

**Exhibition prints**

**start in the**

**negative \***

One of the more recent ILFORD research achievements for the betterment of photography was the introduction of a finer-grain FP3 *without loss of speed!*

Skilful photographers all over the country welcomed the new film—with noble results. Architecture, portraiture, landscapes . . . prints of world-beating quality have been submitted by devoted users of the new ILFORD FP3. These exhibitors would be the first to admit that it's easier to produce a print of exhibition quality when you begin with a fine-grain neg!

**\* Even finer grain without loss of speed—**

**ILFORD FP3**

**Series II 35mm film**

ILFORD LIMITED · ILFORD · ESSEX

*Jakemans Ltd., Church Street, Hereford.*

November, 1960

# *The Little Man*

**The Photographic Magazine That's Different**



You'll always hatch out  
first class pictures with —

**Johnson CHEMICALS**



It's  
**Kodak**

for **COLOUR**

all ways



#### **'KODACHROME' FILM**

The world-famous film for colour slides. (35mm and 828 sizes.)

#### **'EKTACHROME' FILM**

Gives brilliant colour transparencies with a wide range of cameras. (120, 620, 127 and 35mm sizes.)

#### **HIGH SPEED 'EKTACHROME' FILM**

Extremely fast film for colour transparencies — specially useful for dull-light and action photography. (35mm only.)

#### **'KODACOLOR' FILM**

Colour negative film. For full-colour prints on paper. (120, 620, 127, 828 and 35mm sizes.)

**From your Kodak Dealer**

Kodak Ltd. London

*Your best way  
to successful colour  
photography*

**GEVACOLOR**

"Best" . . . a strong claim, but experience proves it to be true. Gevacolor gives brilliant colour renderings in both Still and Cine photography and requires no more than normal "observance of the rules" to achieve success every time.

#### ***Gevacolor R5 Reversal***

for transparencies. Roll films 120, 620, 127 and 35 mm. A speed of 27 B.S.I. is able to cope with most subjects. Colour quality is exceptionally good. Special mounts are supplied with 35 mm. transparencies.

#### ***Gevacolor N5 Negative***

for prints and enlargements. Roll films 120, 620, 127 and 35 mm. Speed, 25 B.S.I. Negatives are capable of considerable enlargement without loss of brilliance. En-prints supplied.

#### ***Gevacolor R5 Reversal Cine Film***

16 mm. in 100 ft. spools. Double-8 mm. in 25 ft. spools. Speed 10 A.S.A. in daylight. The ideal film for Cine Clubs and colour enthusiasts. It is so dependable and is backed by a first class processing service.

**GEVACOLOR**

**from your usual dealer**





*Fine  
Quality  
Films*

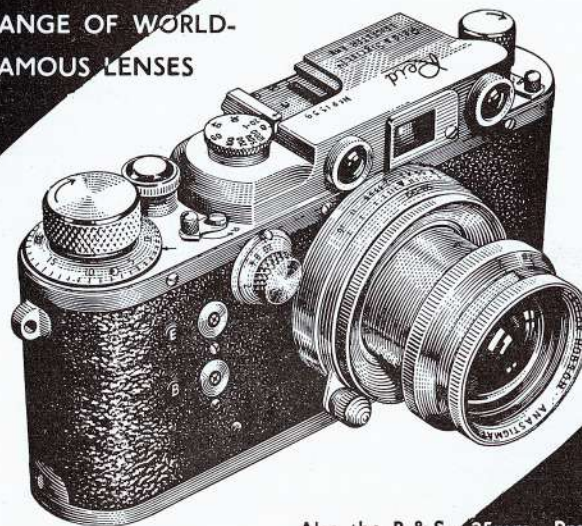
*Ask your dealer or write for details to the sole distributors in the United Kingdom.*

**GNOME PHOTOGRAPHIC PRODUCTS LTD.**  
Caerphilly Road, Cardiff

*Reid*

**BRITAIN'S TOP  
MINIATURE**

**FOUR MODELS WITH  
RANGE OF WORLD-  
FAMOUS LENSES**



Also the R & S 35mm. Precision  
Enlarger of matching quality.  
Together the choice of government  
Departments, Scientific and  
Technical workers as well as  
the most discriminating Amateur.

**FULL DETAILS**

**FROM**

**REID & SIGRIST, LTD**

**BRAUNSTONE WORKS — BRAUNSTONE — LEICESTER**

TELEPHONE: LEICESTER 858101-5



# United Photographic Postfolios

## PRESIDENT

**R. Farrand**, F.I.B.P., F.R.P.S.

5 Ashbourne Grove, London, N.W.7

*Affiliated to the Royal Photographic Society of Great Britain and to the Central Association, U.P.P. exists for the postal circulation of photographic prints and transparencies and for the mutual advancement of its members in photography. Each member is obliged to enter one print or transparency in each postfolio in accordance with the method customary in his Circle to endeavour to criticise constructively other prints and transparencie submitted and to vote in accordance with the system or code of his Circle. The Leighton Herdson Trophy is awarded annually to the print or transparency which, in the opinion of the Judges, is the best of those which have been awarded Gold Medals as the best within their Circles in each postfolio in the year. The Gold Label Prints and transparencies are displayed each year at the Annual General Meeting.*

## THE COUNCIL, 1958-59

In addition to the President and the Hon. General Secretary, the Council consists of the following members:

*Hon. Treasurer:* R. P. JONAS, A.R.P.S., Cranworth, Summerhouse Road, Godalming, Surrey.

*Past President:* R. C. LEIGHTON HERDSON, F.R.P.S., 88 Elfindale Road, London, S.E.24.

*Vice-Presidents:* E. H. WARE, A.R.P.S.

H. G. ROBSON, 23 Spring Terrace, North Shields.

*Representatives of Circle Secretaries:* E. H. WARE, A.R.P.S.; E. HAYCOCK; A. SPENCER LLOYD.

*Representatives of Ordinary Members:*

D. H. KNIGHTS, 52 Danesbury Road, Feltham, Middlesex.

MISS M. ROSAMUND; R. O. JENKINS; L. GAUNT.

*Group Secretaries:*

*Large Prints:* R. O. JENKINS, 54 London Road, Great Tarpots, South Benfleet, Essex.

*Small Prints:* D. H. KNIGHTS.

*Transparencies:* E. H. WARE, A.R.P.S.

*Publicity and Recruiting Secretary:*

MISS M. ROSAMUND, 2 Grenfell Avenue, Mexborough, Yorks.

# of Great Britain

## HON. GEN. SECRETARY

**S. Berg**, A.R.P.S.

3 Links Drive, Totteridge, London, N.20



## CIRCLE SECRETARIES

### Circle

- 1 J. YOUNG, 24 Harrington Road, E. Kilbride, Glasgow.
  - 2 J. B. BROOMHEAD, 38 Charnville Road, Gatley, Cheadle, Cheshire.
  - 3 C. BURHOUSE, 56 Mountfield Road, Waterloo, Huddersfield.
  - 4 G. HUTTON, Holly Tree House, South Common Road, Uxbridge, Middlesex.
  - 5 G. E. HILEY, 367 Ropery Road, Gainsborough, Lincs.
  - 6 S. POLLARD, 34 West Road, Weaverham, Cheshire.
  - 7 C. S. JOHNSON, 41 Broad Oak Lane, Penwortham, Preston, Lancs.
  - 8 J. R. BROADHURST, 75 Countess Street, Stockport, Cheshire.
  - 9 A. J. SCRIVENER, A.R.P.S., 54 Curzon Avenue, Stanmore, Middx.
  - 10 J. LANE, 8 Ady's Lawn, St. Pauls Avenue, London, N.W.2.
  - 12 R. P. JONAS, A.R.P.S., Cranworth, Summerhouse Road, Godalming, Surrey.
  - 14 J. G. NICHOLAS, 44 Union Street, Camborne, Cornwall.
  - 15 A. M. BAMFORD, 4 Infield Park, Barrow-in-Furness, Lancs.
  - 16 H. F. PARSONS, 136 Sandford Grove Road, Sheffield, 7.
  - 17 A. SPENCER LLOYD, 37 Chesterfield Road, Leicester.
  - 18 J. SIBLEY, 18 Brows Lane, Formby, Liverpool.
  - 19 E. BENNET-WILLIAMS, Bryn-y-Wawr, Bangor Road, Caernarvon.
  - 20 D. PULLEY, 76 Northborough Road, Slough, Bucks.
  - 21 G. A. TOOTELL, 1 Croxteth Road, Princes Park, Liverpool, 8.
  - 22 A. M. BAMFORD, 4 Infield Park, Barrow-in-Furness, Lancs.
  - 23 I. JARVIS, 13 Glendevon Park, Edinburgh, 12.
  - 24 A. S. BULLEY, 2 Kent Road, Littlehampton, Sussex.
  - 25 F. E. RAMSDEN, 132 Cross Lane, Sheffield, 10.
  - 26 C. E. JONES, 6 Penmaenisa, Penmaenmawr, North Wales.
  - 27 J. R. STANFORTH, 71 Newfield Road, Sherwood, Nottingham.
  - 28 E. HAYCOCK, Two Four The Comyns, Bushey Heath, Herts.
  - 29 G. GARRATT, The Cedars, Aylesford, Maidstone, Kent.
  - 30 V. P. DAVIES, Blue Cedar, Love Lane, Petersfield, Hants.
  - 31 C. BARNES, 2 Granville Road, Timperley, Altricham, Cheshire.
  - 32 G. F. WALKER, 24 Burlington Gardens, Acton, London, W.3.
  - 33 D. GREENACRE, "Easterley", The Street, Hickling, Norwich, Norfolk.
- N.H.C.S. E. H. WARE, A.R.P.S., High Beech, Woodbury, Exeter.  
A/A. D. BRIERS, 55 Forest Lane, Harrogate, Yorks.

*if it's colour you're after*

The finest colour process, yielding beautiful transparencies in natural colours—by daylight or artificial light. It can be easily processed by the user and results seen in a couple of hours, or handed to your usual dealer for processing. Ferraniacolor was the first and is by far the best, reversal film available with home processing kits. The speed is 25° Sch. No special equipment is needed for processing—only an ordinary developing tank (Nebro, Johnsons, etc.) plus the usual measure, thermometer, and washing and drying facilities.

