, on behalf of the meeting, to the retiring Council members, Dr. Jarrett, Tom Lewis and Syd Burch, and to Harold King who, after eight years' active work in organising the Gold Label judging and the AGM display, amongst other things, felt that he would like to do a little photography. Tribute was paid, too, to the Circle Secretaries. "Without their untiring and enthusiastic service, where would we be?" the President asked. And that included their wives,

parents, sweethearts, and so on—for there was plenty of evidence of the part these good people played in UPP activities.

The President went on to explain the UPP set-up, outlining the functions of the General Secretary, the Group Secretaries and the other officers. "On any financial matter," he said, "such as subscriptions—and donations—you should write to the Treasurer". Those who wished to join another circle or to change circles or who had friends who wished to join, should write to the Recruiting Secretary. All general matters—questions, praise, criticism, suggestions, etc.—should first be referred to the Circle Secretary, who would probably know the answer and who, if he did not, would soon find out. But every member had the right, of course, to go direct to his Group Secretary, to an Ordinary Members' Representative, to the General Secretary or to the President if he thought it necessary.

President's Call for Originality

Saying that he had been advised that his address should contain some sort of message for the general membership, the President concluded his remarks by calling for more originality. Despite the fact that UPP had come within a point of winning the Switch Shield and had actually won the Herbert Memorial Trophy again, he suggested that "Too much of our work is often lifeless and ordinary". Too many prints showed ordinary subjects in an ordinary manner. He thought that members would get more fun, more satisfaction and possibly enjoy greater success if they made an effort to make their work unique. Nor must the critical side be forgotten. It was so often those who cried loudest for something different who were most critical of new ideas. "It is no use being enterprising photographers," he said, "if we remain killjoy critics. We must be more tolerant of new ideas—even if we don't like them."

Majority Favour Larger "Small" Prints

Announcing the result of the postal vote on a proposed amendment to Rule 2(a), the General Secretary, Mr. S. Berg, said that there was a satisfactory response. Almost 100 replies were received and the voting was 87 in favour and 10 against. The amendment was therefore effected and Rule 2(a) now gave each small print circle the right to decide whether or not to accept prints up to half plate size. It meant, too, that in future half-plate prints would be classified as small prints instead of large prints as heretofore. The General Secretary then announced the result of the elections

to the Council : the new list of officers appears on page 8 of this issue.

On the call for "Any other business", Mr. H. G. Robson immediately rose to propose that Mr. Syd Burch should not be allowed to slide quietly out of UPP affairs after his 27 years' service. He should be made an honorary life member and he called on the only other such member to second that proposal. Mr. R. C. Leighton Herdson duly seconded the proposal "with much pleasure". He recalled that for the greater part of his 20 years' presidency, Syd Burch had been his General Secretary and the club owed him a good deal for his activities both in that capacity and on the social side then and since. The proposal was passed with general acclamation. There being no other business, the President closed the meeting by expressing the hope that many, if not all, of those present would turn up next day for the visit to London Zoo.

A short break then allowed members to locate late arrivals and to stretch their legs before Mr. G. T. Deeming, F.R.P.S., one of the judges, gave a fluent and interesting commentary on the certificate-winning prints in the Gold Label Competition. Mr. Deeming has the happy knack of putting across his opinions in a clear, informative style and with an enthusiasm that is inclined to be infectious. He talked for 45 minutes and delivered himself of a wealth of useful information in that time. He was, as Mr. Robson pointed out in his vote of thanks, a little on the generous side, but that is not necessarily a failing. It is so much easier to criticise than to praise knowledgeably.

"Stereoscopy in Colour"

The commentary being followed by a rapid distribution of the Trophy, Plaques and Certificates, the mass advance on the dining room by something over 100 bodies was able to take place on time. A commendable dinner was disposed of rapidly and systematically, but with no undignified haste, before the second of this year's judges, Mr. J. V. Spalding, F.R.P.S., gave his commentary, less fluent, perhaps, but no less helpful, on the slides. The "one-eyed" projector then gave place to a binocular version for Mr. W. C. Dalgoutte's lecture on "Stereoscopy in Colour", sponsored by Kodak, Ltd. There is no way of describing this lecture beyond saying that it was startling and very, very effective. Mr. Dalgoutte is an accomplished lecturer with a delightfully humorous approach to his subject and some of his slides were almost incredible. To those at the back it occasionally looked as if those in the front were in imminent danger of being poked in the eye by a protruding

branch, soaked by an expanding pool, or devoured by a neck-extending giraffe. As Mr. Dalgoutte remarked, however, there is no danger in stereoscopic photography provided that those in the front seats do not stand up too suddenly. Those who missed this lecture missed a lot.

