

May, 1959

The Little Man

The Photographic Magazine That's Different

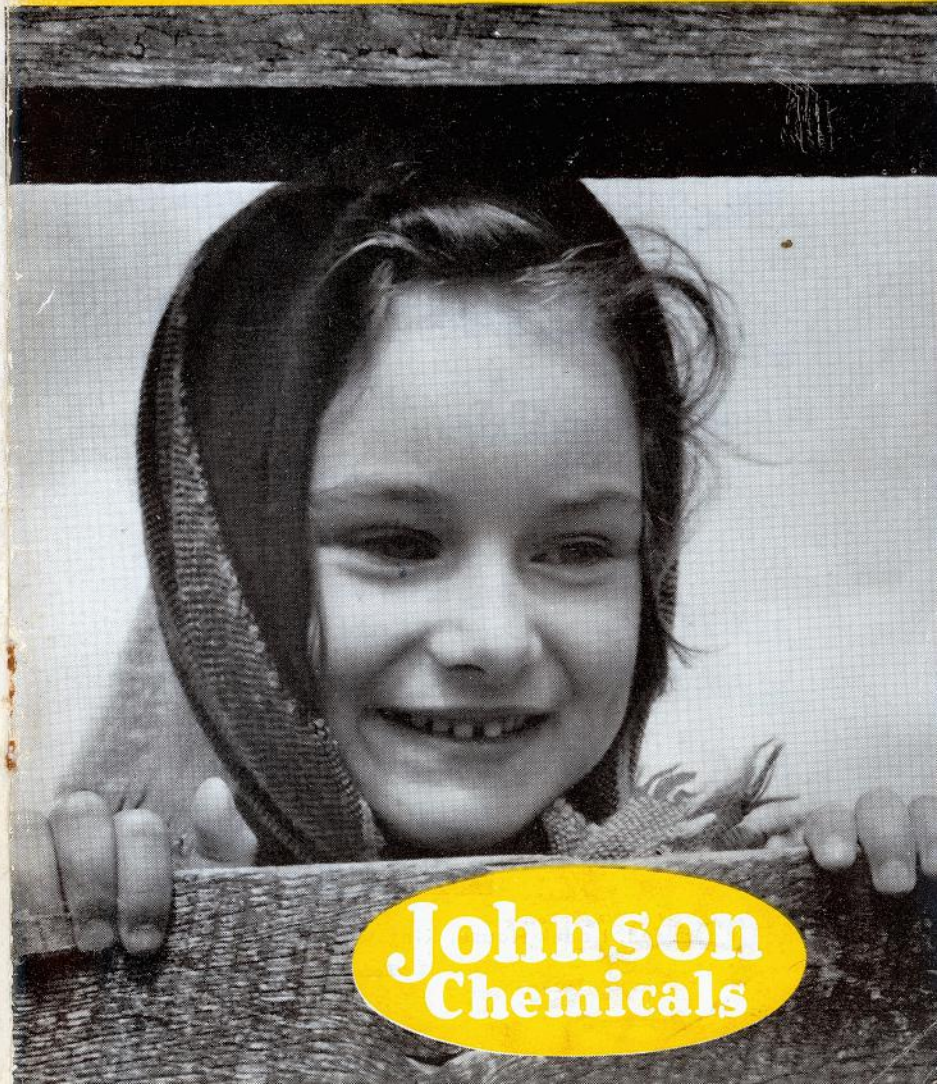


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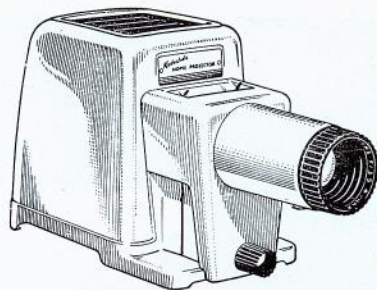
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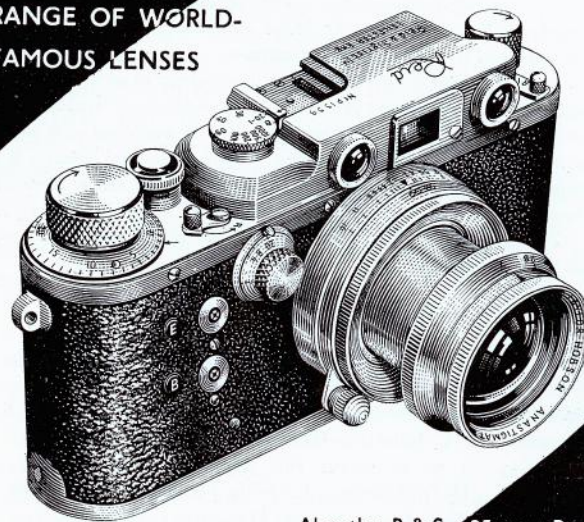
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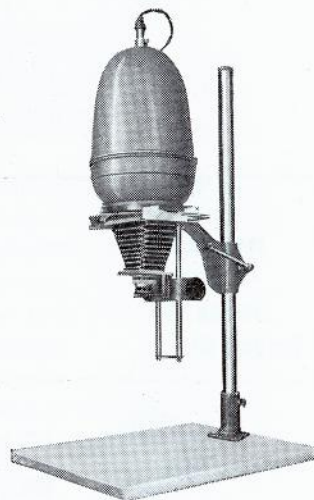
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No. 40. MAY, 1959

The Little Man

THE OFFICIAL MAGAZINE OF THE
UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

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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 on pages 4-5.

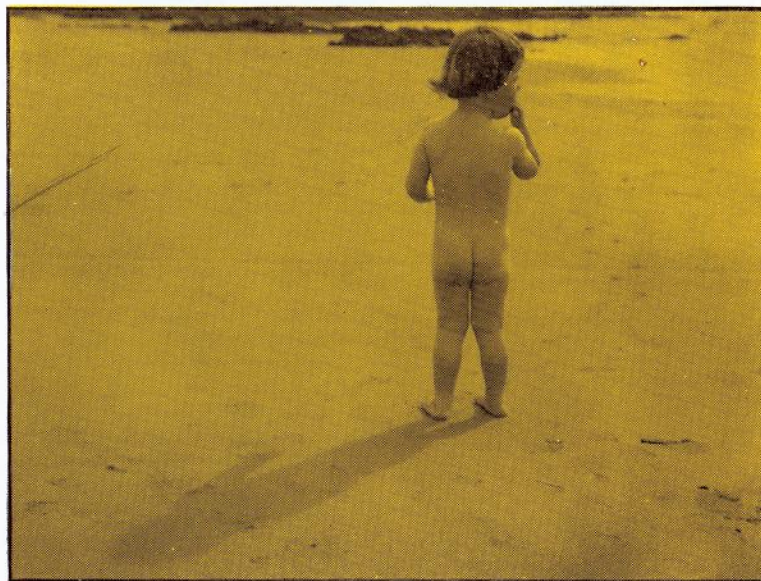
All correspondence regarding THE LITTLE MAN should be addressed to the Editor, Leonard Gaunt, 44 Hatherop Road, Hampton, Middlesex (Molesey 7294), who will be pleased to receive editorial contributions, for which he regrets he is unable to pay, and to supply prospective advertisers with details of circulation,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

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



▶
This animal is
dangerous

▶
Abandoned !



