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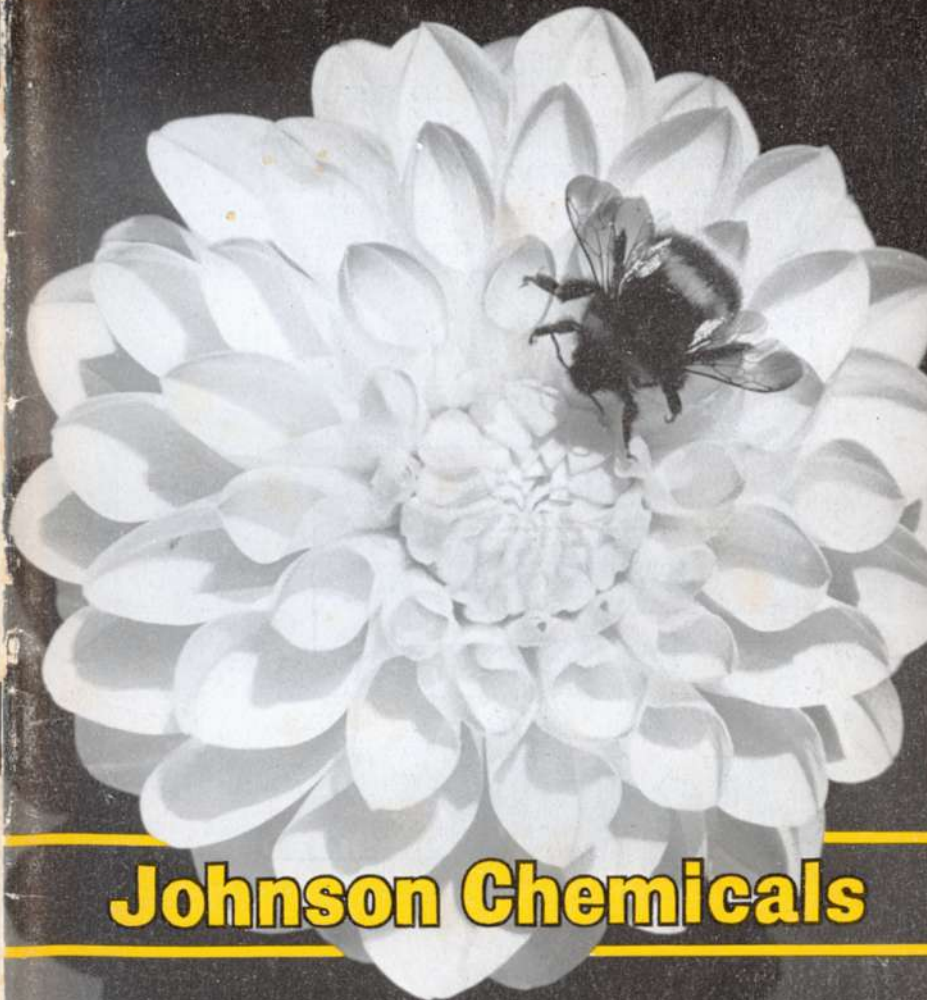
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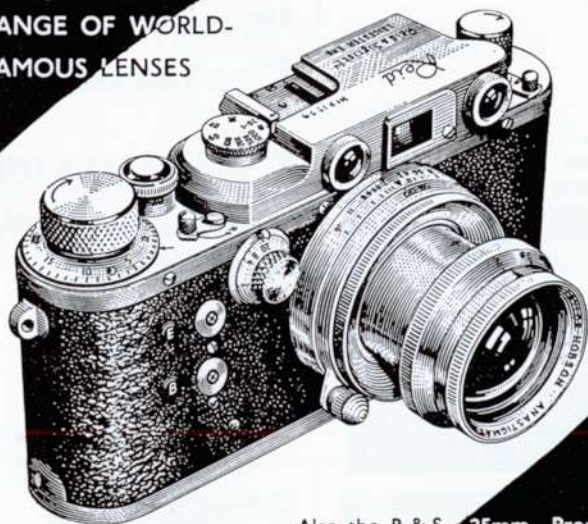
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Affiliated to the Photographic Alliance of Great Britain through the Central Association, U.P.P. exists for the postal circulation of photographic prints and transparencies and for the mutual advancement of its members in photography. Each member is 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 transparencies 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 Labels 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.