Quite a few missed the trip to London Zoo, too. There must be few animal lovers among the ranks of UPP. Those very few who did turn up had the rare pleasure of seeing the President forming the perhaps better-looking half of a double pose with (and here your reporter stands to be corrected) a chimpanzee, orang-outang or baby gorilla. The Editor will be pleased indeed to receive photographs of this quiet interlude for inclusion in the next issue of *THE LITTLE MAN*, which is due to be published about May, 1959. The animals, incidentally, were provided by kind courtesy of the London Zoo and Mr. R. C. Leighton Herdson. As space is limited in this issue, we will leave further comment on the Zoo Rally until next year.

J. W. MATTINSON

It Takes all Sorts

ON a recent visit to a Camera Club where I was fairly well known, I sat back and listened to the lecturer for the evening. What he was talking about doesn't matter a great deal. What did interest me was that all present were listening intently. Any talk on photographic matters was of interest to them, yet there are so many aspects that it can be enjoyed in different ways. Let me take, say, three members of that club and we will see what aspects of photography they are interested in:—

First, let us look at John, who is the Gadget King. He has a Leica III or something looking like that. Get him talking about his gadgets, and you'll hear remarks like, "What, pay that price for it? Not likely. I'd rather make it myself." John happens to be a very fine engineer and you should see his gadgets. He talks about "two thou" as if it was everyday language. He invited me down to see his prints one day, the products of twenty years of photography. Blimey! Did he really need a Leica and a precision enlarger to turn out such grey, degraded prints? Yet John was quite happy in his hobby, and very proud of his gadgets.

Now we will have a look at William. His camera is a moderate-price one, but was bought with the idea that he could always

carry it around with him. His enlarger is right out of touch with modern ideas. As for development, he's strictly a two-bottle man, one M.Q., brand immaterial, the other, plain hypo. Tanks he scorns. As he says, "What's wrong with a couple of pudding basins?" But now we come to the point that matters. He is always on the lookout for the print that sells. He takes the shot, develops it and makes a contact print, again using the two pudding basins, and what he thinks suitable is packed off to an agency. They do the marketing and take 50 per cent., but why worry—Willie has been known to make £100 a year.

He once entered a print for the monthly competition and the judge said, "This is obviously the work of a beginner" (loud laughter). When all the tittering had subsided, Willie put his hand in his pocket, pulled out a cheque for a fiver and said, "Now you folks laugh that off!" As we have seen, Willie just enjoys this class of photography better than any other.

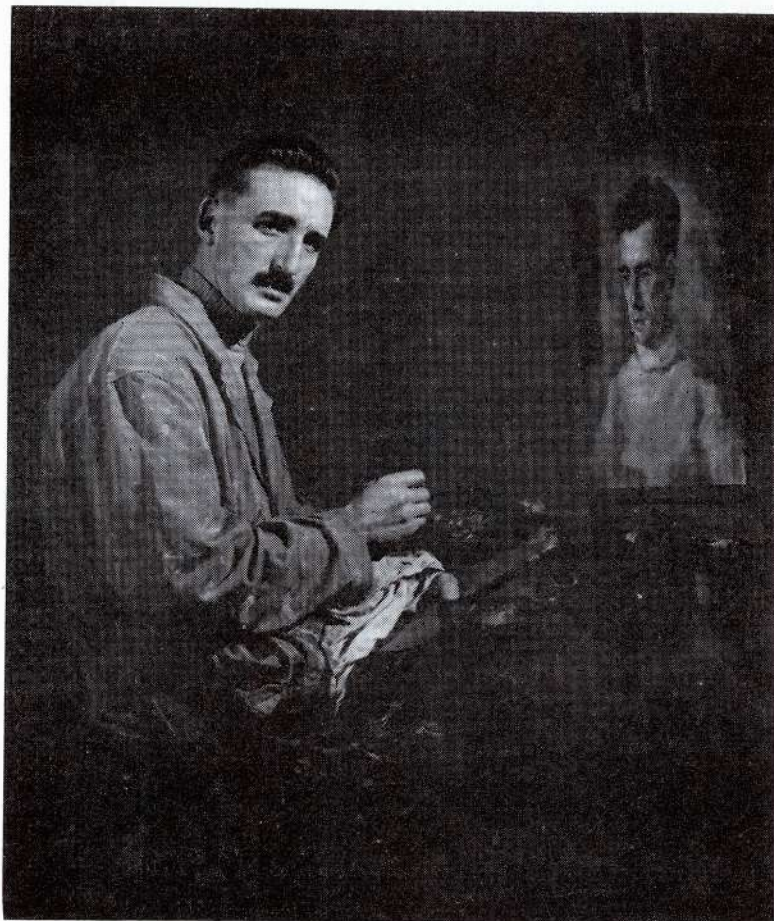
And what about Number 3 of our trio? I first met him some time ago in an out of the way corner of the Lake District. He had been rooted to the spot for more than an hour just waiting for a certain effect. You should have seen his camera, held together with bits of string. How he got any sharp pictures was beyond me. He said himself that it was so bad that no repairer would look at it. But had that boy an eye for a picture! Two more certificates and his wife would be able to paper the parlour with them. His development was *very* carefully done, and his enlarging! Believe it or not, his enlarger was swinging from the ceiling, and print sizes were manipulated by strings. You see, apparatus meant to him just a medium for getting the picture, and nothing more.