Humour in Photography

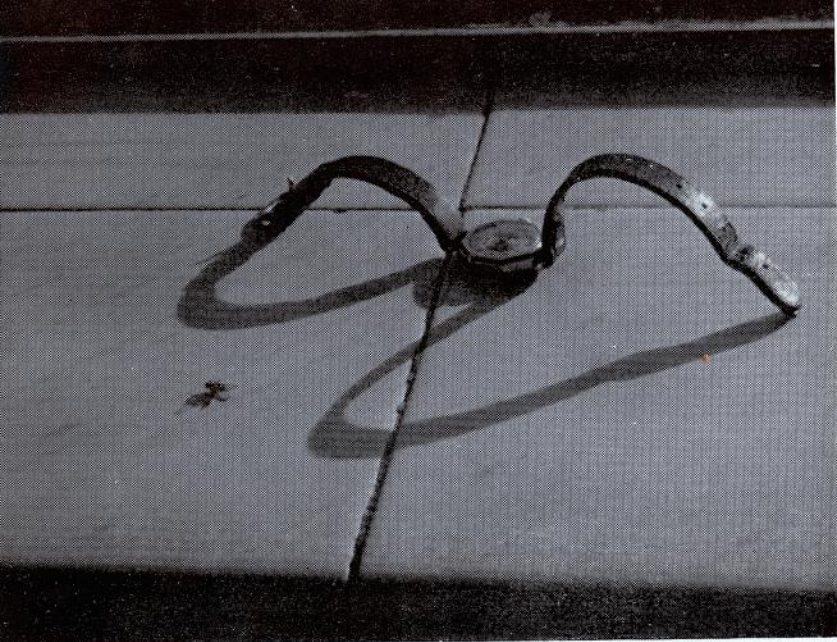
AT a photographic exhibition not very long ago, a bloke with a straight face, but an ill-hidden twinkle in his eye, went up to the club member acting as steward, grasped him by his lapel, and thundered "This show is an absolute swindle". The steward, whose eye had never been known to twinkle, recovered from the onslaught and managed to stammer a nervous "Why?" "Well," came the explanation, "you see that picture over there? No, not the one of the kid with cod's eyes, the one next to it. Yes, that's right, the young lady's naked back view, leaning gracefully against the wall, with her head in the crook of her elbow. Well, that's very nice; don't you think it's nice? I think it's lovely. But, look here: after I'd looked at it for a long time, I ran round to the other side of the screen quickly, and—well, damme, it's an entirely different picture there. I say it's a rotten swindle, Sir."

And with that he stalked out, apparently in high dudgeon.

Good, I thought, as I saw him go—for I'd also finished looking round the walls—I'm glad someone saw the funny side of something here, because I thought it was every bit as dull as most other photographic exhibitions. Everybody seems to be intent on making pictures that hundreds of people have made before, and nowhere does there seem to be a spark of humour.

Why Such Deadly Seriousness ?

I wonder why it is that, by and large, amateur photographers, who must represent a pretty average cross-section of humanity from every walk of life, and who seem to be reasonably happy souls in ordinary conversation, treat their hobby, their relaxation, that thing that does most to keep them sane in the midst of the tedium of the hum-drum jobs that most of



He died of fright !

them have, with such deadly seriousness? *Life* is full of humorous incidents worth recording—why don't we record them more often?

We don't get much of a laugh from the headlines these days, but what's the good of going bald worrying about the latest developments in international relationships? After all, if some schizophrenic idiot presses the vital button in a fit of pique, it'll start something that will very soon render us all incapable of worrying about anything, so let's get a bit of a laugh out of our hobby at least—well, more often than we do at present, anyway. And, in doing so, we may be doing someone else a good turn as well. Humour, says my dictionary, is the capacity of perceiving the ludicrous elements in life or art. Well, that ought to be easy enough—both have ludicrous elements in plenty, though admittedly some people seem to have a complete lack of the capacity of perceiving them. Well, then, let those of us who have this invaluable capacity, use it occasionally in our folio work, and offer it as well for exhibition to even wider circles than UPP ones. There must be others who share this capacity with us—yes,

even amongst open exhibition judges. And if some do not appreciate our efforts, well, it's their loss, not ours. We'll have had our fun—and a hobby should be primarily a selfish thing, for our own enjoyment and relaxation.

Let us keep our eyes open for humorous incidents, human and animal, and have our cameras ready whenever we can to record them. Let us watch for the play of light which may suggest ludicrous situations, with, perhaps, a few additions to the scene on our part, and helped, possibly, by an apt title. Let us occasionally contrive something of the sort on the tabletop, or even in the darkroom, however skeletal the idea may be at the start. It's surprising how something will evolve from very little when we're in the right mood.

To this end, even a bit of montage won't come amiss, and the poorer we are as draughtsmen, the more ludicrous the result, probably. But it will help to amuse our friends if we do something like that, for instance, as a Christmas card. We can't keep it up all the time. *Life* does have its properly serious moments, and it would be an awful strain to keep up a "funny man" reputation persistently. But do let us do an occasional oddity, and to hell with the voting list!

Keep cheerful!

NOTE THE DATE

The 1959 Annual General Meeting

will be held at

THE ROYAL HOTEL

RUSSELL SQUARE, LONDON

On Saturday, 26th September

KEEP IT OPEN

The Merits of a Non-voting Circle

CIRCLE 30 is a non-voting circle. Such is the power and the hypnotic effect of "points" and "Gold Labels" and all the rest of the paraphernalia of the voting circle that many members may fail to appreciate the unique advantages of a non-voting circle. There are, in fact, three outstanding advantages. The first is *freedom*: freedom from the *compulsory* vote, freedom from the obligation to compare the incomparable, such as the fine record print of a misericord and the glamorous female portrait, freedom to put into the folio a print that gives pleasure to the maker of it, with no worries about other members' judgment in terms of gold, silver or any other label.

Secondly, *opportunity to experiment*. The President drew attention last year to the prevalent "kill-joy" attitude of so many critics, who view anything new with suspicion and tend to criticise everything from rigid and sometimes outdated standards. In the non-voting circle, it is possible to contribute prints that are completely "out of the rut", without having to face the possibility of a glaring "0" on the voting list. The critic, similarly freed from voting considerations, can afford to be generous and encouraging to new ideas.

Thirdly, *emphasis on progress*. In most voting circles, the awards are usually monopolised by a very few "top brass". The heights seem to be unattainable to the earnest worker who is improving but slowly. Constantly he is faced with the "point-value" comparison between his print and the one or two which earn most marks. He can easily become discouraged by the gulf that seems to separate him from those who avidly gobble up the Gold Labels.

In short, our theory is that a competitive atmosphere is not of itself sufficient to induce the worker to give of his best. Indeed, the very opposite may be the case, for he may be induced to be simply imitative, producing the kind of print that he knows will be acceptable to the majority. Thus a standard, popular type of print tends to be established and

perpetuated, frustrating progress and the inculcation of new ideas.

The voting circle is frequently faced with the fact that it just is not possible to judge between one particular print and another—but they have to judge just the same. While it is usually possible to say that one print is *technically* better than another, it is rarely possible to come to the arbitrary decision that one print is better than another *aesthetically*—unless their theme and content are broadly similar. So, not unnaturally, there tends to be a broad similarity between prints in a voting circle, while we, without the carrot of reward, strive to turn out good work for its own sake, irrespective of whether it comes within the comparatively small category of subjects and treatments likely to win "points". Friendship and co-operation being the keynote, we may even submit slightly varying versions of the same print many times over in the search for perfection. Such repetitive work would get short shrift in most voting circles, I fancy.

On the other hand, we are not *obsessed* with attaining perfection, so that happy family shots may jostle cheek by jowl with carved bench ends and Turneresque sunsets. We know that, because our critics are relieved of the necessity to make comparisons, they will not need to resort to such derisory epithets as "album stuff" or "merely a good record". We like our photography to be fun. We like to learn more about our fellow workers in the craft, so that we may share their joys and sorrows with never a thought of gold, silver, bronze or any other kind of label to colour our opinions and judgments.

The system works well. The turnover in Circle 30 membership is remarkably low and the record of entries during the past ten years extraordinarily high. Naturally, our standard of work fluctuates, but no more than in a competitive circle—and at least there is no mediocre print proudly boasting a Gold Label simply because there was nothing better in that particular folio. Perhaps the general standard is not high, judged by the standards of other circles, but we enjoy our photography—and that is the main thing. As for more mundane recognition, two of our members have had work selected for the U.P.P. permanent exhibition, several have had entries accepted for the C.A. Exhibition and quite a few have had acceptances in open international exhibitions.