**ferraniacolor**

**FOR PERFECTION IN COLOUR**

Sole Wholesale Distributors: NEVILLE BROWN & CO. LTD., LONDON, W.1



**ROLL FILMS** (Daylight or Artificial Light Types): F20 and F620 8, 12, 16 exp. 10/8. F27 10/4.

**35 mm. FILMS** (Daylight or Artificial Light Types): Cassette 20 exp. 13/3. Refill 10/4. Cassette 36 exp. 18/5. Refill 15/5.

**JOHNSONS** Processing Kits. Part 1 (Developers) 5/6. Part 2 (Bleach, Fixer, etc.) 5/6.



No. 42. NOVEMBER, 1960

## *The Little Man*

THE OFFICIAL MAGAZINE OF THE  
UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

### PRINCIPAL CONTENTS

- 10 I've Done a Swap, R. D. RIDYARD
- 15 We Decided to Have One, J. B. BROOMHEAD
- 17 Electricity in the Darkroom, D. J. MARTIN
- 22 Holiday in Holland, S. A. POWELL
- 28 Winners of the Major Awards
- 32 Do-it-Yourself Gone Mad, J. B. BROOMHEAD
- 33 Finding the Spot, J. R. BROADHURST
- 34 I Have Tried Ciné, L. N. JORDIN
- 45 How I Make My Exhibition Rejects, W. R. CRICK
- 47 Talking About Print Quality
- 48 CA Exhibition 1960
- 50 Circle Notes and News

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 6 and 7.

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.





## I've Done a Swap

by R. D. Ridyard

**I'VE DONE A SWAP** this year. T. Irving Pugh, a South Yorkshire artist whose work has regularly found its way into London's International Amateur Art Exhibition, has painted my portrait—and I've taken his. It's an adventure I can recommend—if you can find yourself a friendly artist.

Pugh has been painting as a hobby for 35 years. His precast concrete studio, adjoining his home, is a "potterer's delight", littered with the paraphernalia of his craft, with pictures (five of which were accepted for a Van Gogh Leicester Square Exhibition promoted by M.G.M.) with self-portraits, pencil sketches, books, walking sticks, garden ornaments in stone (he makes those, too),—and an old panama hat. There isn't a lot of room to manoeuvre for photographs but, after hours of watching, you learn a lot about a man, and the photographs I took are of Pugh the craftsman as I remember him. Only one of them was posed and for that I asked him to pose as I had seen him looking at his work. He did it without thinking.

All my photographs were taken on a Solida IIR (3·5 Xenar) using F.P.3 rated at 200 A.S.A. and developed in Promicrol, diluted 1 : 3, for 15 minutes. I took a couple of photofloods to the studio, but as things worked out I used only one of them as a fill-in light to supplement his blue studio lighting, and daylight. For two shots I used daylight

and P.F.1's but the most pleasing results were obtained with available light and a photoflood to lighten the shadows. With this F.P.3-Promicrol technique you have the best of both worlds.

In the course of these enjoyable sittings I have discovered how much artists and photographers have in common—first and foremost, perhaps, the art of simplification. Pugh told me the trouble with so many young artists was that they tried to become too "photographic". Applied to photography, and particularly to pictorial photography (which sets out to portray a mood or to offer an interpretation) that might read "a tendency to become too involved". The artist's tonal, atmospheric pattern is just as important to a photographer : the seeing of tone masses and the classification of tones.

So often you instinctively like a photograph. The artist's eye will tell you why. Deferentially—as artist to photographer—he told me, "Some of the best photographs I have seen have been the result of simplification. As I see it, you must achieve punch by cutting out as much as you can : cut down your vision to bring out points that are important and lose the less important. I agree with the opinion that there is nothing more nauseating than a painting that is perfect all over the picture . . . . Of course, the artist can simplify more easily

*Opposite:*

*The artist at work.*

*Right:*

*The finished  
portrait*





than the photographer because he has complete control, but the principle is the same".

Pugh told me he felt photographers tended to copy the artist on occasion, instancing impressionistic pictures taken, say, through frosted glass, but he felt it was not quite so easy for the photographer as for the artist in that the camera was capable of making a perfect copy whereas the painter created a visual impression which expressed all that was in the picture—in a simpler form.

Another thing he told me, and I believe this to be equally true in so far as photography is concerned—with reservations: people have a preconceived notion of what they look like, and of what others look like. A photograph, and a painted portrait, can surprise them. But it's half the pleasure producing a study, or series of them, offering more than a "map of one's face". So very often it will pleasantly surprise them.

## What is a Minirally ?

by A. Rallyist

THE LATEST GIMMICK in UPPland seems to be the minirally. And what is a minirally? Well, we folk in the Manchester area have had two. We enjoyed them both. (There should be a good Press Notice somewhere in this issue.) Enjoyed them so much that we are having another at the end of October.

Sorry! There's a bit I missed. A minirally is a small scale rally of UPP members who live within a few miles of each other. There may be six, seven or even a dozen fellow UPPers living quite close to you. Being in different circles you have probably never met and never would. Silly, isn't it? Minirallies alter all that, because they are cosy, intimate affairs where nobody gets lost in the crowd. They are small, pint sized rallies where you get to know everyone else and find what peculiar ideas other folk have about things photographic. Also they are mobile. These days most folk seem to have at least one car. But even if you haven't the odd one, someone else will be glad to give you a lift for the sake

of your company. Too many cars and you look like a junior edition of Wagon Train, so it's an idea to use the minimum and take turns for different outings. Take your own grub and you are quite independent and can move around the countryside as you wish. So what more could you want than a day's photography in the company of a few other folk who are as daft about cameras as you are?

From what I know of the north-west, members tend to live in fairly well defined areas—Crewe, Liverpool and Preston each having about a dozen. How many of these have met? Or even know that there are members nearby? Strange, isn't it, to belong to the same club and not know the chap just around the corner because the luck of the draw put him in a different circle? So, if you live in or near one of these places—in fact, wherever you live—get in touch with the Circle Secretary who lives nearest to you (There's a list of addresses way up front of this issue. One of the pages you usually skip.)

Folk around Manchester are rather scattered but, if you live within 20 miles of said city, are interested and have not yet been contacted, then drop me a line. I may not have your address.

## There's Work to be Done

To fellow Secretaries I will admit that getting organised means a bit of work at the beginning. But, once sorted out, then any repeats are simple—just a few post-cards or phone calls. And the pleasure that folk get from the trips is ample repayment for one's trouble—passing round the hat is usually considered to be a bit infra dig.

Waiting for requests could be a frustrating business as they trickled in over the next couple of years or so—you know what a performance it is for some folk to write a letter. The most straightforward, know-where-you-are-up-to, way is to ask R. P. Jonas for a list of your "locals" (Sorry about that one, Roland, but if the demand is all it should be, then you'll have to indent for more staff).

Having got your list (I hope) you then contact each member and ask (1) if they are interested in minirallies,



(2) if they have a car or other mechanised transport, (3) their phone number. With this data you plan who picks up whom, where and when. Perhaps it would also help if you fixed the date of your minirally and the starting point. Also it helps if you arrange a system of phoning to enquire whether the trip is "on" or "off" should it have been your luck to have picked a lousy day. And train your drivers to phone early if they have engine—or wife trouble and cannot turn out. You then have a chance to re-organise your transport department.

### Get a Helping Hand

This sounds like a lot of work but remember that you won't have vast numbers of folk to deal with, and, in any case, the clever guy always takes care to see that he has someone to help him. Comes easier that way. One trip and your squad will want more and more. Before long you will run short of ideas as to where to go. When that happens, find out if there's another gang within reasonable distance and get an invite to their next outing.

### Now Get on With It !

That's all except for one thing. Start the job NOW. Don't just say "Oh yes, next year we'll do something" and promptly forget all about it. There's no reason why you shouldn't have outings in the winter. You don't have to go looking for scenery. You could arrange a photo trip to a circus, a theatre or an amateur dramatic show. And don't scoff at amateur dramatic shows. Your own work isn't always perfect. Approached in the right way you'll find most of these societies willing to co-operate with photocalls or portrait sessions. And another winter idea is to tramp the nearest town on a wet night in search of a few after dark shots.

So get going—and NOW. You don't realise what you are missing. Hours and hours of sheer joyful photography, taking and talking and no wife trailing round dutifully pretending to be interested, no kids wanting money, ices, sweets and kicks in the pants. It's marvellous ! Try it !

## "We Decided to Have One —and Quick"

by J. B. Broomhead

ON PAGE 24 of the last issue of the L.M. is—in very heavy type—the veiled threat "*No suggestion is ignored*" followed by the "hope" that local rallies would be revived. Fearing the consequences if we didn't, we—the lads of the Manchester area—decided to have one and quick. So, on April 10th, the first day of B.S.T., we rallied. There should have been eight of us, but two unfortunates had to go to work instead. Or maybe they were the fortunate ones.

Off we went then to Redesmere, one of those delightful spots, knee-deep in empty film cartons, which can usually be depended on to provide something photogenic. Snow, fog, frost, mist or even sunshine and all you have to do is to click the shutter. But we didn't get even one of these. The day before had been perfect and the telly feller said that OUR Sunday would be just the same. I have a toe which is more reliable !

### Gales, Ice and Mud

The last odd spot of blue sky vanished, the clouds grew thicker and blacker and an icy blast gave us all a goosey Godiva-like feeling as we sogged through the mud in search of something that looked like a "mood". Teeth all a-chatter (except for Joe, who seemed to have come without his) we beat a retreat and, to dodge the perishing gale, decided to visit an "'istorical 'Ome". But we picked a wrong 'un.

From the outside it was terrific—16th century stuff, all B/W, gables, moat, the lot—very, very, oldee worldee and oh ! so promising. But to appreciate it one had to try and ignore the aforementioned icy blast, the dense, dark clouds and the stinging, slashing rain. We hurriedly dashed in, all agog at the thought of saving the day with a few choice indoor shots.



Gradually our hopes faded as we trudged from one bare, bleak room to the next bleak, bare ditto and we were all rather thankful to make a quick dash for the cars and the food and hot drinks which awaited us there.

Despite the weather we did get quite a lot of enjoyment out of the trip and it is always both pleasant and interesting to meet fellow UPPers and have a good talk. Far from being discouraged, we arranged the date, time and place of the next rally, a rally when we hope to meet members from such foreign parts as Crewe and Liverpool.

Our second rally duly took place at Chester Zoo on June 19th, and we couldn't have wished for a better day. It more than made up for the stuff we had on the previous effort. With such a vast array of subjects in perfect lighting, our shutters tended to run hot at times. Kodak and Ilford will probably show a considerable increase in profit at the year-end.