So there you have a fairly representative cross-section of the audience. All of them enjoying their photography in their own sweet way. Really grand fellows and well worth having in any Camera Club.

Circle Secretaries Please Note

As is apparent, not many Circle Secretaries sent in their "progress reports" this year—no doubt owing to the difficulties of communication in a postal club and the inexperience of a new editor. The Editor would be pleased, however, if *all* Circle Secretaries would make an effort to let him have a brief report by March 31st next for inclusion in the May issue. "News-type" photographs can probably also be used.

This One Nearly Made It!



This fine study of "The Portrait Painter," by J. L. Rodgers (Circle 10) was runner-up for the best large print at this year's Gold Label judging. A further selection of prints that just failed to take major awards will appear in the next issue of "The Little Man".

N. E. CHINN

My Reasons for Portraiture

ON TAKING UP photography as a hobby, most of us are inclined to photograph our friends and relations and to portray human interest rather than landscapes, still life, record or architectural studies. Quite often, the first impact of human interest sticks and we fall quite easily into being keen portraitists. Personally, I can think of nothing more interesting than the face and, on clear study, it becomes all the more fascinating. I find the child portrait the most interesting, next to the adult face that has developed character, both in skin texture and the lines of age and experience.

With portraiture I find that I can pursue my hobby in the dark winter months and perhaps that was another factor that influenced me to take it up; living here in Cornwall, where opportunities for outdoor pictorial photography in the winter months are restricted, I find portraiture gives me plenty of scope. There is no difficulty in finding subjects. You see them every day and approach is so easy—the local trades people, the roadman, the dustman: in fact, anybody you meet is a subject—but there is one important point I must mention. When photographing these people do ensure that you give them a print afterwards. This will pay dividends, for the sitter will feel satisfied and will no doubt be willing to sit again. I always make it my business to send along a few prints to anyone who has obliged me and in return I have had some wonderful letters of thanks. With child portraiture, I would recommend a few complimentary remarks to the parents.

Suiting the Time to the Child

With children, too, time is an all-important factor and the appointment must be made so as not to interfere with the child's eating and sleeping habits: this is usually about mid-afternoon. The reason for not upsetting a child's habits is that a child is a very delicate subject temperamentally and it must be realised that you are going to confront him (or her) with something completely unfamiliar—lights, cameras and, most important, yourself. I have found that with the child approach is everything and one false move on the photographer's part can have a disastrous effect,

spoiling the chances of any good portraits for that day and perhaps for evermore with that child.

Now for the type of equipment I prefer. I have two cameras that I use for portraits. One is the Reflex Korelle, with an 18 cm, *f*4.5 Tessar lens, which gives me quite a full negative and is used for head and shoulder studies. The other is a Rolleiflex, with the usual 75 mm. lens, and with this I can get three-quarter or full-length studies. With few exceptions, all my portraits are taken in the lounge, so space is fairly confined, the actual length of the room being 20 ft. and normal taking distance is 9ft.