Chemicals for the Photographer

THE PURCHASE, storage and making up of chemical solutions apparently causes some anxiety and uncertainty to many beginners, but if a few simple facts are kept in mind there is no real difficulty. You may ask why anybody should bother to make up their own solutions when so many excellent prepared formulae are available. One reason is cheapness: it costs about ten times as much to buy the proprietary brands as to make up one's own. Secondly, there are quite a few formulae which are not available in made-up form and, in any case, some of use get a great deal of satisfaction out of doing the job ourselves. I must admit, however, that one or two rarely used formulae such as the ammonium persulphate reducer and the vanadium green toner are best purchased as "Tabloids". Neither of these keeps well in stock solution and only small quantities are likely to be used.

Your Chemist will Order Them

The ordinary chemist does not usually keep many photographic chemicals but most will order them and many can be purchased over the counter at the larger dealers. It is cheaper to purchase in fair quantities, but bulk chemicals require careful storage and protection from light and damp. Paper bags are *not* suitable. Brown glass bottles with good corks, or, even better, with wide necks and plastic screw tops are best. The darkroom is not a good place to store chemicals and decidedly the worst place to make them up. Developer crystals floating in the air can have awful effects on plates and films.

Some sort of balance will be necessary, but there is no need to purchase a chemical balance in the familiar glass case. Most large dealers can provide cheap balances that will weigh down to 1 gram or 50 milligrams. For quantities over 1 oz. the kitchen scales will do very well. Where considerable accuracy is necessary (as in using Pot. Bromide),

a 10 per cent. solution made by dissolving 1 oz. in 10 oz. of water or 10 grams in 1,000 millilitres will enable small quantities to be dispensed with ease. If starting from scratch, it will probably be best to get metric weights, but if Imperial weights are used remember that the solid ounce contains $437\frac{1}{2}$ grains and the liquid ounce 480 minims. When purchasing a balance, it is best to have glass pans, which do not rust and are easily cleaned. Before weighing, each pan should be covered with a clean piece of paper. Fold a sheet in halves or quarters and tear carefully after creasing so that each piece weighs the same.

As for measures, it is convenient to have one of 5 or 10 ml. one 100 ml (or 5oz.) and one 500 ml (or 20oz.). The polystyrene measures now available should be suitable for most solutions and are not breakable, which is a great advantage. For larger quantities, an enamelled jug with internal graduations is handy, but the enamel must not be chipped. A glass or plastic stirring rod is necessary to aid solution and a filter funnel (preferably plastic) of 20 to 25 oz. capacity, complete with stand, is useful. *I would not advise filter paper for normal use.* A small fledglet of cotton wool, wetted under the tap and plugged gently into the funnel is cheaper, much quicker and equally effective.

Distilled Water is Rarely Necessary

For making up most solutions, any drinkable water is suitable. The only chemicals requiring distilled water are salts of the noble metals (silver, gold, platinum). If the water is boiled vigorously for five minutes and allowed to cool to about 90 deg. F., dissolved air will be expelled, most of the lime salts will be precipitated and suspended organic matter will be coagulated and will be removed on filtration.

When making up solutions, always dissolve the ingredients in the order specified in the formula and see that each ingredient is completely dissolved before addition of the next. Start with about $\frac{3}{4}$ of the total volume of water and after everything is dissolved make up to the volume specified with water. When making up developers, dissolve about 1/10th of the bulk of sulphite first, then the reducers (metol, etc.), then

the rest of the sulphite, followed in order by the other ingredients. Bottle off into small bottles filled right up to the neck.

Note that caustic soda must be dissolved in cold water as it generates heat when dissolved. Be particularly careful with concentrated sulphuric acid. This must *always* be added to the water, *not* water to acid. It is best to purchase the dilute 10 per cent. acid, which requires no special precautions. Be particularly careful, too, to keep *all* solutions and chemicals out of reach of children.

For storage of made-up solutions, bottles with good sound corks or plastic screw tops are far superior to glass stoppers, which are rarely airtight and invariably stick at the wrong moment. Caustic soda is best stored in bottles with a rubber bung.

Take Care with Labelling

Labelling is very important. There is nothing more annoying than having a bottle of solution without a label. Aluminium paint is useful, as are ordinary labels written in Indian ink and coated with a clear varnish or a slip of cellulose tape. When pouring out solutions, always hold the label uppermost so that drips do not run down over the label. Pour gently and smoothly so as to avoid driving in air.

Personally, I disapprove of the practice of keeping developers after use, except in the case of expensive ones like the developers for "Ektachrome", where one must use the makers' kit. If used developer must be kept make sure the bottle is full to the neck. If the developer is in a wide-necked bottle with a screw cap the addition of ordinary glass marbles will enable the bottle to be kept full to the neck.

If this article has convinced some of you that there is really no great difficulty about making up one's own solutions and has given you a few tips, it will have served its purpose. For further information, I would recommend the *British Journal of Photography Almanac*, which is a mine of information about the properties of chemicals and contains many useful formulae.

Last Year's Gold Labels

SO MANY first-class prints are submitted to the annual Gold Label judging and so comparatively few are able to see them at the A.G.M. that it is worth reproducing a few of them, to the best of our ability, in *THE LITTLE MAN*. Unfortunately, no reproduction can be as good as the original and, in our own case, a strictly limited budget precludes our taking advantage of even the best that blockmakers can offer. The same financial limitations prevent us from reproducing too many of these admirable prints but, in case there should be those who feel that our choice is not the best, we must also take note of other limitations.

The block-making process that we use is an electronic one. It uses a "scanning beam" which is rather apt to pick

"Industrial Weeds," Bill Armstrong



up every imperfection and reflection. Where "lustre" or other "surfaced" papers are used, therefore, the process cannot always produce a worthwhile result. In such cases, it is very difficult, for example, to reproduce deep blacks or delicate shadow detail. So in these pages, we have included a further small selection of those certificate-winning prints which should reproduce well in the hope that they will give some guidance to those who have yet to earn such a reward.

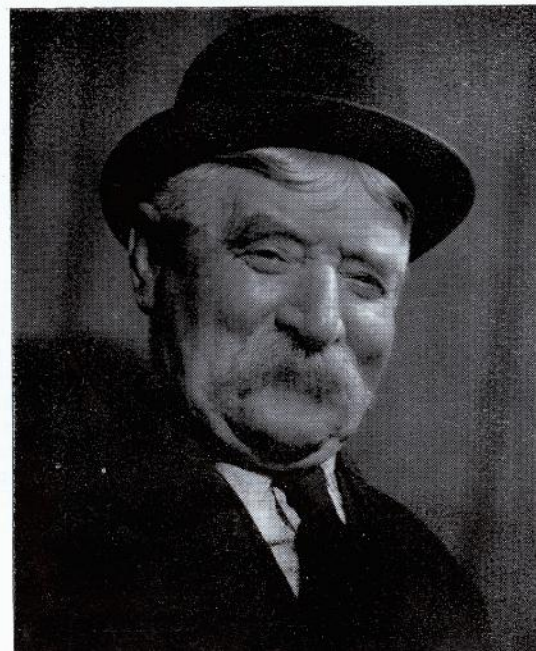
Much can be learned from a study of these reproductions, but we would impress upon all members that there is no substitute for studying the original print and hearing the comments of the judges on it at the A.G.M. The U.P.P. Annual Exhibition is a creditable performance and all members owe it to the organisers—and to themselves—to make a special effort to see it. Make a note of this year's date—Saturday, 26th September, at the Royal Hotel, London.

"Homeward," D. O. Tedstone



"Head of Derwentwater," T. Whitton

"John Walters, Esq.," T. J. Davies



Editorial

WELL, how do you like a second copy of THE LITTLE MAN popping through your letter boxes in May? Don't bother to answer, because you've had it! From next year, THE LITTLE MAN reverts to annual publication and could even fold up completely. And why?