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No. 47. DECEMBER 1963

The Little Man

THE OFFICIAL MAGAZINE OF THE
 UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

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THE LITTLE MAN is published twice a year by The United Photographic Postfolios of Great Britain, which is affiliated to the Photographic Alliance through 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.



After trying everything else you come to this - provided of course, your technique is nothing less than perfect. Percy Heaton's rendering of a carved panel

Photographic Transition

by Percy Heaton

TO THE architectural photographer the meaning of the word "transitional" is well known. It simply refers to the change-over from one period of building design to the next. The transition, for example, from the Norman design with its heavy rounded arches to the Early English design with the more favoured high pointed arches, was gradual. It started in Durham Cathedral where one nave arch has the slightest point at its apex, and spread down by stages over 200 years to the steep pointed window lancets seen in the Nine Altars chapel of the same Cathedral. This became standard design and is used even to this day. It took

200 years for the standard to evolve but it has now survived some 500 years.

What, you may be asking, has this to do with photography as we know it? The answer is simple. Each of us has gone or is going through a photographic transitional period. If you have gone through it you may feel you are fortunate in so much as you know now where you are going and it will be plain sailing. You may be right — so long as you don't weaken and say "What the heck do I do this for anyway?"

On the other hand, you may be the new boy of the hobby who still presses the button for the novelty of it, and wonders what will come out. It may still be a thrill to you to see a shot, calculate the exposure and press the button at the right moment. If so, it is to you I wish to speak.

What Will He Look For ?

When I see the new camera owner setting out on a day's hike I just wonder what he will look for and what he will bring back in the cassette. There is such a wide choice — or is there? Usually these days the camera is loaded with colour and as the makers do the technical work all the button presser has to do is to select the subject. If he is wise he will remember that every time he does just that it costs him a shilling. Also that if he wishes to retain his friends he will show some selectivity. Nothing drives them away quicker than row upon row of family snaps, endless frames of the same moving object or event taken from the same spot.

Then there is the man who decides that he should have a hobby and takes up photography. He, too, does what the colour man did and uses endless film on his family and makes hundreds of 35mm. or 2¼" square negatives and a similar number of prints of varying quality. Soon, he finds his darkroom (he had to have a darkroom to do the job properly, of course) full of the latest gadgets, loads of useless negatives, prints and bottles of developer. Suddenly something clicks in his mind and he either decides to do something good

with his hobby, or he reaches for the advert order form of *Exchange and Mart*: "Amateur giving up photography. Whole dark room for sale, etc. etc."

From here on the choice is up to him. If he is wise he will decide on the former course and become a camera enthusiast. He will join the local camera club and attend its meetings with a view to learning what is available in the different branches of the hobby. Now what happens? He will see a variety of cameras in the hands of the members, each being shown as the best of its kind for pictorial photography, portrait photography, nature photography, and even record photography. He may have a cute 35-er, and he goes to the first portrait night and sees the galaxy of Rollies and Yashicas. Even an odd Thornton Pickard quarter plate reflex may force its way to the front to see the model. Then on print night he compares his own effort with those of the reflex owners. What a horrid mess he made. He must have one of those cameras that take such good photos. An expensive night that was, he tells himself, but it is the only way to learn.

Works of Art

The next club evening is on pictorial work. An EXPERT comes many miles to show his prints and explain how he obtained them. They are works of art — or so they look to the new member. They have all the attributes required in a *picture*. They are not just photographs such as he has taken up to date. They can be "lived with" — or so he is assured. Now this is what he has been waiting for. A real chance to show that he did not waste the art classes at school. So the next fine day he goes out to get some "pictures".

Oh yes, he remembers all the rules of composition the art master taught him at school — curves, triangles, diagonals and even circles. The eye must be led into the picture and must stay there pinned on the principal object of interest. This must be somewhere about a third from the top or bottom and a third from one side or the other — and, above all, it must appeal to the



When you have been at it long enough you might get something like this - Percy Heaton's South Aisle of the Nave, Norwich.

soul. There must be light and shade, sufficient contrast to make a balanced design and yet there must be no black paper, nor dead white base.