We all know that with the $2\frac{1}{4}$ square camera retouching the negative is out of the question and that a reasonable amount of care must be exercised from the start regarding lighting, because obtrusive shadows cannot be retouched on the negative. My lighting consists of one main front light of 300 watts, one fill-in of 150 watts and one 150-watt silver-reflector spot, similar to that used in shop window display. All these lights are the ordinary half-watt type : I never use photofloods because with the speed of modern film and the cost of photofloods I do not consider it worth while. After all, why use a photoflood at a greater distance with the danger of burning out your skin texture when you can achieve the same results with this yellow lighting? These lights are placed approximately 3ft. 6in. from the sitter, but this varies



Figure 2



Figure 1

according to the subject. In the case of males, where skin texture is essential, this is increased up to 5ft., but with practice you will get to know the correct distance for *your* lighting so that full advantage is given to skin texture on the negative. It is only with experience that you can get the negative to suit *your* purpose.

The stands I use for my lighting are of Ilford make with the fill-in of the boom type. I consider it most essential to have a rigid lighting outfit and all lights controlled from a socket box with plenty of flex. Nothing is more annoying to the model than to start messing about with your lights when he or she is sitting, so control is essential and at all times you must be master of the situation. It would pay anyone dividends to make a few practice runs on one of the family or a friend, so that lighting and exposure factors can be ascertained before getting down to serious work with a strange sitter.

The sitter should not be allowed to remain a stranger for long, however, for it is advisable to get to know him fairly well : a short period spent in conversation is helpful, because relaxation is essential.

Quite often, I talk to the model all the time he or she is sitting and I find it useful to be conversant with their pet subject. For example, the sitter's hobby may be golf, so find out something about it before he arrives. You will find this makes all the difference to



Figure 4



Figure 3

your results, because the sitter is normally anxious to help you and may be saying to himself, "I must make a good picture." Consequently, he tends to take up a strained position instead of the relaxed, natural pose you require. A few minutes easy conversation can remedy that. The whole business must be treated more as an entertainment than as a matter of life and death.

Make sure that you are master of the stage and that you have everything under control at all times. I like to decide on a set of poses before the sitter arrives, usually four different positions, which allows me three exposures in each position. You have three main objects with the sitter: (1) the face, which is all important, (2) the hands, which, when arranged correctly, have great interest, and (3) the body, which bridges the continuation of the first two. You must, therefore, decide whether the hands are important enough to make the continuation with (1). If so, arrangements must be made to include them to the best advantage. As an example, Fig 1, taken with Reflex Korelle with 18 cm. lens, places the emphasis on the face alone, while Fig. 2, taken with the Rolleiflex, brings all three objects—face, hands and body—into the picture.

Selecting the Best Negative

The film I use is Ilford F.P.3 and I develop it in Unitol diluted 1-9 at 65 deg. F. for 10 minutes. I make a 10 by 8 sheet of contact prints by means of a wood frame covered by a glass sheet. The procedure for sheet contact printing is to adjust the enlarger so that coverage is given of 10 x 8 paper on the baseboard. One sheet of 10 by 8 bromide single weight glossy normal is laid on the wood frame and the negatives placed on top; then the sheet of glass is placed on top of the negatives to keep them in close contact with the paper and an exposure (determined by test strip) is given through the enlarger. Each exposure can then be viewed in comparison and the best negatives selected for enlarging.

Having decided on the negative for enlarging, I make a test print of about whole plate size and view it when dry to decide on the best format and necessary shading, etc. The paper I prefer (for both this test print and the final print) is Gevaert K.49 normal, which I find has a rich brown tone that suits the type of portraiture I do. When I say type, there are two main types of portraiture—high key and low key—and the latter is the one with which I am most conversant.

Portraits can also be taken outdoors of course, but not so easily. With outdoor portraits there is one main light—the sun—

and the position of the model must be such that this light is used to full advantage. There is only the one top light, but it is sometimes possible to use a reflector (a sheet of white paper about 20in. by 16 or an ordinary club exhibition mount) to fill in any dark shadows. It is important that there should be sunshine for outdoor portraiture, as Figs. 3 and 4 demonstrate. Fig. 3 is a portrait taken with no sun and is contrasted with Fig. 4, which shows how the sun has changed the whole effect of the picture from a dull, uninteresting child study to one that is full of life and vigour.

Filter for Outdoor Portraits

The time of day is also an important factor, as this governs the angle of the main light. When the sun is at an angle of 45 deg., I consider the lighting at its best. It then gives a pleasant cross lighting strong enough to give the necessary facial modelling. With outdoor portraiture, I always use a yellow-green filter, which gives better skin tone on Pan film and also deepens the sky sufficiently to give a pleasing background. For this type of portraiture, I always use the Rolleiflex with F.P.3 film.

In conclusion, may I add that if you are intending to embark on portraiture you are in for a most interesting time. Successes and failures occur as in all other forms of photography but I can assure you that it is well worth trying: apart from the actual photography, the friends you make add considerably to the pleasures of your hobby.