The answer is simple. On 7th March, Roland Jonas recommended to the Council that they should seek approval for raising the annual subscription to UPP from 10s. 6d. to 15s., which, considering that the sub. has not been raised since fig leaves were in fashion, was a modest enough recommendation indeed. The increase was required because, as you all well know, costs (and particularly postage) have rocketed over the past ten years or so. But THE LITTLE MAN has economised wherever possible and is now produced at an incredibly low rate. With the comparatively modest increase the Treasurer asked for and with fresh economies instituted by the editor, THE LITTLE MAN could have continued publishing twice a year — and even looked better for it.

But the Council had no faith in the general membership's appreciation of their own magazine. Roland's proposal to recommend an increased subscription did not even find a seconder. It is frightening to think that, if the chairman had been of the "get the business through at all

costs" type, that would have been the end of the matter for this year and THE LITTLE MAN would have perished. *On the present sub. we could not even continue to produce one issue per year.* Fortunately, Chairman Robson delayed long enough to allow "Leigh" Herdson to come to the rescue and second the proposal so that it could be discussed.

The ensuing discussion left your editor sunk in gloom. When he heard one Council member say that he would prefer the sub. to remain unchanged and THE LITTLE MAN to cease publication, he had not even the spirit left to raise an eyebrow. When the same member said that he did not think half the membership would even notice THE LITTLE MAN's demise, the editorial soul all but departed the editorial body. We had touched bottom. Nothing could be worse than this. But it could, of course. The Council decided, right then and there, that YOU do not want two issues of THE LITTLE MAN each year and that you would desert UPP in your percentages if the sub. were raised a penny more than 2s.

So where are we now? You are asked to increase your sub. by a modest 2s. and to condemn THE LITTLE MAN to appearing once only each year. Or you can vote against any increase and kill THE LITTLE MAN stone dead. That is, of course, unthinkable. It would be like infanticide. You are not, unfortunately, being asked to express an opinion

on the merits of publishing two issues annually.

But wait! What is an editor for if not to keep his finger on the pulse of the "masses"? He may have no vote on the Council but he holds a watching brief for the general membership. It is his job to see that they know what goes on around them. Well, now you know. What do you think? Do you like this issue of THE LITTLE MAN? Would you like it to continue twice-yearly publication? Most important of all, would you be prepared to see your subscription go up to 15s. per year to maintain the standard of what the *Amateur Photographer* recently called "The finest and most elegantly produced publication of its kind issued by any photographic society in the

United Kingdom affiliated to The Royal"?

It's up to you. The Council, as has been remarked elsewhere, are dedicated men. They are not fools. But it is just possible that YOU have failed to keep them in touch with YOUR opinion. The collective opinion of the Council is that you do not set much value on THE LITTLE MAN and that you definitely would not support two issues a year at the cost of your subscription going up a further 2s. 6d. above that they recommend. But in the final analysis, it is your word that counts. If you feel at all strongly about this, you can make your views known to your Circle Secretary or to any of the Officers listed in this issue or you can WRITE TO THE EDITOR.

Continental Coach Tour

AN ATTEMPT to organise a Continental coach tour this year was unsuccessful owing to lack of time. The sponsor of the idea, Dick Farrand, UPP President, feels, however, that he had sufficient support to merit making the attempt for next year. The proposal certainly seems attractive. The itinerary this year would have meant, briefly, that a coach would have left the North of England on Day 1, picking up on the way down to London for a night sailing Dover-Ostend. The Continental tour would then have taken in Julich, Cologne, Heidelberg, Munich, Innsbruck (two-day stop), Zurs (with a day in Zurich), Paris (one-day stop), Boulogne, followed by night sailing to Dover on Day 13 and then Dover-London-Midlands-North on Day 14. Day 1 was to have been August 1st and the cost about £40 per person, covering transport, main meals and accommodation at excellent hotels.

Now what do you think? Will you please write as soon as possible to Dick Farrand, at 5 Ashbourne Grove, Mill

Hill, London, N.W.7, with *any* comment you care to make. A shorter tour? A different locality? A different starting date? Or does it all sound fine to you and would you definitely book? It only needs 40 definite bookings to make a success of it. Many more, of course, and we might have a convoy of UPP specials. *Please do write now!* The earlier preparations can be put in hand, the better chance there is of making a real success of the tour.

THE COUNCIL AT WORK

A Question of Public Relations

MR. RICHARD FARRAND, U.P.P. President, having notified his wish to vacate the office of Chairman of the Council, Mr. H. G. Robson was elected to succeed him with remarkably little delay and the business of the U.P.P. council meeting held at St. Bride's Institute, London, on 6th December proceeded at a brisk pace. There are, of course, many routine matters to be attended to at these meetings: many tentative suggestions are put forward and negatived or allowed to lie on the table and considerable informal discussion and argument takes place. Much of this argument and discussion, banter, chit-chat and what-have-you is strictly ephemeral. Unlike the annual general meeting, where virtually every word is solemnly predetermined and just as solemnly recorded, much of the Council's proceedings never finds its way into the minute book. Which is, of course, as it should be. The "executive" of an outfit such as U.P.P. needs to be flexible. If the strict rules of debate were followed and the threat of official recording of every chance remark were held over the head of members, the proceedings would either stretch through the night or would be hastily and inconsiderately accomplished.

At this meeting, for example, a "murmur" was reported by a Circle Secretary who had heard that some members thought that U.P.P. was in danger of being over-organised. Some Circle Secs. had apparently objected to what seemed to them to be unnecessary paper work and some of the general members had delivered themselves of the opinion that the

Council was a stiff-necked bunch of officious busybodies—or words to that effect. That rather put the cat among the pigeons, for the first, not unnatural, reaction was to throw the matter right out of court, lambasting it with ridicule. There is justification for such an initial reaction, of course, for Council members give up a good deal of their time and often travel long distances to attend these meetings. And, as they are also quite ordinary mortals, they are entitled to some indignation at the suggestion that they are doing less than their best for the general good.

But the Council did, in fact, show its mettle by overcoming its first violent urges and giving the matter the discussion it deserves. It is indeed a problem and it was generally agreed that there is always the danger that, to some members (particularly those who, for various reasons, are precluded from attending the annual meetings) the Council may seem a remote and august body ruling the affairs of a live organisation with the dead hand of minutes and directives. After the Bill, Ted and Harry of the notebook, Minute No. 999 can read rather like a Statutory Instrument.

Reports are not *verbatim*

The difficulty was recognised but nobody on the Council had any proposal to make to offset it. The proceedings of these Meetings, as we have indicated, are distilled and, perhaps, purified, before they are allowed to reach the general membership. A *verbatim* report might be diverting to some but—well, let's leave it at that. It is a problem in public relations, awkward at the best of times. The matter was allowed to lie on the table, to be taken up again if the reported "murmur" showed any signs of developing into a shout. Anybody who feels like shouting, incidentally, is welcome to write to the Editor. THE LITTLE MAN is only too willing to record shouts from the general membership. Unless, of course, they constitute complaints on specific matters: such should be directed at the appropriate council member.

Among other matters affecting ordinary members, the venue of the next A.G.M. was settled after some discussion. The suggestion that the A.G.M. should be taken out of London was again ventilated. It would probably be true to

say that the Council fully agreed, *in theory*, that the A.G.M. should be held in other centres in turn. But it just is not practical. London is, indubitably, the country's centre of communications. Any other venue would entail extremely difficult and lengthy journeys for some members resident outside London. It might attract fair local support but it would inevitably lose many regulars from other parts of the country and certainly a goodly proportion of the "London locals". When it is also considered that many of those attending the A.G.M. combine visits to the Royal or the Salon, or shopping expeditions or visits to relatives, the arguments in favour of London become overwhelming. So the Council agreed, not without a certain lingering regret, that the venue for 1959 must again be London.