### **Just Talking and Learning**

There were ten of us there and we certainly had a thoroughly enjoyable time—so much so that the first words to be uttered as we passed through the exit were “How soon can we have another?” It's a pity that folk don't realise just how much they are missing by not attending these rallies. Without even clicking a shutter one can have a very interesting day just talking photography and learning about other members and their habits. There's no ice to break and the fun starts from the word “go”. All you have to do is to join in and enjoy yourself.

Summing up, I should say that we're such a grand bunch of chaps—if you'll forgive my modesty—who make such good company that I feel sure a rally every week would be well attended. Next rally, the fourth, will be held on 9th April. All UPPers are invited to meet at Seacombe Ferry, Birkenhead, at 10 a.m. **PROMPT.** Bring food and drink for one meal. You Liverpoolians and neighbours seem a bit shy. We've only met three of you so far. Why? And all of you folk in Crewe and district—when do we see some of you? Contact Syd Pollard. Tell him if you have transport and then the car-owners can be put in touch.

## **Electricity in the Darkroom**

by **D. J. Martin**

**F**ORGIVE me if morbid pronouncements on matters of safety loom large in this article.

In the next, the editor permitting, I hope to talk on more interesting topics. Forgive me also if I assume you are somewhat uninformed on matters of electricity, but from what I have seen in various darkrooms it seems that this monster, powerful and lethal as he is, must have a surprisingly good temper. But don't tempt him too far. What acquaintance have you with volts, amps. or watts? Or more important, do you know the precise implications of “line, neutral and earth”? If you don't, then for safety's sake, leave the practical work to somebody who does.

In company with many of your friends have you had recourse to the bathroom for your darkroom work? It is now common knowledge (I hope) that here the installation of electrical apparatus is fraught with especial dangers. But do you know that as far as the worker himself is concerned, the kitchen may be at least equally so, with its water supply, various pipes, large areas of “earthed” metal in the shape of stoves and washing machines, and possibly a stone floor?

### **The Danger of Water**

Can you name some electrical conductors? Copper wire, of course. And all kinds of metals. But are you aware that water (which includes, of course, all photographic solutions) is a far more treacherous member of that class? It will permeate and render conducting many materials which are quite good insulators when dry; possibly seep one day into your improvised dishwarmer and render the case “live”; or even condense inside apparatus without apparent entry. Would you be happy to have on your bench a “live” metal plate connected directly to the mains? But a faulty enlarger flex



lying in a pool of developer (who *never* spills any?) could render the latter equally lethal. In fact, even more so, since moisture itself removes the body's only resistance to shock, which is the surface resistance of a dry skin.

Imagining you surrounded by electrical gadgets and with hands moist after dabbling in developer or fixer, do I paint too grim a picture of your position? Infinitely more so is it for a member of your family taking a bath unless you have first removed *all* trace of your electrical indiscretions. In *no* circumstances whatever tamper with or make any addition to existing bathroom wiring; even if it were all out of reach, walls may stream with condensed water and form a conducting surface as dangerous as a sheet of "live" metal, should it by chance find contact with an exposed wire, switch terminal, etc.

Do you take your supply from the ceiling fitting? Are you aware that sometimes in bathrooms the switch is in the "neutral" wire, with the intention of making that position supposedly more safe, but actually making anything connected with the lighting fitting much more dangerous? How can you ensure that your apparatus switches are correctly connected in the "live" wire (seeing that you can reverse the supply adapter) or provide an "earth" connection that cannot be forgotten? Furthermore, lampholder fittings are notorious for poor contact, resulting in fluctuating enlarger voltage and consequent vagaries in printing, particularly if other apparatus is connected.

Why not have a portable supply panel (into which all your various apparatus may be plugged) temporarily but firmly fixed to the wall (e.g., by wing nuts) in a convenient position near the enlarger, supplied from a properly connected three-pin socket *outside the room*. Make it a point of honour to completely remove the panel and its associated supply lead *immediately* after each darkroom session, and warn the family in no uncertain terms that no bathing or washing must take place while it remains present. Paint it bright red if that will serve as a reminder!

Plan your layout and give the run of flexes a little forethought: cut them the correct length and keep away from taps and washbasins, and, as far as possible, from the "wet" bench and floor (in case of puddles!). They should always be

of the cab-type type (in which the separately insulated conductors are shrouded by a common covering of rubber or plastic in the round). The usual braided and twisted type may hide a split or perished interior until one day an accident happens, whereas the thin plastic kinds are far too flimsy. Always have them in one continuous length from plug-top to apparatus, avoiding joints or connectors of any kind.

See that the full diameter of the cable is clamped, securely but without damage, into the cord-grip of all plug-tops and that similar clamping arrangements are made at the apparatus end, to avoid strain on the internal connections. See also that the bushing at top *and bottom* of the enlarger column is adequate. Use black adhesive tape freely as an additional reinforcement, but it is *not* for "insulating" bare wires. See that the proper insulation of each individual wire continues right up to the connecting screw or nut, that every strand is gripped, any excess being cut off and the pieces shaken out. When replacing the covers of plug-tops, see that the wires follow the channels provided and are not nipped in any way.

## If in Doubt, Seek Advice

If you are not *absolutely* sure which wire of a three-core flex goes to which terminal of a three-pin plug, *and why*, do seek professional advice; likewise if you have only a two-pin plug or adapter to connect it to. In *no* circumstances twist the earth wire (normally green) with any other wires, or leave the bare end floating.

See that the protruding pins of plug tops and connectors cannot become "live" except by insertion in their appropriate socket. Many times have I seen the main supply brought to a switch panel via "live" plug pins to be inserted in the board: should these become withdrawn, while the current is still switched on, we have a most dangerous weapon indeed. Such supply should always be by direct internal connection, securely clamped.

Strictly speaking, the value of the final fuse protecting any circuit should not exceed the official rating of the smallest flex connected, which as supplied with enlargers and dish-warmers is often only 2 amps. On a "lighting" supply, a local



fuse will avoid "blown" house fuses when a high-intensity enlarger lamp fails; with "power points" (often 15 amps.) it is essential. However, if mounted on a switch panel, ensure it is well protected, as some types display "live" screws, etc.

"Earthing" is popularly supposed to be the cure of all evils, but it is essential that it should be carried through to completion in respect of each and every piece of apparatus. Only then is it a valuable safeguard; otherwise it may even indirectly contribute to dangerous shock. The latter will ensue whenever personal contact is made with two objects simultaneously, one being externally "live" (by internal fault or otherwise), and the other being "earthed" (intentionally or otherwise). Now let us assume we have overlooked the earthing of one particular item, but do however proceed to attend to others, subsequently the unearthed item develops a fault and, in the absence of an earth connection of its own, becomes "live". Now it will be obvious that the more correctly earthed equipment we have surrounding us, the greater is the possibility of touching the faulty item and an earthed one at the same time, so completing the lethal circuit through our body. From this it is logical to deduce that we must either earth everything or earth nothing. There would be some point in the latter alternative, but for the fact that pipes, taps, baths, etc., are naturally earthed in the normal course of events, and it follows therefore that we must earth all our equipment also.

## Electrical Continuity Throughout

Having decided to earth everything, we must see that each and every external metal part of our apparatus which could conceivably become "live" in the event of a fault occurring in its vicinity must itself be earthed. A single earth connection to any particular part of an item of equipment will therefore not suffice unless electrical continuity between all such parts is positively guaranteed in its construction. Otherwise a bonding or loop wire is necessary to avoid the dangerous situation where one section may become "live" while the other remains earthed. For example, in addition to the usual earth connections to the enlarger column, a loop should be taken

from there to the lamp-holder itself, if of metal, or if not, to the next adjacent metal part. Electrical continuity between the top of the lamphouse and the column may have previously been non-existent (e.g., broken by enamelling); the loop now restores the connection. If a leakage occurs, the current will be conducted to earth, and if this is considerable, the circuit fuse will blow. Incidentally, it is a good plan to always use all-insulated lampholders and switches.

Always take your earth connection to a *main water-pipe* and attach it by a proper clip securely clamped to the bare metal. Some recommend that such a wire be permanently installed for the purpose as a separate item, to be manually attached to the enlarger column, etc., on each occasion (*before* the mains connection is plugged in). This becomes clumsy when there are several items to be earthed, and is liable to be overlooked. Therefore I prefer a three-core flex running to a properly installed three-pin socket, so ensuring earth connection automatically on plugging in.

## Dangers of the Common Earth

We should realise that when various items of equipment are earthed via a common conductor, they are consequently connected together; should the final main earth connection fail and a fault develop in any item, the whole will immediately become "live". Similarly if our three-pin supply socket is earthed (if at all!) via defective house wiring system, a fault in apparatus elsewhere could possibly render all our darkroom equipment "live". Hence we should take the special precaution of installing a dependable connection direct from the earth terminal of our main power supply socket to the main waterpipe.

Careful workmanship throughout is at least as important as final testing, which may give misleading results unless expertly carried out; the usual "lamp" test for earthing does not conclusively prove that all is well.

Whatever you do, remember it's not a good idea to touch anything electrical whilst dabbling the other hand in the washbasin, etc. That is, if you wish for a long and successful photographic career!





## Holiday in Holland

by S. A. Powell

“THE only photographs you’ll get there will be windmills, and more windmills”, I was told when I suggested taking the family to Holland for our May holiday. Treating this with the contempt it deserved, I went ahead with my arrangements: a letter to the Netherlands Travel Bureau in London brought forth a host of most interesting, and useful, literature. Amsterdam, it appeared, would be our best centre; and as for choice of hotels, it was just a matter of choosing the one at our price. A letter to the one we chose (Dam Hotel, Damrak) brought a very pleasant reply, and now all we had to do was to wait for the holidays to come round—passports, currency and travel tickets were minor matters soon dealt with by my bank and travel agent at little expense.

Living in the North, we went by boat from Hull to Rotterdam, but next time we would travel by air, as it seemed to me that the time spent on the boat could have been better spent at the other end. However, we made friends on the boat

with a Dutch girl returning home to a farm on one of the Polders (land reclaimed from the sea), and she showed us round part of Rotterdam before we all caught the train to Amsterdam; and there she showed us our hotel before catching her own boat home along one of the many canals.