So out he goes with these simple rules firmly fixed in his mind to look for some *pictures*. He little knows. It's Spring, the buds are bursting and he wants a shot which makes the viewer feel he can hear them bursting. Up goes the camera lens and — zing, there is a perfect shot of bursting buds. Here is another of a tinkling

waterfall, one of some lambs playing leapfrog and yet another of the snowdrops in a farm garden, all very Springy.

He makes whole plate prints of the resulting negatives, carefully mounts them (or so he thinks), and takes them to a print crit night. Another expert has come many miles to say nice things about his and the poor prints of the other members. The buds are "well seen" but oh, that sky! It should have been filtered, five times orange. The waterfall is not spontaneous enough. The water looks like a solid block of ice and the rocks are all clogged up. The lambs? Well, they are pretty-pretty, but they were moving so the exposure should have been much shorter and the lens opened up to confuse the background.

Now, having discovered he will never make any direct contribution to art as a straight photographer he learns that on the next few club nights the process workers are going to explain how they use Bromoil, Gum Bichromate, Carbro, Paper Negative, and even Trichrome Carbro colour positives using a black and white camera. This sounds exciting and he attends all five lectures. At the end he finds himself somewhat confused about brushes for bromoil, mercury arc lamps for gum, transfer paper for carbro, extra thin pre-fogged bromide paper for paper negatives and the staff of three assistants he needs to get beautiful colour prints from trichrome carbro. Added to all this is the confusion of different negatives (density, contrast and so on), step wedges and suitably "sized" paper which the art shop does not stock. He decides all this is not for him. What next?

There are still plenty of avenues to explore. Back he goes again to the portrait lark, but this time he decides to try some at home before going to the next club night. One thing sticks in his mind. The naturalness of the sitter must be brought out in the final print. She, or, for that matter, he must look natural and just as though they do not know the camera is there. How on earth can you do that when high-powered lights

have to be draped all over the floor and the camera has to be poking the sitter's eye out.

Somewhere he has read that the professional uses electronic flash, which freezes the expression on the sitter's face at the moment the photographer chooses. Thus, the man at the camera gets just what he wants without any coaxing. It must be worth the £20 for that high speed "strobe light" if it gives that result.

Oh yes, and there is that business of being in close to the sitter. He has a 3-in. lens that needs to be focused on 2-ft. to give a big head. A 6-in. lens would double that distance but he cannot fit another lens to to his present camera. So off he goes, in search of a twin-lens camera with interchangeable lenses. He could get a single lens reflex in the miniature size and have lenses to meet all requirements but he has seen that the larger format gives so much better quality photographs. Nothing short of a Mamiyaflex will do, complete with 3-in. and 6-in. lenses. He should manage that little lot on £200. Then he is all set to win the annual competition portrait class. Will he?

All the Usual Places

Having thus obtained all the necessary equipment he tries the technique out on his sister, or his wife, or one of their glamorous friends. Such fun to have your portrait taken by so well equipped a person. Into the sitting room go sitters and equipment. A few shots are made of all the usual poses with one electronic flash top-right of the sitter. These are developed to maker's instructions in standard developer, washed, dried and printed. They're a bit on the hard side, ugly shadows under the chin, top lip obliterated by nose shadow and oh, that striped wallpaper. The sitter doesn't think they are a bit like her. What a mess her hair is and she should have had a different dress on. Oh dear, this portrait job is not all it seems.

In sheer desperation our member enters the last part of his transition, he decides to try record work. There is a class in the annual competitions which is supported

by just a few members. These are mostly old fogeys who have not the energy to tramp miles into the country looking for pictorial shots, nor the patience of the process workers, to say nothing of a way with the sweet young things who need portraits. Mostly they already have the cameras and darkroom equipment saved from their boyhood days and they have cars to carry it around in to the various cathedrals, churches and museums which provide the subjects.