Another major achievement of this meeting was the election of H. Thompson as exhibition secretary to succeed Harold King. Mr. Thompson's candidature was proposed, seconded, voted on and approved almost before he had time to signify his willingness to stand.

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E. BAKER

Are You a Snooter?

ONE NOTICES all too frequently in postfolio notebooks and on criticism sheets rather snooty remarks by some people about prints which do not appeal to them because, for instance, they are "mere records" or "in the old-fashioned style" or "of the dust-bin and backyard school". Such remarks are invariably worthless and may be intensely annoying. I would like to suggest to anyone so addicted, that he pauses and thinks in future before putting any such remark on a "Criticism sheet". I shall assume, of course, that our "snooter" is in a postfolio because photography is a hobby to him and he would concede that the other members are in the postfolio for a similar reason.

A hobby is defined as a "favourite occupation, not one's main business" and that surely suggests it is a pleasurable occupation. Now photography can be a pleasurable occupation in many ways and either pursued simply for itself or as an adjunct to another occupation or hobby, according to the taste of the individual, a fact which a "snooter" overlooks. And in overlooking he ignores the basic question that should be asked by all members of every circle when considering any print, viz., "What is he getting at?" Having answered that, one is only then in a position to attempt to offer a criticism. It should be borne in mind that picture making is only one facet of photography and that not everyone is interested in getting his or her work into exhibitions. But even if exhibition work is the *raison d'être* of one's photographic efforts is there any reason why any member of a circle should attempt to influence another on to a particular type of picture, by ill-conceived comments?

I am very susceptible to the beauty of the natural landscape scene particularly when it is seen under attractive lighting or weather conditions; I am very interested in architecture whether it be ancient or modern; I am very interested in what is commonly referred to as "bits & pieces" found in churches and cathedrals and get a good deal of intense pleasure

in the examination of detail often overlooked "on site" but possible at home when making a large print; I enjoy making photographs of sculpture, for the sculpture I photograph would be a "lovely piece of work" which I can't take home except in the camera. Now I also believe that many people have similar tastes but our country is so rich in these things that there must be many who will never have the opportunity of seeing quite a lot of the things I may see and similarly many other photographers will come upon scenes and things which will never lie in my path. So I try to show examples of our heritage to others and similarly I am always looking for what others can show me.

This, then, is photography for me. I enjoy taking the things I like. I try to do it as best I can. I enjoy letting others see what I've seen (and it may be in the shape of a picture or a "mere record"). But I'm not necessarily satisfied that I have achieved the best result and as, except from those phases of nature's art which are seldom recurring, I can go back and re-photograph I am happy to hear of the suggestions of photographers and have had some interesting observations.

Obsession with the "Pictorial"

It is, in my opinion, a great pity that so many circle members are obsessed by the "pictorial" and in consequence they disdain to look at anything that interests the record worker. Thereby they are undoubtedly losing many an opportunity of a picture. For instance, I was in Winchester Cathedral to photograph the effigy of General Sir Redvers Buller, who was almost a god in my eyes when I was at school, and having photographed that I was moving away looking as ever for something else interesting; I had only gone a few paces when I was struck by a magnificent arch through which there was a brightly lit and dignified figure in stone high up on the reredos. I badly wanted to record that scene; to try it with a Rolleiflex seemed foolish, for considerable camera tilt would be required. But it is fun to "have a go" and have a go I did.

Rectification of the tilt in the enlarger was not easy but it was done and I produced a pictorial which portrayed "Dignity in Stone" and became another exhibition picture.

I got pleasure in the discovery, in the production, and from the re-action of others who have seen it. More non-photographers have got pleasure from the tomb effigy though. But I am not going to suggest that because you don't enjoy this kind of work you are not doing the kind of photography you should: nor am I going to suggest that you are doing the kind of photography you shouldn't. Carry on with the photography you enjoy and if you enjoy trying to interest others in it, go on trying. And to the "snooters" I would counsel a tolerance of mind that would almost certainly widen their own photographic outlook and pay a handsome dividend.

Congratulations . . .

. . . are due to no fewer than five U.P.P. members on the award of Associateship or Fellowship of the Royal Photographic Society.

Richard Farrand, A.I.B.P., President of U.P.P. since 1954, has gained his Fellowship in the Advertising, Architectural and Industrial section. In the same section, S/Ldr. G. E. Pearson, of Southwell, Notts., and R. F. Perkin, of Beverley, Yorks., have also gained Fellowships and G. L. Windsor has become an Associate. The other new Associate is Dr. J. M. Woolley, who qualified in the Nature Section.

S/Ldr. Pearson joined Circle 14 in February, 1954, and later took over as Circle Secretary. Pressure of other activities forced him to leave that Circle in April, 1958, but he is still a member of the Anglo-Australian Circle, which he joined in 1955. R. F. Perkin joined Circle 12 (the advanced workers circle) in January, 1958. G. L. Windsor joined Circle 3 in 1950 and is still there. He also spent one year, until September, 1955, in Colour Circle 24. Dr. J. M. Woolley joined Circle 12 in February, 1953.

It is worth noting that these awards accounted for three of the 14 Fellowships and two of the 71 Associateships awarded in December, 1958. This sounds uncommonly like a record for any one club.

Congratulations are also due to G. H. Ballinger, of Circle 23, for winning a £10. 10s. award in *Photo Contest* with his Plaque-winning transparency "The Toast".

There is an Art in Criticism

WHEN YOU CONSIDER the amount of print criticism that goes on among amateur photographers, it is surprising that so little has been written about it. A new member, joining his first portfolio, finds himself with the prospect of having to criticise a batch of prints by workers who know more than he does himself—or so he thinks—and he has very little idea of how to tackle this new job. It is not too difficult to pick out the prints he likes and those he does not like, but criticising on the crit sheet is a different proposition. Print criticism is a very important part of folio life, and it can be interesting as well as enlightening, but it can be only as good as the knowledge and understanding of the critic will allow. What is a good crit?

When I first started club photography, much was talked about “constructive” criticism and “destructive” criticism, and whilst the former type was praised, the latter was deplored, which, as I thought, was as it should be. As to which was which was not always clear. I remember submitting an early print of mine to an advanced worker, asking if he would kindly tell me what he thought about it. He was kind and obliging, and while it was “not too bad”, it would be much better if printed on a harder paper. A visit to the shop for hard paper and I was soon making a new print, which, was again brought to the same worker for further comment. This time I was told it was much too hard, my shadows were black, and there were no gradations in the high lights: perhaps if I tried X’s normal paper, it should be about right. Being keen, I did not hesitate to go and buy a packet of X’s normal paper, and once again I made a fresh print. When this was presented for inspection, I was told it was much better, but needed a rinse in an iodine bath to give it that bit of extra life and I was told how to do this.

It was while I was in the club darkroom preparing the iodine bath, that a knock came on the door; when I opened it, another advanced worker came in and, with a friendly grin,

apologised for the interruption and asked what I was trying to do. I explained about the previous prints I had made and said that I was now trying to give this one an iodine bath as instructed. He just grinned and told me not to waste any more time on it. Tear it up and forget it, he said. The subject matter was not interesting: it had not interesting lighting, and no matter how good a print I made of it, it would not be of any value. My best plan was to take the camera out again and look for subjects that had *interesting lighting*—then would be the time for me to concentrate on making the best print of it.

I felt thoroughly deflated but later, when I remembered what he had said, I had to admit that the subject matter was not very interesting and neither was the lighting, yet I could not help comparing the two types of advice I had been given. The first, with all gentleness, was helping me to get nowhere, whereas the second, with his friendly grin, just gave me a sudden jolt off the wrong path on to the right one: I’ve appreciated it ever since.