Before leaving home, I had obtained a plentiful supply of Pan-F film for my 35 mm. Weltini, and I packed this with my changing bag, spare cassettes, exposure meter and filters. I also took some colour film, but as things turned out, I should have had a spare camera, as subjects were so plentiful that I could not “spare” my camera long enough to tie it up with colour film. The only subjects I saw where colour film was to me a “must” were the tulip fields, which were past their best, but still beautiful.

## Plenty of Subjects

We spent our first full day looking round Amsterdam itself. Subjects were all around—a Punch and Judy show here, one of the large colourful barrel organs with a little monkey collecting the coins in the side streets; unusual sights like a man’s head with his tongue stuck out, indicating a chemist’s shop. The canals with their old bridges and nearby houses simply asked to be recorded, and though normally architectural photographs leave me cold, I could not resist photographing some of them. In the streets, too, we saw some of the country dwellers in their national costumes, having a day shopping in Amsterdam.

Prices, we found, were on the whole slightly lower than those at home, with the possible exception of food, though our 10-year-old daughter, Christine, complained that liquorice allsorts (made in England!) were twice their “proper” price. Leather goods, such as (dare I say it?) a replacement for my old camera case, were very cheap. No need to be without a gadget bag, either, after a visit to Holland (and I would like to put on record my thanks to the Customs officials, whom I later found very lenient when I declared my purchases).

We joined the “tourists” one day and visited Marken, formerly an island in the old Zuider Zee, and Voldendam, now fresh-water “ports” visited by canal bus. Refreshments were





*The school  
"traffic squad"*

available on the water-bus, and I got a nice portrait in the airy cabin of Christine enjoying a bottle of "Joy", a sort of lemonade obtainable in that part of Holland. In these towns, most of the inhabitants wore national costume, and I found that the children varied from the cheeky ones offering to pose for a few cents, and the more attractive ones, to my mind anyway, like the little boy who did not want to pose at all. Here it was Christine who attracted his attention whilst we took some very nice portraits. There were many tourist attractions here, hordes of dolls in the national costume, and even costumes for hire, if you wanted a snap of yourself wearing one. I expected prices to be on the high side, but was agreeably surprised to find that they were about the same as on the mainland.

### **Animals Without Cages**

Amsterdam Zoo provided another day of overtime for my camera—cages were at a minimum, and small canals served to keep the more dangerous animals at bay. There cannot be many zoos where it is possible to photograph a wild goat, or even a tiger, without having to dodge the cage bars!

A train ride to The Hague, the capital, gave us an interesting morning in a huge miniature town, Madurodam.

Christine was in her element here, and served as a model to indicate the actual size of the buildings. On the few shots I took without her, it is almost impossible to guess that they are not of the "real thing", so well have the models been made. We also visited Scheveningen that day, but were not greatly impressed by its much-advertised attractions, though I did get one interesting shot there of a school's "traffic squad" armed with whistles and indicators mounting guard on crossings similar to our zebras, herding the rest of the school-children across. Incidentally, when I sent copies of this photograph to the school, the parents of one of the children were so delighted that they have invited Christine to spend a holiday at their home another year!

### **Only One Windmill**

I could fill this magazine with tales of the rest of our holiday—the Cheese Market at Alkmaar, or the visit we paid to our new-found friend's farm, for instance. I will merely say that Amsterdam more than met our requirements for a photographic holiday—and I photographed only one windmill all the time I was there, though that was not from lack of supplies!

*Boy or Girl?*





## Gold Label Judging

**T**RIUMPH for the small print—and it was about the smallest of the lot that won the Leighton Herdson Trophy this year. With the Camera Club again providing the necessary floor space and congenial surroundings, Mr. T. Herbert Jones, A.R.P.S., and Mr. Owen Thomas, A.I.B.P., worked their way steadily through the massive pile of prints and transparencies submitted to them for judging. They worked in harmony and, for the greater part of the time, in complete agreement—give and take a little.

Naturally, there were some circles where the standard was high and the judging difficult; others where the standard was rather less high and the judging no less difficult because, working by elimination, the judges were liable to find themselves rapidly down to one print that was only marginally better than the others.

Discussions there were in plenty and these were enlivened on occasions by the anecdotal artistry of Mr. Herbert Jones, who tended to be cautious about light which appeared to come from the wrong angle, recalling the much-misconstrued print of the train pulling out of Brisbane for Melbourne or some such far off place. There were some fine entries among the slides, one of which seemed to be called into use rather frequently for focussing purposes. It had its points, as somebody remarked!

Time was running out when the finalists came up for the last time. It was a close thing. So close that all three can congratulate themselves. Somebody had to win and the small print got it by the narrowest of margins. It is a pity that it will probably reproduce at less than its best.

The full list of winners was as follows:

### Leighton Herdson Trophy

Snow Scene .. .. B. J. Sproule, ARPS. (Circle 29)

### Bronze Plaques

Prints: Whinchat .. .. E. H. Ware, ARPS. (Circle 20)  
Transparencies: Razorbill .. P. F. Shenton, ARPS. (N.H.C.C.)

## Certificates—Large Prints

Circle	Title	Author
2	Trees on the Hillside ..	C. Morris
4	The Sands of Dee ..	A. J. Jackson, ARPS
6	Eunice ..	C. Dolby
8	The West Shore ..	Mrs. M. Culey, ARPS
10	Finis ..	J. L. Rodger, ARPS
12	Barrisdale ..	R. P. Jonas, ARPS
14	Four in Harmony ..	W. Tonks
16	Splendid Isolation ..	L. Seward
18	Buttermere and Fleetwith ..	Mrs. P. R. Wallace
19	Hambleton Mill ..	A. P. Biggs
20	Whinchat ..	E. H. Ware, ARPS
22	The Dean Cust Memorial ..	P. Heaton, FRPS
26	Christin Mayo ..	T. K. Lawton

## Certificates—Small Prints

Circle	Title	Author
1	The Way Through ..	C. Hanson
3	Wintry Way ..	D. T. Pope
5	Across the Harbour ..	B. E. Jones
7	Sunset Offshore ..	C. S. Johnson
9	Betty ..	A. J. Scrivener, ARPS
15	Platform Study ..	W. Armstrong
17	Romanesque Cloisters ..	D. W. Stevens
21	Rigging ..	J. Wardale
29	Snow Scene ..	B. J. Sproule, ARPS
30	The End ..	H. Smith

## Certificates—Transparencies

Circle	Title	Author
23	Evening Glory ..	D. P. Green
24	Portrait ..	A. G. de Luca
25	Castle in Spain ..	H. Heyworth
27	Poppy Oriental ..	E. J. M. Jones
28	A Light that Flows ..	E. Haycock
31	Castle in Bavaria ..	Dr. R. F. Jayne
32	Quiet Backwater ..	W. S. Charlwood
33	Summit Plateau ..	D. Hardy

**Specially commended** was "The West Shore" by M. Culey, ARPS, which was awarded the position of runner-up in the large print section.

In addition, the following, though not winning certificates, were **highly commended** on the prints submitted:

D. Howell (Circle 2), C. Burhouse (Circle 3), G. N. Ridal (Circle 4), K. Hutley (Circle 7), P. Coulon, AIBP, ARPS (Circle 12), A. L. Salmon (Circle 14), V. C. Camps (Circle 15), Mrs. M. Frankton (Circle 17), H. F. Parsons (Circle 17), R. Nicholson (Circle 22), I. Campling (Circle 23), S. L. Finch, ARPS (Circle 25), B. Hutchings, FRPS (Circle 28), E. S. Etheridge (Circle 33).





Snow Scene, *B. J. Sproule*

## Winners of the Major Awards

The winner of the **Leighton Herdson Trophy** for 1960 was  
SNOW SCENE, a small print, by Dr. B. J. Sproule, A.R.P.S.

**Plaque for the Best Large Print**

WHINCHAT, by E. H. Ware, A.R.P.S.

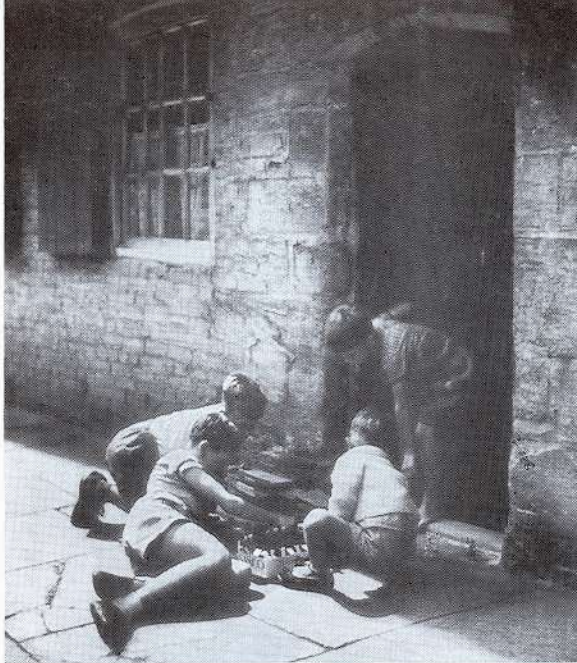
**Plaque for the Best Transparency**

RAZORBILL, by P. F. Shenton, A.R.P.S.

Whinchat  
*E. H. Ware*







►  
Buttermere  
and Fleetwith  
*Mrs. P. R. Wallace*

◀  
Four in Harmony  
*W. Tonks*



◀  
Christin Mayo  
*T. K. Lawton*

►  
Platform Study  
*W. Armstrong*



## Four Certificate Winners





## Do-it-Yourself Gone Mad

by J. B. Broomhead

**WHY DO YOU DO IT?** Do you know? I don't! There's one per cent. or less of us with anything approaching an arty touch. We can't draw, we can't paint, we couldn't design a vase, a teapot, a table, a gown, a wallpaper or a carpet. Most of us wouldn't even trust our own judgment in choosing one of these and saying whether the design was good, bad or indifferent. Not without having the wife around. But, put a camera in our hands and we know the lot. No real training, no particular aptitude, yet we feel able to click a shutter with the best of them.

Cameras? Nobody ever dare be seen around with anything that doesn't cost more than he can really afford. The results he gets are probably far worse than those that would be given by a well-worn, pre-miniature era, folding whatisit, costing around £2 10s. But that doesn't matter. All that does count is that the precious camera shall be the latest model, imposing and chrome, full of speeds, apertures and bits and bobs that will never be used. The most highly prized specimens are those with an assortment of built-in and coupled gadgets that do so much to ease the strain and reduce the fatigue of photography.