Of course such a "new boy" is meat and drink to the record group as they really wish to pass on their know-how for the use of future generations. When all is said and done they are the only true photographers in the club. Their technique must be perfect, their quality impeccable, and their art pure. None of the messing about of the other workers. Just what is there must be put on the paper and all with the most subtle gradations of tone and atmosphere. Here is a new member of the group to lavish their love and affection upon — so long as he doesn't win the next annual competition over their heads.

Home at Last!

So our worker finds his ideal at last: steady pace, time to think, long exposures in the wonderfully sedate atmosphere of the buildings of his choice. The advantage of being able to try again is without precedent in his experience, and as for the fact that only the vicar or the museum curator takes an interest in what he has taken doesn't seem to worry him. All that remains is to perfect his technique, add to his equipment as the need arises and go all out to produce brilliant negatives and beautiful prints and to have exhibition and competition successes. He will then stand out as a shining light amongst photographers until some wise Alec comes along and asks the question "What the heck do you get out of this?" Our friend will no doubt answer, after careful thought, "Hanged if I know!" Still, the transition is complete. He has reached the old man's stage in photography and knows he can stay there.

Don't Test Your Shutter

by NORMAN BOWDIDGE

I READ Ian Platt's article in *The Little Man* a while back upon the subject of shutter testing with considerable interest. Afterwards, however, I found myself uneasy; vaguely aware of a flaw in his reasoning but unable to pin-point it. Then a glimmer of past scientific training came back to me — and the penny dropped!

Ian did not first tell us how accurate his gramophone was nor whether he had tested it for its accuracy. Thus he seeks to "prove" the performance of one mechanism (his shutter) by employing the unproven performance of another mechanism (his gramophone). Hardly the right way to produce correct results, is it?

It is true that he seeks to disarm any would-be critics who may mention voltage fluctuations with the observation that "in actual practice, inaccuracies are so minute they they do not noticeably affect the outcome". But he does not also seek to substantiate this statement. To what tests has his gramophone been subjected in order to justify such a remark? Does he really know just how much mains voltage variation is officially tolerated under normal circumstances, or just how much variation actually occurs in practice—say, at the end of a spur main run from the principal circuit? The officially tolerated mains variation from the generators near my home is $\pm 6\%$ of the nominal voltage. In practice, variations in voltage far in excess of this are experienced in some areas due to excessive load demand.

Apart from that, Ian has not apparently enquired into manufacturers' tolerances in the world of the gramophone. Where a turntable is required to run precisely to its marked speed and steadily in its revolutions, it is necessary to buy a "transcription unit". Such units are not cheap, so they are not normally found fitted to the average domestic gramophone.

What then happens to the turntable of a more normal unit? Apparently it should not be expected to revolve too precisely at its marked speed nor should it be expected that each individual revolution will necessarily be no longer and no shorter than the one before or the one to follow.

Has Ian tested **these** variables? Are these always so "minute" in practice? From personal experience I would say that the average turntable may vary to an alarming degree from the marked speed, perhaps $\pm 20\%$ — not an inconsiderable error. And since the human ear is not a very reliable instrument such a variation could pass undetected by ear, unless the hearer was fortunate enough to have the gift of "perfect pitch" or to know the exact speed at which the original sequence of sounds was produced. Remember, it is not just one musical note which would be thus falsified but the whole score, the relative tonal relationships within the score would not be affected so no unintended discord would result.

To enquire further, does Ian know how much effect the wear of moving parts has upon the accuracy of his turntable's performance?

What Happened?

Finally, may I ask what false reasoning leads him to seek confirmation of his present results by comparing them with results obtained by another system **two years ago**? He tells us nothing of the relative condition of his shutter—whether, for instance, in the intervening years it has been over or under-worked at any or all of its marked speeds. Perhaps it is significant that two years ago his shutter was shown to be slower than its marked speed at all four of the speeds included in his table. Now, by his own methods, he seeks to "prove" that while his shutter has remained more or less consistently slow at three of these speeds, at the fourth speed it is now faster. "Test your own shutter?" No thank you. I want to know what happened to that fourth speed!

APC's First Rally

reported by HARRY PYNE

THE Architectural Print Circle held its first rally at Southwell during the weekend of September 6th to 8th. The photograph shows seven of the members who attended.