“Liking” or “Disliking” is not Criticism

It is difficult to be detached when criticising our own work, and to accept views which do not agree with our own, particularly when in the learning stage. However, we can study the criticisms of others, on prints of others, and learn from them without being biased either way. To state that you like a print, or that you dislike it, is not a criticism, but just a statement of your personal taste. It is of no interest to the author, or to the other members. The fact that you *like* a print, does not make it a good one, or that you *dislike* it, a bad one. What is needed in a criticism is whether you think the print is good, fair, or bad, and the reasons why you think so. The quality of a criticism depends upon the knowledge and understanding of the critic—knowledge of all the technicalities involved in a photographic rendering of the subject matter and understanding of their application to the presentation of a monochrome rendering so as to express the motif of the author.

If we understand our limitations, we will realise that we are rendering colour as monochrome, and three dimensions on a two dimensional piece of paper. We can only record the

reflected light from the subject matter and, as this varies with a changing light source, the position of the light is all important, as it enables us to record texture, shapes and positions of the subject material. This means that whilst the subject matter remains constant, a variety of different effects of light and shade can be recorded by the positional changes of the light source, some of which can be very interesting, as per the advice of my "tear it up" critic, of the early days.

The photographer, unlike the artist, cannot re-arrange the component parts of his subject, so he is unable to compose in the same sense as the artist, who can add or leave out as he wishes. The photographer can only select, and the only variation he can make is by the position he chooses to make his exposure. As to third dimension, this can only be suggested, so that one looks *into* the picture rather than *at it*. It is suggested chiefly by variation of tones, direction of lines and diminution of known sizes.

Understanding plus Knowledge

All this can be learned from text books, but knowledge alone is not sufficient. Understanding is also necessary for the correct application of the knowledge that we have obtained. With knowledge alone, we can pick out all the faults that the books tell us are faults, and point them out when criticising the print. This type of criticism is often seen on crit sheets, when the critic uses his knowledge first instead of his sight. With understanding, the critic will let the print state its own faults. He will go by what *looks* wrong and then use his knowledge to find the reason and express it on the crit sheet with, if possible, his ideas on how to overcome the fault. For instance, a line in a print may lead out of the picture in actual fact, but it is only a fault, when looking at the print, *if it does actually lead you out*. In some prints it might, but in others it may be of no importance because other, more powerful, factors counteract it.

I had my first example of this at a club monthly print competition. The prints were hung and, as was usual at this club, members were asked to criticise them before the awards were read out by the "outside" judge who had been given the job. A seascape, of two little sailing boats one black and

one white, out on the open sea, came in for everyone's criticism. "Isn't it a pity that it is spoiled because the little white boat is sailing out of the picture". As you have probably guessed, the first award went to the print of the two little boats, and when the judge gave the award, he pointed out that in spite of all the previous critics, the little white boat was only *facing* out of the picture, and not *leading* out of it. The reason was that the little black boat, with its light background, was creating the focal point of interest. When looking at the white boat, one was drawn back into the black one and there was no inclination whatever to be led out of the picture.

Rules can be Broken

To justify the judge's opinion, the print gained an award in the annual exhibition, from another judge, and was hung at the Royal in the Central Association exhibition that year. So much for the critics and the naughty little boat which was facing the wrong way. However, this is not the end of the story of the two boats. The following year, the same judge was again doing a monthly competition, and he was told of what happened to the print of the boats, which justified his judgment and remarks about it. At first he could not remember the print, but after some prompting, he said, "Yes, I remember now, there *were* two little boats : you mean the picture with the *lovely evening light*" !

Each subject and theme needs its own rules so that the critic, besides having knowledge, must have understanding of the needs of the subject that is being presented, and apply his knowledge as the subject needs it.

Memory is a Handicap

The difficulty with our own work is that having been inspired enough by our subject matter to make an exposure, the resultant print is inclined to be infused with our memory of the original subject, and we view it with our memory as well as with our eyes and are inclined to see in it more than is really there. When the print comes back from the critics who, not having seen the subject, have only the print to go by, we get a very different idea of its value from them, and find it difficult to accept their views. If they are good critics, they

will explain their views and so help us to review our work with a less biased outlook.

Realising that the critics have only your print to judge from, you must bear with those who suggest you should have moved over to your left more, not knowing that if you had you would have been over the quayside into the harbour. The fact that you could not move does not wipe out the crit, because the new position, if possible, would have perhaps made a better arrangement of the subject matter than you were able to obtain. The same applies when you are told that you needed a suitable figure in your picture. The fact that there was not one available at the time only explains why you were unable to include one. The value of these crits is in the understanding of them, so that we can apply what we learn from them to our future subjects, criticising our pictures before we take them and asking ourselves if the exposure is really worth it.



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J. B. BROOMHEAD

Do You Ever Think?

WELL, DO YOU? — or do you always follow the book? For instance, the book says you should always wear a lenshood—on your camera, of course. Ever tried two shots, one with and one without? Can you tell the difference? (Curse these ITV ads.) Or, if you can't be persuaded to go without, have you ever tested the efficiency of yours? There aren't so very many good ones on the market. To be any real use, the hood should be tailored to fit your particular outfit. Is it? Anyhow, don't be led astray. Test it!

The book says you should always mask off the unwanted portion of neg when enlarging. Do you? Ever tried one with and one without? Any difference? Developing a film, do you always do exactly as you are told? Ever given a bit more or a bit less and tested the result by printing? Never mind what the neg looks like. Ever thought about playing around with developing times to produce a neg which gives the best results on your favourite paper? Chap I know gives 15 minutes with no agitation with one particular brew. When I use it for the same film at the same temperature, I have to give 20 minutes with constant agitation to get similar results on a more contrasty paper. All of us work differently, so how can the book know what quaint habits you may have?

"All that Pretty-pretty Stuff"

How long do you stew your paper? The little leaflet, which nobody ever reads, probably says 1½ minutes. Some folk give 5 minutes or more. Have you ever tried playing around with variations of exposure and developing times? Lengthening either and shortening the other?

And the photos you take—do you still plug thatched cottages, Polperro harbour, harvest time and all the other pretty-pretty stuff? They may have been good subjects in Grandpa's time, but they look a bit dated now. A good

subject doesn't always mean a good picture. And bromoils and other queer Victorian customs—they may have seemed good when it was the fashion to try and produce something that looked a bit like a painting. The old book will tell you about quite a number of methods of "control". But wake up! Painting and photography have long since gone their separate ways and the call now is for good, clean photography with no attempt to gild the lily.

And now we have, at long last, got round to it, what sort of photo do you take? Do you take them to please yourself or to please the circle? There's a difference. A heck of a difference. To please the circle you tend to work to the book. You produce something stiff, starchy and formal. Something which would probably have been done far better with brush and paint. Is that what you really and truly, cross your heart, want? Yes and no, I suppose. You'd like to collect some G.L's, you'd like to please the critics and you'd like to please yourself. Maybe you are the type that would be quite satisfied if you could do the first two of these. But, by doing only that, you get only half the joy out of the job.

Please Yourself—the Rest will come

Try this. Go all out to please only one person—YOU. Get him (or are you a "her"?) really satisfied with both the type of photo and the way the job has been done. G.L's won't be far away then. But *don't* do it according to the book. That's copying. Let your back hair down! Break loose! Play with the sort of things you've always wanted to but daren't for fear of a livid crit sheet. Plug at it! Sweat at it! It won't be easy because you are now set in a mould. (Oh, that mouldy book!) Breaking loose will mean that you will have nothing to copy. You'll have to think it all out for yourself.

Do *you* ever think?

HAVE YOU SEEN THE INSIDE BACK COVER?

PARODY

TO BLEACH, or not to bleach, that is the question,
whether 'tis nobler in the mind

to suffer the criticisms of explosive judges,
or to take brush against a patch of darkness,
and, with Pot. Ferri., end it.

To bleach, to spot, to clear—

and by a bleach, to say we end the heartache and
the thousand natural faults a print is heir to.