We're a lazy lot. And peculiar. 'Course it must be 35 mm. Larger than that would make it too easy. Pot hunting. Not playing the game. Shooting a sitting target. Peculiar? We must be daft!

We tramp miles and miles with that camera. Do we use it? What's your guess? No atmosphere, wrong shaped clouds, liver a bit out of sorts, lighting all wrong. Often as not, we forget we've got the darn thing with us. But if we do use it—you should see the prints! Hours and hours and hours we spend on them. Far longer than does any good. When the time comes, we grab one and hastily push it out of sight in the folds of a crit sheet, trying hard to think of something else before shame overwhelms us. But can we lose

it? Can we heckaslike! Back it comes, the crit sheet a lurid advertisement of our sins and omissions, filled to overflowing by a crowd of apparently expert photographers overjoyed to find that someone else can do things wrong too.

So what do we do? We turn the other cheek. Why, oh why, do we do it?

According to our enthusiasm rating, we spend 50, 100, 200, 500 or more hours per annum on photography. According to the depth of our tax-strained pockets, we spend £20, £40, £60 per annum or more on materials, apparatus, depreciation of apparatus, literature, club fees, outings and so on. For all this, what do we get? Well, if it's been a really good year, then we may have one—just one—decent print. Bit of an expensive picture, ain't it? Wouldn't it have been cheaper to have called in a professional? Do-it-yourself gone M A D! Why do we do it?

## Finding the Spot

by J. R. Broadhurst

**ARE YOU** a dab hand at spotting? Can you, in the words of the instruction book, "use an almost dry brush and, with the point of the brush, lightly touch the offending spot"? Or are you, or rather were you, like me? Brush in hand, you find the spot: DAB . . . *missed it* . . . DAB . . . *missed it* . . . until at last you score a bull? Then, on the advice of a friend (is the "r" superfluous?), you try a watchmaker's eyeglass. This magnifies the offending spot (and the brush) and provides a most enjoyable measure of light relief if the family is watching.

With great mental concentration and screwing up of the eye and many, many contortions of the surrounding muscles, the eyeglass is stuck over one eye. In your efforts to retain the thing in your eye while you find the spotting brush, you knock over the water and drop the eyeglass! Refraining from anything stronger than a mild "tut" in the presence of the family, or really letting yourself go if otherwise, you clean up and, gritting your teeth ("I'll master the . . .") you begin again.



Eventually, you manage to grip the glass *and* find the ... spot. Then, as you make your triumphal DAB—you drop the eyeglass.

Eventually, with great perseverance and forbearance, the job is done. This is repeated with varying degrees of success or otherwise each time you have a spotting session. If you are like me this means that many, many more occasions will arise when—at the critical moment—“D . . . the . . . glass”.

However, one day a watch repairer friend of mine showed me a collapsible form of this eyeglass and, after suitable restorative measures and anxious enquiries as to my mental state—due to my having “got an idea”—I eventually obtained one (collapsible eyeglass, that is). The next thing was to get an old spectacle frame, less lenses, and to fasten the folding eyeglass in to one eyepiece with “Sellotape”. Now I can spot without being a source of merriment, in far greater comfort and with both hands absolutely free to get on with the job.

*Sad footnote:* According to the rest of the circle, my spotting still looks the same as it ever did !

## I Have Tried Ciné

by L. N. Jordin

HOW often have you seen those magazine articles urging you to try ciné? I have long been impressed by the apparent cheapness of 8 mm. ciné—even in colour. A four-minute reel of Kodachrome costs roughly the same as 20 35 mm. stills of the same material. Tempting, isn't it?

Two years ago, just before my summer holiday, I finally succumbed to temptation and bought one of those delightful little gadgets, the 8 mm. Eumig Electric camera. I shot my first reel of film at Oulton Park, during a race meeting for vintage cars. After the initial nervousness at releasing the precious Kodachrome, one soon becomes “trigger-happy”, giving all and sundry a short burst. That, of course, was the trouble with the first film. The colour rendering (I had used a light meter) was quite good, and the definition surprised

me, but the action progressed in a series of fits and starts. Only the long “pans” of 10 seconds or more, during the actual race, made comfortable viewing when the film was projected. I had by then bought a projector, the Eumig P8.

During the holidays that followed, there was never a dull moment: I gave everything a full coverage—and spent quite a lot of Kodachrome! My fiancé appeared, walking in and out of the scene and in general adding a little foreground interest. The film that resulted proved quite interesting to the family—the places were familiar and the people moved! Still photography was tacking a back seat.

The following year was all ciné, even at our wedding. By then, however, I was finding the weakness of 8 mm. A trip to Snowdon during glorious sunny weather was faithfully recorded, but the result was very disappointing. The fuzzy grain lost all the fine detail of the hillsides. Oh, for a few 35 mm. slides instead! About this time, I was invited to a friend's showing of some family 8 mm. films. Most were very dull to outsiders, but one sequence really thrilled me. Two little children were shown running down to the sea, then a close-up of them splashing in the water. It was perfect ciné.

So I drew my conclusions: for recording life in general a 35 mm. still camera is the ideal tool, but if there are children about, change to 8 mm. ciné. Being a married man now, I have had to sell my Eumig outfit to help buy a house and 35 mm. is the order of the day again. One thing I have kept though, is the film splicer: you never know, one of these days I may be having a second try!

---

## Make a Note of the Date

Council meetings will be held on:

**3rd December, 11th March and 10th June**

The next A.G.M. will be on:

**Saturday, 23rd September, 1961**

**STOP PRESS:** Kodak have reintroduced their L.5 warm-tone lantern plates.

Circle 12 won the award, inaugurated this year, for the best panel of prints on display at the A.G.M.



## Obituary

It would not be fitting for this edition of *The Little Man* to appear without some reference to the sudden death of H. G. RUSSELL, ARPS, FRSA, known to most miniature photographers as Minicam and to Circle 15 as "Russ". To us in Circle 15 he was a leader and a tutor as well as a friend and in his going is irreplaceable. He will always be remembered for his hints and for his amazing tolerance with all newcomers who probably always asked him the same questions their predecessors had.

My earliest memories of Russ were in a magazine called—I think—"Home Photographer and Snapshots". I felt very pleased to be a member of the same circle, and this pleasure was renewed with each succeeding round, for often his notebook entry was a correspondence course in miniature. Circle 15 will however continue to grow in strength and we hope at least to win a plaque with a worthy successor to "Lady in Black" with which Russ was runner up for the Leighton Herdson Trophy in 1959.

W. FORBES BOYD, ARPS. W. F. B. as he was known to all members of his circles, joined Barbara Wagstaff's circle in P.M.P.P. as a founder member in September, 1937 and remained in the same circle for almost 23 years. He was also in Circle 15 for a time, when it was under the late Henry G. Russell. In 1948 he won the Plaque for the best slide in the C. A. Exhibition and in the same year the Leighton Herdson Trophy with a small print. He also helped us materially towards winning the Switch Shield in the 1950 C.A. Exhibition where one of his prints received a Special Certificate. A fellow member of Circle 29 has sent us this appreciation :—

"Boyd was the perfect circle member. Not only was he a first rate photographer, but his entries in the notebooks, written in the witty style that was peculiarly his own, were always interesting and always very helpful. He was the kindest of men and never failed to give help and advice to anyone who asked for it. As an example of this, he made me an enlarging focuser some years ago and I asked him recently if he could clean it up for me as I did not want to dismantle it. His response was not only to send it back in perfect condition, but at the same time to send me a new and improved model, constructed of course by himself. He was a very prominent figure in Scottish photography where he acted as a judge in many important exhibitions."

## AGM—The Business Meeting

AFTER such an atrocious summer most of us were a little fearful of the possible weather conditions for this year's AGM weekend. We should have had more faith, for the conditions could scarcely have been better suited to the programme. The AGM itself went remarkably smoothly, even if the President's address did, with unintentional unorthodoxy, precede the reading of the minutes of the last meeting.

The President, Mr. Richard Farrand, apologised for his unavoidable absence from last year's assembly and thanked Glen Robson for so ably deputising for him. After the traditional calling of the Circle Roll, he noted the steadiness of UPP affairs, as evidenced by the reports of the Secretary and the Treasurer and remarked that there could be little other measure of the success of the club. "Some societies," he added, "can measure their success by counting their members; others scan their balance sheets; others look at their achievements each year. None of these measures of success apply to UPP. We exist to serve, help, guide and encourage the 'little men' among photographers, even if, by so doing, we help to serve some of the "big men" by giving them another outlet for their talents.

"If there are many 'little men' looking for help, then we grow. If their numbers are fewer, then we remain as we are, or may even shrink a little. No matter; we serve those who want us. We must keep our finances on the right side but we need no large profits. Our one attempt as a club to achieve something during the year is our entry to the Annual Exhibition of the Central Association. We have not done so well this year as we have done in the past. This can be regretted, especially by your officers and the organisers of our entry, who put into it a lot of work and time, but it is no reflection at all on the success of the club in carrying out its main purpose of helping the 'little men'."

The President added that he was rather more than half way through making a presidential visit to each circle whose



secretary would admit him to the rota for one round. He could see that UPP was continuing to fulfil its function in a satisfactory manner but he was sorry to notice that in some circles there was a shortage of advanced workers to give the leadership needed by those members who have not yet travelled very far along the photographic road. He appealed to the more proficient members to join an extra circle, not so much to "receive" as to "give".

Referring to the revival of local rallies organised by circle secretaries, the President expressed the sincere hope that this kind of activity would continue to spread and promised his personal support at all possible times. In conclusion, he thanked Council members, group secretaries, officers and circle secretaries and their wives for all they had done during the year, with special thanks to Muriel Rosamund and Snip Ware for their activities in forming the new highly successful Natural History and Scientific Colour Slide Circle, to Mrs. Quemby for looking after the club's entry to the CA Exhibition and "to Stan Berg's family, who do far more for us than you would think".

### Another New Circle

The remainder of the business meeting was swiftly disposed of, the general membership, perhaps mindful of the sunshine outside, appearing to be in no mood to raise points large or small. Two announcements of considerable interest were, however, made. The first, by Muriel Rosamund, gave news of an attempt to form a print circle for architectural enthusiasts. Ten members were so far interested but 15 were needed to start a circle. Judging by the prints on the exhibition stands, the other five should not be difficult to find. Names, please, to Miss Rosamund.