A Book for Christmas

THOSE WHO HAVE young friends or relations also interested in photography will welcome the publication of *The Young Cameraman*, by Gordon Catling (Nicholas Kaye, Ltd., London; 10s. 6d.) Phrased in language likely to appeal to the youngster, it gets right down to basic facts, starting with "the effect of light falling on certain chemicals" and continuing through the use of the box camera and the folding camera to developing, contact printing, enlarging and colour. The treatment is, of course, superficial, for this makes no claim to be an advanced text book, but all the essentials are covered and the boy who receives a camera for Christmas will be well on the way to becoming a future Circle member of some distinction if he also receives, and thoroughly studies, Gordon Catling's book before shooting off his first roll of film.

News from the Circles

Reports on the year's activities submitted by Circle Secretaries

Circle 2

Trouble about being in Circle 2 is that one has to work. The gaffer bloke has a nasty snarling voice and cracks a wicked whip. Everyone complains and then comes back for more. Yes, more! They not only ask for more work, but offer suggestions for it!! The fattest NB in UPP-land and boxes so regular you can set your clocks by them. Oh, they're a grand crowd. Where's my whip?
J.B.B.

Circle 8

There have been a few resignations in the last year but as new members were available to fill the vacancies we are still at full strength. January next will see the issue of the our 200th folio and at the moment a special "get-together" meeting is being discussed as a celebration. If this can be arranged, the suggestion is for a meeting at a suitable place round about Easter. The issue of Folio 200 will also mark the "coming-of-age" of the Sec., as it will be the 21st he has issued since "taking on" the Circle. The Circle sends its best wishes for the continued success of all the other circles.
J.R.B.

Circle 10

Another happy year has passed with a minimum of membership changes; we lost one and gained two more experienced workers—a fair exchange. We have continued to have our twice yearly set subjects, which have proved popular with almost all our members. We have noticed a slight drop in quality and quantity in these rounds but an increase in originality. It's nice to get out of the rut occasionally. Tom Whitton collected his usual six G.L.'s during the year and well deserved they were. Competition is becoming keener however and he will be lucky to repeat his performance next year. Our Annual Circle 10 Rally was held at Keswick in May. About half the members attended and in spite of the weather we all had a very enjoyable week-end. Arrangements are already under way for next year's rally, which we hope to hold in York.
H.R.W.

Circle 21

During the year the Circle suffered one or two resignations, but the membership figures were more than recovered by the advent of

new members, so the Circle remains practically at full strength. One of our members, Denis Dunn, who is official photographer to British Railways, suffered a major catastrophe when he lost a great part of his equipment in a disastrous fire which occurred in his studio. In addition to a great deal of valuable apparatus, a number of negatives and prints were destroyed, many of which will have to be retaken. Another of our members, Len Gaunt, has taken on the formidable task of editing *The Little Man*, and we wish him every success in this far from easy task. Although the Circle usually holds a Rally during the summer months, the exceptionally bad weather discouraged members from organising this event. We can only hope that next year will bring with it better conditions for outings. Although the Circle has been in existence for over 12 years, we still number seven of the original members on our rota, which is a good indication of its healthy state. G.A.T.

Circle 23

This has proved an interesting and thriving year. At the end of last year, the defection of Wyn Lay to the warmer climes of Hong Kong left us with only 12 members, but the excellent services



Circle 10 Rally (left to right): H. R. Wood (Hon. Sec.), H. Thompson, P. Cassidy, P. Spence, J. Malcolm, T. A. Pearson, K. T. Greaves, and H. Spencer.

of Trevor Lewis brought us up to 20 with a bump and there are still knockings at the door. It is now the Secretary's ambition to keep the present group intact for several years. The highlight of the year was a weekend in the Cotswolds. This was a highly successful affair, and in view of the geographical difficulties of a postal club was attended by a goodly proportion of our members and their wives. Several cars were available and trips were made to Bibury, the Slaughters, Burford, etc. and a considerable quantity of film was exposed. Thanks are due to Eric and Sheila Smart who organised the week-end, helped to feed the animals and provided means for the extroverts to project their favourite slides. A set subject is specified every five boxes and has met with a mixed reception, the majority being in favour. Portraiture is avoided by most members and the majority of slides turn out to be landscapes, villages, etc., interspersed with table toppers, railways and close-ups from moths to toothbrushes. We are willing to enter into a slide battle or any other form of nefarious rivalry with any other 2 x 2 slide circle.