To bleach, to clear, to clear—

. . . . Perchance to spoil! Aye, there's the rub—for in that
bleach,

what faults may come,

when we have washed and dried the print? For who would
blotches bear,

the spots and scratches of time, the specks of dust, the pangs
of tramlines,

the drying delay, the sarcastic comments, the insolence of an
expert,

and the spurns that Judges deem to make, when he himself
might end it all with a brush of Ferri?

but that something above all this,

the undiscovered value of an exhibition

from whose bourn no print returns,

encourages the Ego, and makes us rather bear the

methods we use, than fly to others that we know not of.

Thus, conscience doth make cowards of us all,

and the natural blacks of Bromides are sicklied o'er

with the pale cast of Ferri,

and prints of great depth and Texture

by this means their tones fade away,

and lose the name

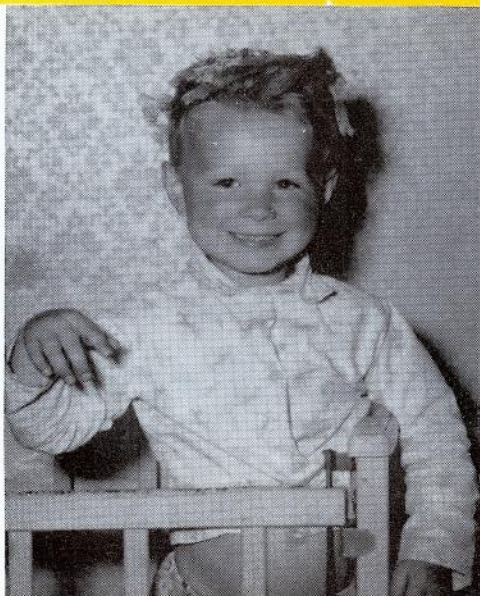
of prints.

Brian Hirschfield



The High Key Shot :
Note the out of focus
head—the muddy
misery of it all.
This took time, thought
loving care.

Andy Pattison tries his hand



The Session Ends :
He's happy. So
would you be if you'd
just wrecked half
the house, done a
strip tease and been
promised the moon
if you'd just stay
still for one b—
minute. He learned
six new words :

THE TIME ... Evening ... The setting ... Our living room—that cosy little shambles where we rest at close of day and let the quiet comfort of home and the solace of family smooth away the cares, worries and fears of life. Just me, mummy, the baby, the teddy, the rubber doll, the torn up books, spilt tea on the carpet, half-sucked sweets on the chair, straight-jacket on the hook. Home ...

The project a high key shot of Iain. The result ? ? ? ? ? and ! ! ! ! !

It started something like this. After a day of thumbing through the books and magazines in search of some second-hand inspiration, I leapt from my chair, taking some half-sucked sweets with me, and yelled "Eureka!" This is an expression that originated with Homer, Makarios or some other Greek gent and is a most useful thing to remember on an occasion like this. Having yelled it, I went to the "Dust Bowl," hauled out the camera, tripod, meter, hood, the absolute lot, and told mummy the time had come to do a high key shot of the baby.

at a HIGH KEY shot

After prolonged discussion, during which we settled what exactly high key was, what exactly daddy was for thinking the whole thing up when baby should be going to bed, and what exactly mummy was (a great mistake, that), things started moving. For the fourteenth time that day baby was washed, a process which he enjoyed no more than he had the other thirteen, blankets were pulled out of the linen cupboard and spread all over the place, and camera, tripod and other artistic impedimenta were hauled into position.

Then the fun really started. Baby was put down in the middle of the blankets and a meter reading was taken. Something like four seconds at f3.5. Even to optimistic old me, it's obvious that only an embalmer could make baby sit for that lot. There followed a period of sober reflection on what money will do. Buy lights, for one thing. Then out came the old electronic, the 10-foot lead, the second tripod

for the gun. Ready for anything. Baby was hauled back from the toy box, put among the blankets again, and focussing began. Has anybody ever focussed an Autorange 16-on. In bad light? With a subject whose patron saint is Vitus? Ha!

After maybe a quarter of an hour, during which mummy had held a black pencil in front of baby's eye and this had been focussed a couple of dozen times (at a different distance each time, of course) we plumped for the old standby, the tape measure. This, of course, brought its own problem—whether to measure from focal plane or front cell (advice always welcomed on this point)—and after it had been thoroughly thrashed out, a Solomon-like decision was reached. We measured both and split the difference.

And Now a Veil is Best Drawn

The result? See cut (as they say in "Time"). Baby out of focus, blankets out of place—and how that measuring tape ever got around the subject's neck, I'll never know. From then on, at any rate, things degenerated so quickly a veil is best drawn . . . At one stage baby had the Weston draped round him, at another he had his pyjama pants removed, the camera came within an inch of destruction a couple of times (praise be for Norwich Union) and the whole thing would have given Mr. Donovan the heebies. How it all finished was a foaming, fuming, cursing father, flash on camera, baby penned in cot, snapping them off like mad. And even at that he managed from somewhere, don't ask me where, to pick up a piece of duchess set and drape it over his skull.

All of which explains why my print in Folio 195 will be of boats. I don't like boats. I hate trying to photograph water. I don't like doing acrobatics between the spars of an iron bridge. BUT . . . boats don't pick things up, boats don't move. And boats don't start family feuds that cost chocolates, toys, fruit—and even money—to mend. And—for the purists who read the data sheet—if you're wondering why as a morning shot this one manages to look so much more like evening, it's because I like it that way. It's dark, dismal and heavy . . . and miles away from high key, that's why.

News from the Circles

. . . or some of them, anyway!

Circle 1. When this goes to press, we shall be 317 folios on. We have lost one member since my last report and, on this showing, we cannot grumble. As we are one of the two circles still remaining at 12 sq. in., we hope we shall be able to carry on with our "Little Gems". We are 16 strong at present and hope to get another two members. Circle One send their best wishes to all circles and wish all members Good Luck!
H.T.

Circle 7. This circle continues its monthly perambulations and maintains a lively and interesting note-book; a sure sign of life and interest in our common hobby. A Folio goes out regularly on the fifth of each month. Among its 16 members it is proud to number our worthy President, Dick Farrand, who has recently been awarded the Fellowship of the Royal Photographic Society. He won his honour as a worker in the field of Advertising Photography and claims to still be an ordinary seeker after "Pictorial Bliss" and "The Seeing Eye" just as the rest of us. We sent out our 250th Folio on March 5th this year, which shows us to be one of the oldest circles in the Society. Recent agonising in the note-book has concerned the size of prints. This followed a circular letter from the General Secretary and the Publicity Secretary which seem to portend the end of Small Print Circles. We continue as a "Twelve Square Inch" circle; but if the evil day ever comes when we are unable to get enough twelve square inch workers, "We'll still be the Vicar of Bray, Sir." In other words, we shall carry on the good work of being members of a fine circle and of the biggest Postal Postfolio society in the country. A recent change has been in the manner of submitting prints to the folio. In the past, prints were sent to the Secretary who made up the boxes each month from prints sent to him. However, after suffering quite a lot of damage due to prints being doubled up in the post we decided to try the system which seems to be used in most circles, that of inserting prints

in the folio as it comes round. This system is now working smoothly and members are co-operating well.

Greetings and all best wishes to all members of United Photographic Postfolios. May your shutter fingers remain supple.
G.B.

Circle 8. Difficulties of distance and available time ended chances of a "get-together" to celebrate the issue of our 200th folio last January. Instead, a celebration round is going forward which will comprise a special set of prints to be criticised by a judge outside the UPP. Overweight has been a problem lately (not that of the Circle Sec.—of the boxes). On several occasions the notebook has had to travel separately at a cost of 1s. 9d. (our NB is a smasher) and has evoked protests from those with Scottish connections. The Secs. of all the large print circles were canvassed and our thanks to all who replied (with or without helpful suggestions). This interchange of views has led to an exchange of boxes for a few days between Circle 8, Circle 2 and Circle 19 Secs. Where Secs. can arrange this, it affords a chance to see something of what goes on in other circles. The Circle gratefully acknowledges the numerous messages of congratulation on the occasion of its 200th folio and hopes, as one message suggested, to reach 300 or more.
J.R.B.