The other announcement was a moving tribute by Roland Jonas to the devoted work of Miss Barbara Wagstaff, who has been obliged to give up, for health reasons, the secretaryship of Circle 29. His proposal that Miss Wagstaff be elected an honorary life member of UPP was accepted enthusiastically. The gist of Roland's tribute appears elsewhere in this issue.

It was inevitable, of course, after last year's prolonged discussion, that the future of *The Little Man* would again

be mentioned. Information was, indeed, asked for from the body of the hall, and Stan Berg explained that it had not been possible to arrive at a decision yet. The questionnaires sent out had not all been returned even yet and Council did not feel that they had sufficient indication of the wishes of all members.

The meeting closed with a good half an hour in hand before Miss Nettie Moon's lecture.

## Miss Moon Shows the Way

**SPEAKING** on Quality Enlargements, Miss Nettie Moon, FIBP, ARPS, attacked from the outset the excuses so often made for bad prints. The fault was invariably with ourselves, she said. The printing paper we use is rarely, if ever, at fault. As a demonstration of the reliability of photographic printing paper, Miss Moon showed a photographic design produced solely with a sheet of bromide paper and the light from the enlarger, plus a few carefully designed masks, a sheet of glass and a condenser lens. The result was extraordinary, not only for the delightful range of tones produced but also for the fact that there was no trace of an unintentional mark or blemish anywhere on about 200 sq. in. of bromide paper.

A similar "print" shown was an artificial landscape, again drawn entirely by the enlarger light. This exercise, Miss Moon suggested, was not only interesting but educational. It taught us a good deal about cast shadows, their length and direction, about the things that would and would not go together for double printing, and so on. It taught the photographer to be observant. The next demonstration made use of an exposure step wedge to indicate how the average photographer frequently makes use of only the middle tones that his paper is capable of producing. Degraded whites and not-quite-black blacks can easily be accepted until exposed to this test.

This led Miss Moon to one of her fundamental points: bromide paper must be developed to finality if a full-toned print is required. With a completely safe safelight most



papers can go to six, eight or more minutes in the developer without risk of stain. Then, providing the exposure has been correctly made, the blacks will be really black and a full range of intermediate tones will be produced. This often means careful control of exposure, entailing printing-up, shading and so on. Some impressive examples were shown of quite ordinary looking prints transformed into real pictures by this treatment plus careful, and sometimes drastic, trimming.

Nevertheless, Miss Moon emphasised, it is not clever to have to hold back here and print up there. Usually, it means that the negative is a bad one. But there are some subjects to which this treatment has to be given. It might be found, for example, that Grade II paper gives a reasonably good print from a certain negative without control being exercised during exposure. In such a case, an improvement could be made by using Grade III paper and carefully controlling the exposure to hold back any clogged shadows and bring out full detail in the highlights—developing, of course, to finality.

## How to Use Multigrade

This mention of different grades of paper led to an impressive demonstration of the use of Ilford's Multigrade. An interior shot, with brilliant sunlight through a window, plus deep shadows, was obviously difficult to print on ordinary paper but Multigrade produced a beautiful result without overlong burning in or holding back. Comparison prints were produced on Grade III paper with controlled exposure and Multigrade paper using Nos. 1 and 3 filters. The difference was plain to see. "If I were doing my own prints only" Miss Moon said, "there is no question what paper I would be using."

Miss Moon then showed a succession of pairs of prints—the one printed straight, the other shaded, printed up, trimmed, double printed or otherwise treated to effect a drastic improvement in quality. Points of importance graphically illustrated were the sky, the trim and the foreground. In particular, the importance of a strong foreground was emphasised for

pictures which tried to give the viewer the impression that he could "walk into" them. One particularly impressive example of this type showed the effect created by a heavy printing up of the foreground and a considerable lightening of the middle distance tones. Vignettes were shown, too, and the point to note here was that these should always show a slight trace of background around the figure, avoiding the impression of a cut out slapped on white paper.

Vignetting led naturally to the question of double printing and Miss Moon's methods for this process were interestingly, if far too briefly, explained. The main exhibit was of a landscape which lacked a figure to make it more interesting. The plan of operation was to project the original negative onto a white card which would thenceforth act as the base-board and remain in the same position throughout the process. The main features of the print were then sketched in with extreme accuracy with a fine-pointed pencil. The original negative was then removed and the second negative (containing the figures) was projected onto the card to ascertain the exact position they would occupy. With this position suitably marked the object was to produce a print from the original negative with a completely white space left for the printing-in of the figures. This, of course, was achieved by the use of a suitably shaped "dodger" kept gently on the move to soften the edges. Finally, with extreme simplicity, the figures were vignettied into the vacant space. Obviously, it was all so easy a child could do it!

## Commentators and Cricket

However that may be (and no doubt some of Miss Moon's audience will already have discovered how easy it is), the lecture went down well and was accorded the acclamation it fully deserved.

Dinner followed at 6.15 p.m. and once again the Royal did us well so that we could listen to the commentaries on the certificate winning prints and transparencies, with a sense of repletion that compensated to some extent for the fact that the vast majority were listening to laudatory comments on prints other than their own. However, Mr. T. Herbert



Jones gave a good-natured and informative commentary on some excellent slides after remarking that he had lost the toss and had to bat first.

The cricketing metaphor was continued by Mr. Owen Thomas when he rose to review the prints. He denied that Mr. Jones had lost the toss, remarking that it was usual for a cricket team to bat first if it won the toss, unless the wicket was a sticky one. He thought he was on a very sticky wicket indeed and intended to make a long preamble to his talk so as to enable him to conceal his ignorance when he came to criticise the prints. Mr. Thomas's brand of humour went down well. It was mischievous, utterly irreverent and often irrelevant. An indecipherable signature came in for the comment that it obviously emanated from somebody of extreme importance. Prints from lady members were received with delight because, said Mr. Thomas, there are far too few women in amateur photography—and far too many in the professional ranks. Prints of birds, plant life, etc were treated simply as pictorial compositions because, Mr. Thomas alleged, being a city slicker, he was completely incapable of distinguishing between one living or growing thing and another—unless it was a woman.

Nevertheless, the comments on the prints themselves were helpful and well put over and we were grateful to both judges for the sincere but bright approach they made to their task. If the truth were told, many members would probably confess to anticipating this part of the programme with mixed feelings, for commentaries on upwards of 30 prints and nearly as many slides can so easily deteriorate into an after-dinner soporific. Both Mr. Jones and Mr. Thomas made their commentaries more in the nature of the best of after-dinner speeches, admirably rounding off the business of the day and leaving members devoutly hoping for a continuation of the fine weather for the next day's outing to London Airport.

Actually, there was still the presentation of the major awards and the circle certificates to follow but only Snip Ware of the major award winners was present and no more than four or five certificate winners appeared to claim their honours in person. It was an extraordinary end to an enjoyable day.

## A Trip to London Airport

THE WEATHER did, indeed, hold good for AGM Sunday, the skies clearing rapidly after early morning fog and even, by early afternoon, attaining a reasonably rich blue dotted with a pleasant-looking cloud or two. About 70 members turned up in a coach, many cars and behind at least one pushchair. The BEA Engineering Centre covers a good deal of ground—and so did the 70 members. The organisation was swift and sure and the crowd split up into three or four parties and made guided but not over-conducted tours of the maintenance sheds. Unfortunately, there was no aircraft in for major repairs but there were several in and around the hangars, including a number of historic machines of the very early days of flight and what looked suspiciously like a decaying ex-RAF Anson, still in its wartime camouflage.

The whole place, although there was a certain amount of cleaning and scrubbing going on, bore a strangely deserted air, but there were signs enough of the activity that usually goes on, including an enigmatic reference on one bench to the ancestry and possible future destination of "all ratefixers". The highlight of the tour was an inspection of the interior of a Comet, the 20 or so members of each party being easily absorbed into the surprisingly roomy cabins. Opportunities for photography were there in plenty but it was surprising (or was it, really?) to see the amount of "back-yard" photography going on.

After the tour came the "half-dollar lunch" about which some member had expressed doubts. All that need be said was that it was very good value indeed, even if it did take rather a long time before everybody was served.

The organisation fell down a bit after lunch when the party became dismembered during the trip to the central area but sterling efforts by Roland and Mrs. Jonas soon sorted things out and the wandering sheep were returned to the flock to spend a couple of hours watching the comings and goings of innumerable aircraft before the coach picked up again at 3 p.m. It had been one of the most successful outings of recent years and thanks are due to the originator and part organiser Derek Knights.



## Tribute to Barbara

by Roland Jonas

ALTHOUGH not a Founder Member of P.M.P.P.—Glen Robson is the only one left—Barbara Wagstaff's association with the club goes back over at least twenty-five years. Her first appearance in the official records is in August, 1936, as a member of the committee of Circle 3 (in those days each circle had a committee consisting of the Secretary and two other members). Then in August, 1937, she started her own Circle 8, known as the "interest" circle. At that time, as always, the accent was on pictorial work but in Circle 8 any type of subject was welcome provided it would be of interest to at least one other member. Thus we had pictorial, portraits, architecture, *genre*, natural history, travel, topical and news items and—Miss Wagstaff's own speciality—odd corners and changing scenes of London, now mostly gone for ever.

When the war came, Circles 7 and 8 joined forces under the late "Pilot" Keable, Secretary of 7, with Barbara as deputy, but in 1944 she again took the helm and had an unbroken run of sixteen years during which she kept the folios going out every month without a break in spite of severe handicaps of health and frustrations such as the railway strike which stopped all parcel posts. She was also for some years in Circle 20, then under Wilf Lawrence, and in Frank Ramsden's slide circle.

In P.M.P.P.'s early days lecturettes or monographs by members were a feature and after circulating in the member's own circle were then available to others. Collections of prints were also circulated in the same way. This needed co-ordination and Barbara Wagstaff undertook this task and also the circulation of a number of photographic books given to the club for the purpose. The records do not show exactly when her job of Librarian started but she carried it on until the need for it diminished and it was closed down in 1949.

In recognition of her long service to P.M.P.P. Barbara Wagstaff was elected a Vice President of U.P.P. in September,

1947 and it was to the great regret of her colleagues on Council that she was forced by ill health to resign in 1951.

Barbara had always led a very full and active life, being closely concerned with physical training : she played hockey for her county for many years, later becoming a referee and one of the Board of Selectors for England. It can therefore be imagined what a terrible blow it was to her to be immobilised almost overnight by a form of arthritis. This was ten years ago and for a large part of that time she was unable to move out of her small flat in Hornsey. Gradually her courage and will power prevailed and not even the set-back of a fall and a broken hip prevented her reaching the stage where she could walk a few yards without aid. Recently her trouble has spread to her hands and made writing very difficult and laborious, and it is only this which has finally forced her to hand over the Secretaryship of the Circle she has served so devotedly for so long.