D.E.J.

Circle 26

Another year of plain sailing. The Circle has run very harmoniously. The standard of work and interest has been very satisfactory and all members of Circle 26 are now one happy family. Although the Circle is not as yet in the know, we have members who exhibit very successfully. We wish Circle 16 *bon voyage* on their next half-century to complete two centuries. May the next year be as harmonious in Circle 26 as the last one has been.

C.E.J.

Circle 27

As befits the senior colour circle, we have pushed our middle-aged spread through the year without drastic changes, combining mature dignity with healthy unrest. Resignations have been very few and, with one exception, unavoidable. Our old-timers (most of our membership) have been fortunate in the "new boys" and it would seem that the reverse is also the case. G.L.'s are far-flung and, in a straight vote for placing, it is rare indeed for a complete blank to appear against anyone's name. We are near the tail end of a poll as to whether to go on to percentage voting and many fingers are crossed, including mine. Average work standard seems higher, there is a refreshing lack of repetition in the crits, and the notebook is live and useful. We are just trying a separate notebook for technical data, leaving the notebook proper for discussion, help, fashion notes, etc. In case this sounds too complacent, we also

Telephone : LANgham 6272-3-4

Telegrams : Photax, London

PHOTAX (London) LTD.

1-3 Charlotte Street

London, W.1

Importers and Distributors of fine Photographic Products

COOK & PERKINS LIMITED

*wish to thank their clients and friends
for their support, and trust that it will
be continued in the future.*



COOK & PERKINS LIMITED

OPTICAL ENGINEERS AND SCIENTIFIC INSTRUMENT MAKERS

PEMBROKE WORKS, PEMBROKE ROAD,
MUSWELL HILL, N.10

Telephone : TUDor 9731-2-3



*Official Repairing Agents in Great Britain for Carl Zeiss, Germany, and
Bausch and Lomb, U.S.A.*

have a lot of reformatory characters who won't let sleeping dogs lie. My first few months as Sec. have me thinking that the members run the Circle themselves—and run it well. Which does not invalidate the thanks due to Bob Donnelly, who recently passed the buck after a long, efficient and happy stint as Secretary. J.R.S.

Circle 28

The big news of Circle 28 is the issue of Folio No. 100 on 1st March, 1958. The members gave the Circle Secretary a pleasant surprise by presenting him with a Paterson triple 35 mm tank and a copy of American Kodak *Color Handbook*. Folio 100 was a bumper round, everyone apparently having saved his best slide for the occasion, and a most popular win of the 100th Gold Label was by Bertram Hutchings, F.R.P.S. ("Hutch" to the Circle), who tops the poll in G.L.'s. Founder members still in the Circle are Frank Moitai and Eric Haycock. The most popular film used is Kodachrome; Agfacolor seems to be gaining favour, while Anscochrome and Super Ansco have been used by a few. I have just used the new Super Anscochrome Tungsten (normal rating 100 ASA) at 200 Weston and home processed in Ansco kit. The subject was a difficult one—all-in wrestling—and the results were fantastic, a speed of 1/100, f2.8, 5 c.m. Summar being used. Ektachrome E2 has been used by a few but general opinion seems to be that there is a tendency towards magenta and no one uses it any more. Every year the vital statistics of the slides and votes, with averages, are worked out and presented in tabulated form by George Garratt: these are very much appreciated by the members and make interesting reading. The Circle membership is full and vacancies are rare, which indicates a very healthy Circle. We all look forward now to Folio No. 200. E.H.

Circle 33

Since at the time of writing only five folios have completed their rounds, there is naturally little to report. We are the latest circle to be formed, and consequently could be called the 'baby' of U.P.P., and I am happy to say that the infant is doing well. Even at this early stage the group are settling down well, and show signs of becoming one of the foremost colour slide circles in U.P.P. As is usual in U.P.P. we are a mixed bunch, including in our number three ladies, several beginners and other more experienced members. For anybody wishing to join our group, I am hoping that there won't be any vacancies for some time, and that our founder members will be with us for several years. J.P.

*the films
or plates to take it...*

GEVAPAN
four speeds available

*the right paper
to print it...*

ORTHOBROM
for delicate quality.

GEVATONE
for warm tone enlarging.

GEVARTO
for high temperature drying.

**GEVALUXE
VELOURS**
velvet textured, richly black.



GEVAERT LIMITED
GREAT WEST RD.
BRENTFORD · MIDDLEX.