Circle 12. After the resignation of Iestyn Rees as Secretary after only some nine months at the helm, the Circle was taken over by the old Sec., Trevor Lewis, and has now made rapid strides to recover from an unfortunate period when many resignations came to hand. The biggest loss was R. Rowland Hill, A.R.P.S., who unfortunately had to resign through a disability causing his early retirement. However we are now full again through the disbanding of the Professional Circle 32, and the five remaining members of that Circle have been absorbed into C.12. We have to congratulate one of our members, Ronald E. Perkin, on obtaining his F.R.P.S. and with half our members having an R.P.S. Associate, and some of the others being very well known photographers, the standard of this Circle is in keeping with its restriction to advanced workers only. Our boxes leave regularly on the

1st of the month and we can nearly always squeeze in an extra member if they are of a high standard. Arguments on technical matters are not encouraged as it is accepted that all members have their own tried and proved techniques, and whether one uses Pyro or Energol, it is the picture that is commented upon. The notebook is not the primary interest in this Circle. The pictures are. Our subjects are very varied, covering all types from technical to pictorial, and are probably the most varied of any Circle. We could do with another pictorialist who is also not averse to plenty of variety.
T.L.

Circle 15. Greetings, Gentlemen! This year has been unfortunate, so far, in that we have lost two of our long-serving members. Denis Pope has found the strain of two circles too much and so is no longer with us. But I'm pleased to say that he is still a member of Circle 3, so no doubt we shall be able to meet him again at the A.G.M. Pam Elston has been forced to resign owing to domestic problems, but we hope that she may yet rejoin. She will always be welcome. Thanks in the main to the Hon. Recruiting Secretary, we are still up to strength and we are very pleased to welcome A. M. Bamford, M. Glassborow, R. Cocks and F. Hughes. Several suggestions have been put forward for adding variety to the boxes, one of which is that we have an exchange round with another circle. Any other half-plate circle interested? Well, folks, the longer days and better weather are now on their way, so keep those cameras at the ready and keep those new print folders full!
G.M.

Circle 20. A change in Secretaries took place recently after trojan service by Leslie Hobbs of Dartmouth. Everybody in the Circle misses his sparkling notebook editorial, although he is still a very active member and contributes his usual pungent-style criticisms and notebook commentaries. As the new boy (in the Secretarial sense) my task has been made easier by the whole-hearted co-operation from the members. The start of my term of office was given great impetus by the Circle winning the Leighton Herdson Trophy with a very fine print by Ed. Wilson and a goodly sprinkling of Hon.

Mentions, amply demonstrating the continued enthusiasm fostered by ex-skipper Hobbs. The Circle is up to full strength and we look forward to a year of photographic prosperity.
E.W.W.

Circle 22. This once-powerful circle had, by this time last year, fallen sadly from grace. Many of its old and very capable photographers had, for private reasons, to resign and there followed a period of very indifferent work and little interest. However, thanks to Trevor Lewis's efforts as recruiting agent, we were built slowly but surely into a full-strength circle again with a splendid mixture of advanced and competent keen members. Everything is running very smoothly and it would come as no surprise if the Leighton Herdson Trophy should find itself down Circle 22 way.
J.W.H.E.

Circle 25 (Monochrome slides). The Circle continues, happily, in spite of various setbacks. We lost a fine worker in "Doc" Harvey, who had to cut down some of his commitments. Good slide workers are really hard to get and our recruiting officer never got any replies to his appeals in the press. Recommendations from members and a good bout of letter writing, however, produced us three new members, which brought us to thirteen. The fact that I have the "unlucky" number is not responsible for my usual low vote average. To get a Gold is not easy with such a high standard. We are not too happy with the material available, now that our beloved L5's have been withdrawn. Some of our efforts with Mezzotone plates, could rightly be called "Mess-o-tone". At least mine are at the present, and at least one other member (I will not mention her name). No doubt we shall solve this problem in time, meanwhile the pile of cover glasses gets higher, and my vote average gets lower. Who cares? For the first time in circle history, our folio goes over the border to Bonny Scotland. We are approaching our 150th folio, and look forward to a happy future.
F.E.R.

Circle 29. Following the last issue of the *LITTLE MAN* there were many expressions of appreciation for the work done by

the Editor, and I am very happy to pass these on with my report. Our numbers have kept steady, only one member being forced by circumstances of work to resign and the vacancy was immediately filled. The standard of work is still high and a Gold Label is won in hard competition. Seven members shared the 1958 "Labels". Our notebooks keep quite well filled and illustrated. That entries on photographic topics are made more telling by being illustrated was borne out recently by an exposition on "Pictorialism", and personal notes are the more interesting for the addition of photographs especially some we have from members who combine the hobby with their job. The Cup for the "Best Print of the Year" competition was won by F. G. Mirfield, A.R.P.S. This competition, run by the circle, is judged on a vote by the members who take part but also includes a very valuable assessment and commentary by an outside photographic personality. A small memento to the late Tiny Hills given to a member who, never having won a Gold Label, has the highest numbers of marks credited for the year, has been awarded to Miss Irene Bailey. If it is of interest to other circles to know where 29 comes in the U.P.P. history, the May Folio will be number 125. Some of our members can claim an unbroken record of entries (as well as membership) going back to the start of the Club as P.M.P.P., but in circles of varying number owing to changes in the Club constitution.
B.W.

Circle 30. We sent out 12 boxes in the year and out of our 19 members 10 achieved 100 per cent. entries. Of the 12 rounds, two were 100 per cent. entries and for the remainder we were rarely more than two entries short. We are a non-voting circle and it is evident that competition is not required to keep up the entries. We do have one, note ONE, competition each year, but this is for a set subject and we subscribe prize money by way of entry fees. This is always well supported but all have voted that it should be only once a year. Two of our members have had prints selected for the permanent collection. We had a rally in the spring at Woburn Abbey and this was well supported by all members south of a line Bristol to the Wash. The boxes run very

smoothly indeed and, apart from occasional holiday hold-ups, give me no trouble at all. V.D.

Circle 33. Our circle has been running now for just over one year, and I am happy to report we have settled down very nicely. The teething troubles have been few, and after two or three resignations we have now a full and happy membership. Competition for the Gold Labels is very keen, and the first eight folios of this year have been shared by six members, with only Messrs. Etheridge and Harris winning twice. A new venture is an inter circle battle with circle 24, which got under way at the beginning of March. This takes the form of a set number of slides of various categories from each circle. Both Arthur Bulley and myself are very pleased with the response from the circle members, and look forward to a great success.

J.P.

Note from a retired Secretary : I would like to thank all concerned for the splendid gift from the members of Circle 16, to me on my retirement as Hon. Sec. The new Secretary, Fred Parsons, tells me the idea came from the members themselves, and all contributed, even one chap who had resigned. I was asked to choose my own gift, and chose a Nylon House Jacket, in preference to photographic material. I am told I look smart in it! Anyway, the photograph of it (and me) is in the folio. I am still a member. They couldn't kick me out! Carry on, Fred! You're doing alright! Once again, many thanks, chaps.

FRANK E. RAMSDEN
(late Sec. Circle 16).

. and a note from a disillusioned Editor : Will Circle Secretaries please send their reports, if they send them at all, by the deadline stated—and earlier if at all possible. Three reports were received too late for inclusion in this issue, but no fewer than 17 Secretaries sent in no report at all, late or early! The deadline for reports for the October issue is 15th August.

Books . . .

. . . and the Little Man

SOME OF YOU will have heard already that, the production of a magazine being a costly business, we are seeking funds to enable us to keep up our standards. Fortunately, there is a method on our doorstep if YOU will co-operate.

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