As one who joined P.M.P.P. 22 years ago as a result of one of Barbara's reports in "Miniature Camera World" and who has been in her circle ever since—and for some years now as her deputy—I know better than most how very devoted her service to us has been. I was therefore happy to propose at the A.G.M. that she be elected an Honorary Life Member of U.P.P. This was something we had no right to do under the Rules but there are excellent precedents. We accorded "Leigh" Herdson this honour in 1952 and the late Syd Burch in 1955. There is no one more worthy to join them than Barbara Wagstaff.

## How I Make My Exhibition Rejects

by A. Littel Mann

HAVING waited many years for an invitation to contribute such an article to "The 'Appy Photographer" I have now decided to cast my imperfect pearls in a more likely direction.



I began by being quite different to all other well-known exhibitors ; I did not start with a box camera. I began with a Hasselblad and worked backwards. I am now saving up for a pin-hole camera which, they say, has such phenomenal depth of focus.

My favourite process involves the use of an enlarger and paper having a coating of photographic emulsion, such as is sometimes advertised in the magazines. This gives me a delightful range of tones which lend themselves so beautifully to the later application of ferri. It has been truly said that ferri is the link between Photography and Art and it was a great day in my photographic life when I first saw the shadow areas of my print follow the highlights into oblivion before the members of my folio could have the chance to criticise it.

Which reminds me that the beginner cannot do better than join a club or a postal folio. The editor will no doubt be able to supply the name of a suitable one. Thus, one is chivvied into putting up at least one work of art to be shot at from close range every month, so giving encouragement to other dabblers whose pictures are even worse than your own.

I owe much to the kindly criticisms of my fellow circlers and I shall never forget the sound advice accorded to my first self portrait : "Trim 2 inches R.H., take off about 4 inches top and bottom, and put the remainder in a strong bath of Farmer's reducer."

W.R.C.

### VERY SHORT STORY

#### in very blank verse

*I had a new neighbour—a middle aged lady  
And she and I became friends  
My friend bought a dog and I photographed it  
And she and I were still friends.  
Then I took her portrait—a beautiful portrait  
But now as we pass she won't speak—  
Will somebody please teach me professional retouching ?*

V. KAY

## Talking About Print Quality

by G. Exley

IT IS DIFFICULT to start off a discussion about Print Quality—notice the capital letters ! It seems to me that it is the outward sign of competent technique and is basic to picture production—we have not got on top of our medium until we can produce good P.Q. Usually I find that by being reasonably careful in following the rules (or rather the correct procedure) with the medium on hand we should achieve the necessary standard. To be thoroughly pompous and purist I suppose I should say that there are, as in the case of Caesar's Gaul, three parts to it :

(1) Taking the wretched thing :—See, Analyse, Select. Then, Keeping the camera still, press gently but firmly—and then get a nasty feeling that you didn't focus correctly ! After this muse quietly on the nature of the subject and your response to it. Was it flat and did you keep exposure down ; or was it contrasty and did you give it a lot of exposure. You didn't do any of these things ? Then you'd better read the subject up a bit before you spend another penny on film.

(2) Producing the Negative—a necessary evil that fills me with pain always. Keep a handkerchief on hand to wipe your sweating brow after that inevitable battle to get the film on the spiral—unless you are one of those characters who saws the thing in a dish, keeping in time to the tune "We all go the same way home" ! Once in the tank, consume a bottle of beer to pluck up courage, then add developer to the film, unless you put the beer in by mistake, think hard of what the makers recommended time is, say softly "Liars, all, this needs less time because it's a contrasty subject or more time because it's a flat subject", then agitate without getting agitated yourself—Usually at this point I get a visitor whom I have not seen for about a year or so and the film gets left and spoiled ! Should this beautiful excuse be not available, you may have to complete the procedure and wipe the film down and dry it carefully. The



resultant heartache cannot then be avoided and you must see the finished product and wonder how best you can get your own back on the chap who persuaded you to buy a camera.

(3) Making the Print—if you have decided it's absolutely necessary to make another print. Preferably, sit back and light a pipe and dream of all the wonderful prints you would make "if only you had the time and opportunity and that wonderful new camera that even YOU couldn't go wrong with"!

If you are like me you will carefully wait your opportunity when the family is out and you are "in the mood". This happy coincidence of circumstances too often occurs on a fine evening when you "must go out and get some pictures". So you go out and ever so accidentally forget to take the camera. Should you get caught, however, on a dark wet night with the right circumstances, you have no option and have to carry all the amazing gadgetry into the kitchen, then search for the enlarging lens that you were certain you put away in a safe place! Unhappily you suddenly find it, and find that you also have some D163 as well—and even paper—all 3 grades! No help for it—you must focus carefully, be very careful with a test strip, carefully get the developer to the right temperature (i.e. the one you used last winter) don't pluck the paper out of the developer before it has had enough (or you have had enough, whichever is earlier)—look at the sad result and decide what is wrong (if you can).

By now you realise I really know very little about Print Quality that you don't know. But why worry: the whole procedure is ultimately useless unless you have taken a picture or know what a picture is! That comes before P.Q.

## CA Exhibition, 1960

OUR usual observer being absent on business (and here we should belatedly acknowledge the debt to Roland Jonas for last year's anonymous report) there is little more we can do than recite the bare facts of this year's C.A. Exhibition. And, as far as honours are concerned, pretty

bare they were for UPP. The entry consisted of 65 prints and 52 slides from 31 members—a creditable, if not full-blooded effort. Of those, 10 prints and 9 slides were accepted—a considerable drop on the 24 print acceptances last year.

Nevertheless, the pictorial prints landed a commendable 20 points and a better ratio of slide acceptances helped bring the total points award to 40. City of London and Cripplegate were easy winners with 60 points, beating the Polish Y.M.C.A. into second place by no less than 10 points. Twickenham & Richmond were one point away third and Southampton & Croydon led UPP, in sixth place, by four and three points respectively. Eighteen clubs qualified.

In the Herbert Memorial Trophy contest (for monochrome slides only) UPP finished 7th out of 10 qualifiers, with 10 points against the 14 of the joint winners, Borough Polytechnic and City of London & Cripplegate.

## One Major Honour

There were no certificates of merit for UPP but E. G. Saunders A.R.P.S. (N.H.C.C.) landed a major honour with the Plaque for the best Class D entry (Natural History, Record and Scientific Slides) with his *Privet Hawk Moth Drying its Wings*.

Judges for the prints were Mrs. Jean Rudinger and Messrs Stanley Coleman and H. A. Murch; for the slides, Miss Janet Bottomley, Miss Wendy Fosh and Mr. Will Lynch. Mr. W. A. Speed took over from Mr. and Mrs. Quemby as Exhibition Secretary and the Battersea Borough Council again gave full co-operation by allowing the use of various premises, not least the Central Library, where the Borough Librarian, Mr. J. A. Burnett and his staff earned the gratitude of all concerned.

The list of UPP acceptances was as follows:

### Pictorial Prints

				Circle
High and Mighty	..	..	Miss M. Culey, ARPS	.. 8
The Park in Winter	..	..	Miss M. Culey, ARPS	.. 8
Thames Fog	..	..	S. Berg, ARPS	.. 20
Winter Sunset	..	..	Dr. B. J. Sproule, ARPS	.. 29
Profile: Miss Penelope Beaton,			Miss G. L. Alison, FRPS	.. 29
ARSA				



## Record Prints

Fluon Pumps & Bellows .. ..	R. Farrand, FIBP, FRPS ..	7
Fluon Gasket Rings .. ..	R. Farrand, FIBP, FRPS ..	7
Polythene Bottle Caps .. ..	R. Farrand, FIBP, FRPS ..	7
Altarpiece, Salisbury .. ..	E. Baker .. ..	14
Dartford Warbler .. ..	E. H. Ware, ARPS ..	20, NH

## Pictorial Slides

Lodore Marshland with Skiddaw .. ..	J. W. Mattinson .. ..	25
December .. ..	J. Spencer .. ..	NH

## Record Slides

Privet Hawk Moth Drying its Wings (Plaque) .. ..	E. G. Saunders, ARPS ..	NH
Pulpit Detail, Ruswarp .. ..	S. L. Finch, ARPS ..	22
Young Cuckoo .. ..	E. H. Ware, ARPS ..	20, NH
Privet Hawk Moth .. ..	E. G. Saunders, ARPS ..	NH
Male Chaffinch at Nest .. ..	E. H. Ware, ARPS ..	20, NH
North Crossing, Gloucester .. ..	W. Pegg .. ..	25

Additionally, Mrs. M. Rowell (Circle 29), Mrs. D. Quemby A.R.P.S. (12), and P. Coulon A.R.P.S. (12), had acceptances for entries sent through other societies. Mrs. Quemby had three acceptances, one pictorial print, one pictorial slide and one record slide.

## Circle Notes and News

QUITE A VARIETY of news comes from those Circle Secretaries who take the trouble to let the Editor know how things are going. As the dissemination of news about members is one of the main objects of *The Little Man*, it is a pity that more such news is not received. Only a dozen or so secretaries sent the Editor notes this year and the news is therefore not fully representative.

A note from E. Bennett Williams (Circle 19) raises an interesting, not to say debatable, point. During one of his Circle's rounds

this year, four prints were found to have received equal votes, with two equal runners up. This meant, says Secretary Bennett Williams, the award of four Gold Labels and two Silver Stars all in one month. Circle 19 is the only large print circle with an odd number; it was completely reformed some four years ago. Boxes are now moving around very smoothly and the 16 members are all of the useful contributing type. Arrangements for a Circle Rally at Buttermere over the Whitsun holiday fell through but it is hoped that 1961 will bring better luck.

Circle 21 usually has the distinction of providing the largest number of delegates to the AGM. Formed in 1945 for 35 mm workers only, it has never had less than 16 members. Of the present membership, two are council members and seven are circle secretaries or local club secretaries or are actively engaged in work connected with organised amateur photography. Secretary G. A. Tootell, who has just resigned from Council owing to other commitments reports that there are one or two vacancies for keen 35 mm workers.

Circle 6 suffered a blow last year with the death of B. Grey, possibly, reports N. J. Houlgrave in Syd Pollard's absence, their finest worker and undoubtedly the ideal folio worker, always free with advice but never patronising and equally free with secrets that so many others would jealously guard. The Gold Label market has been largely cornered by Messrs Dolby and Skinner but a new lady member, Kay Powell, has proved that the fair sex can deliver the goods.

There is, or was, one membership vacancy in Circle 4, too, where Secretary G. A. L. Hutton reports that boxes are circulating regularly and a full entry of prints can always be expected.

Only one Secretary refers to Dick Farrand's Presidential visit. J. B. Broomhead reports that Dick walked into the circle on a tour of inspection part way through the year and what he said about their work is their own affair. It was a poor month he says: it must have been when the hon. sec. got the Gold Label. So now we are left, says J. B., with the major problem of how does one improve the standard of work?

Sacking the lot and importing a fresh gang—all FRPSes—might lead to some ill feeling. So we are doing the best we can, he says, with the usual team. They are a happy team and they enjoy themselves. That's the main thing.

Apparently there are no such troubles in Circle 20, where there are four ARPSes and one recently elected fellow—who bears the name of Mike Ware and is the son of Snip Ware. Secretary Jay Woollard, who has now handed over to Don Pulley, reports that any morning on Woodbury Common a certain gentleman can be seen doing sock-pulling-up exercises. Stan Berg, the Hon. Gen. Sec., is a member of this Circle and, Jay says, he seems to find more time than most to collect fresh honours. His latest achievement was the showing of two of his portraits at the Annual Regent Street Polytechnic Exhibition—which is run primarily for professionals.

An annual trophy of their own is a distinction enjoyed by Circle 27. On leaving the Circle recently after many years membership, A. McTurk presented a trophy for annual award to the member of the Circle with highest average percentage of marks per slide. He made the initial award to "Farmer" Jones on May 29th during a get-together at Dovedale. The Circle has recently lost another senior member, too, in Eric Haycock. Eric is still around, however, in other Circles and now on the Council.

Another change of secretaryship is that of Circle 23, where Dr. D. E. Jarrett has handed over to J. R. Jarvis after five years in harness. Doc. Jarrett picked up quite a few Gold Labels in his time but the specialist in this



department has been G. H. Ballinger, the West Country Aussie, who, says Secretary Jarvis, has stowed away about one-third of the total in his tucker bag. But now he has resigned, too.

An unsettled era that blighted Circle 22 for a time now seems to be past, Secretary A. M. Bamford reports, and a steady number of good prints is coming forward every month. Muriel Rosamund organised a successful outing to Fountains Abbey on a dull and rather cold May 1st. Successful, that is, as a social occasion. Photographically, it was a flop.

Some very mixed news indeed comes from Circle 29, most of it already reported elsewhere. First, they produced the Trophy winner, Dr. Brian Sproule, a comparatively new member of the Circle. He won with a small print, a very small print, and recalls the achievement of Miss Gracie Alison, a member of the same Circle, who also won the Trophy with a small print three years ago. The other news is not so happy. Miss Barbara Wagstaff, as reported elsewhere, has been obliged by ill health to resign the Secretaryship, and Mr. W. Forbes Boyd, a founder member of the circle, died in July.

The only non-voting Circle (30), reports an uneventful year, with 12 boxes sent out punctually on the 1st of each month. Membership, however, is down to 15. A Spring Rally was held in Chester on April 30th and was fairly well attended by members in the north. One competition round was held during the year and, reports Secretary Vic Davies, was well supported.

Reporting for the first time on behalf of the newly formed

Natural History Colour Circle, Snip Ware tells us that a halt had to be called to new recruits before the third box had been issued. The membership then stood at 22 and the standard of work was high. Too often, says Snip, nature clubs are overweighted with bird workers, but the NHCC is fortunate in having members who cover not only birds but butterflies and moths, caterpillars, fish, flowers, fruit, fungi, insects (including a specialist in flies), mammals and reptiles. The Circle includes one FRPS and nine ARPSes. It was hardly surprising that one of them, P. F. Shenton, won the plaque for the best slide. Incidentally, Snip himself won the plaque for the best large print.

Roland Jonas reports a rather shaky year for Circle 12, which has undergone quite a few changes over that period. Eight members have left and Trevor Lewis, who had guided the Circle as Secretary through many vicissitudes, has resigned his position. Nevertheless, eight new members filled the gaps and the Circle is now nearly up to strength. It has recovered, too, from what might have been a serious blow when a box went astray in the post just before Christmas. There is, or was at the time of Roland's report, room for one or perhaps two really keen members of advanced or intermediate standards.

And that is all the news we have. It is difficult, of course, for Secretaries to know exactly what the editor wants and when he wants it but it would help a lot to make *The Little Man* more truly a UPP magazine if as many as possible would keep him posted on anything of general interest that occurs within the Circle.

## SOME VITAL STATISTICS

OUR indefatigable treasurer has supplied the following interesting figures:

UPP MEMBERSHIP at 1st August 1960				New members during year
Year of joining		Number		
Prior to 1-9-46	..	42		
1946-7	..	10		
1947-8	..	12		
1948-9	..	10	..	71
1949-50	..	9	..	89
1950-51	..	17	..	84
1951-2	..	10	..	55
1952-3	..	16	..	65
1953-4	..	21	..	61
1954-5	..	26	..	94
1955-6	..	35	..	87
1956-7	..	30	..	78
1957-8	..	81	..	135
1958-9	..	60	..	76
1959-60	..	81	..	87
Total membership..			460	

The total membership will be seen to be made up as to nearly 50 per cent by members who joined within the past three years, but there are still 42 members (nearly 10 per cent) who joined more than 14 years ago. There are even a full 100 members who have been with UPP for 10 years or more. Looking at the third column, whatever became of the other 80 who joined in 1949-50 and are now no longer with us? Come to think of it, what happened to the 445 who have left since then?



THAT EXTRA SOMETHING  
TO YOUR PHOTOGRAPHY  
with...

'PROMICROL' BRAND ULTRA-FINE GRAIN DEVELOPER  
trade mark

'COBROL' BRAND BROMIDE PAPER DEVELOPER  
trade mark

'AMFIX' BRAND ULTRA-RAPID FIXER  
trade mark

We welcome your enquiries

**M&B** BRAND

PHOTOGRAPHIC PRODUCTS

Manufactured by: MAY & BAKER LTD • DAGENHAM • Tel: DOMinion 3060 Ext: 321  
PA 1451





## Isopan films

For outdoor and indoor photography of all subjects, flashlight work, indoor shots without flash, intriguing night shots, really high-speed photography, superb results the whole year round whatever the conditions—there is an Agfa Isopan film to fill your requirements. Standard roll and 35mm sizes.



		DIN	A.S.A.
<b>Isopan FF</b>	<i>extra fine grain</i>	13°	16
<b>Isopan F</b>	<i>fine grain</i>	17°	40
<b>Isopan ISS</b>	<i>super special</i>	21°	100
<b>Isopan Record</b>	<i>very fast</i>	34°	2000



## Photographic Papers

### Brovira

Highly sensitive bromide paper for all enlargements. Exceptional latitude and finely balanced grades.

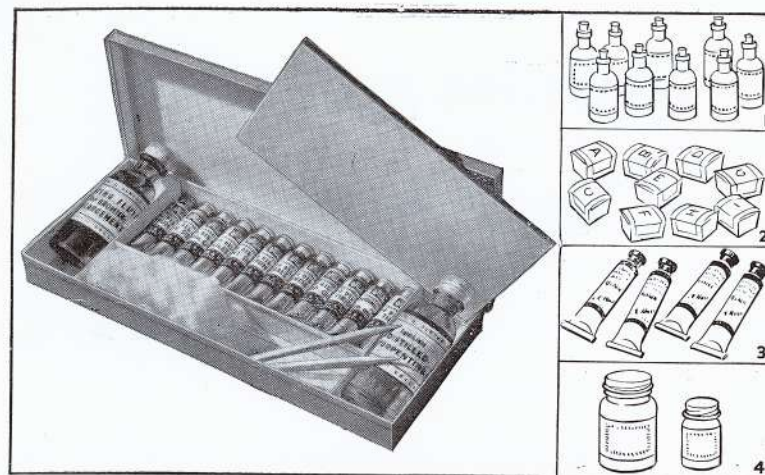
### Portriga Rapid

Perfect enlarging paper with fast chlorobromide type of emulsion giving rich warm tones by direct development.

**Neutol Paper Developer:** Rodinal universal film developer:  
**Atomal ultra fine grain film developer:**  
**Final fine grain film developer.**

Interesting literature on Agfa products gladly sent on application to:—

**AGFA LIMITED 27 REGENT STREET · LONDON · SW1 · REGENT 8581/4**



## For Amateur and Professional Photographers PHOTO OIL COLOURS\*

For colouring non-glossy photographic prints effectively and economically Winsor & Newton's Photo Oil Colours are strongly recommended. The complete range consists of 15 colours in 2 inch tubes. All except White are transparent and all offer a high degree of permanence. Price 1s. 0d. each.

**No. 3 PHOTO TINTING OUTFIT** in enamelled tin box as illustrated, price 24s. 0d.

\*Descriptive leaflet free on request.

**1 Photo Tints** Concentrated liquid colours for tinting photographs. May be used on any photographic surface. Available in 9 colours. 2 dr. bottles 9d. each.

**2 Spotting Colours** Moist Water Colours specially prepared for retouching any kind of photographic print. Available in 9 colours in Half Pans at 1s. 6d. each.

**3 Glossy retouching Colours** For retouching glazed photographic prints. Range of 4 colours in 2 inch tubes at 1s. 0d. each.

**4 Photographic Opaque F** Use on photographic negatives and Lantern Slides for spotting pin holes, blocking out backgrounds. Also suitable for screen announcements. ½ oz. and 2 oz. (fluid capacity) Glass Pots 1s. 0d. and 2s. 6d. each. No. 8 tube 1s. 6d.

ALSO

**Retouching medium** For preparing negatives for pencil work. In bottles at 1s. 3d. each.

AND Photo Mountant, Sizing Fluid, and Spotting Brushes.

All Winsor & Newton's products whether for the photographer or the artist are of the highest quality obtainable. In case of difficulty write for name and address of nearest stockist, and also full details of the complete range of products and prices. Prices quoted are those operative in Gt. Britain and N. Ireland at time of publication.

# Winsor & Newton

Winsor & Newton Ltd., Wealdstone, Harrow, Middlesex