From left to right, they are: Harry Pyne (looking rather like a mediæval gargoyle); Roy Walters (the Circle's new ARPS); Gerald More (who tried to get rid of a dozen old £5 notes at Southwell Post Office but the post mistress spotted them); Ernest Pearson, FRPS (who seems to own the Minster and who made such magnificent arrangements for the Rally there); Frank Donaldson (a contemporary rebel with a camera two-thirds of a yard long); Ted Hobbs (a dark horse whose camera seems to take pictures of its own accord: he was never near it); and John Pyne (who came because he had heard that a smashing chambermaid brought early morning tea at the Crown. She didn't. When he



asked "Where's the chambermaid?" he was told "Don't know but the teapot was made in Stafford!").

The weather was just what Ernest Pearson ordered — horrible, dull and wet to cut down contrast. Many exposures were made — that's what we went for — but, to my mind, the most interesting and entertaining moments were meal times at the Crown where — over excellent food — we were let into some of the higher secrets of the craft.

I, being the most inexperienced member, heard many things quite new to me. For example: the Weston is used to see if it is dark enough to take a photograph. If the needle moves — don't! Developer, like good wine, needs to mature and for that elusive, exclusive print quality use your developer one degree below boiling point (Fahrenheit — half a degree Centigrade) and whip the print in and out sharpish like and then into ice cold hypo.

All agreed that the Rally was a success. It was — a real success — and our thanks are due to Ernest Pearson, who did all the bookings and arrangements, who gave us an excellent evening showing and talking about his RPS Associateship and Fellowship prints.

Thoughts on an Out-of-Focus Foreground

THOSE foreground blobs, inconsequently placed,

By which the composition is disgraced,

Demand an explanation. Therefore, Sir,

Expond, for they're creating quite a stir.

In fuzziness can mystery reside,

And some unseemly objects it may hide,

Yet doth it much offend the eager eye

Which loves the finer detail to descry.

Diffuse the background, then, if so you will,

Yet keep the foreground interest sharper still.

J. J. Brady.

Sour Grapes?

by J. R. STANFORTH

DO THESE characters who like splitting up marks get on your wick? They do mine.

You know the sort of thing. Out of ten marks you must allot two for composition, two for technique (whatever that is), two for presentation, two for originality, one for the way the stamp is stuck on and one for his nob.

Have you ever looked at a batch of prints and tried to do it? It is a most interesting exercise, provided you can be sufficiently detached to go through them normally afterwards. Indeed, the comparison of the results will show how futile the slide-rule system is.

According to the Book

Let's have a look at a couple of examples. One — centre of interest exactly the right size in the right place to the nearest millimetre and bang on the necessary points on a beautiful S curve. A way in, foreground in focus and darkened just right, aerial perspective really good, the gate just the right amount open, the whole thing well balanced and of excellent PQ. Everything according to the book. Reckoned by whatever cold, calculating dissection table, it should get 12 out of 10. Dull as ditchwater, of course, static, mechanical, the lot. But the table! Can't possibly give it 10. I never do. Let's make it nine then, and if I look at it a second longer, I shall scream.

Next? Obviously a "modern". Original, anyway. Soot and whitewash? A bit, perhaps, but the technique (horrible word) is in keeping with the aim of the author — I suppose. So I'd better give full marks for technique in case I'm wrong — or right. Composition? Well, it's a modern. Never seen one like it before and it should,

maybe, have a point transferred from composition to originality. Live with it? Pleasant? Does it say or do anything to me? Not on your sweet life! But it should be judged as an original and the allocation of marks modified for it. Anyway, I'll look a real mug if I mark it low and no one else does and, even worse, I'll show I'm not with it. True, the hard and fast share-out is slipping, but we mustn't be too hidebound. Got to move with the times and all that. Let's say 8, or would 7 be safer?

And this? One of those social comments. True, it looks like the snapshots we all used to take before we went all arty, except that the subject matter is a bit on the sleazy side. Everything pin sharp, including the bags under the eyes of the wench, the legs of the flies on the ceiling, the frayed trousers of the tramp and the tear on the placard. PQ brilliant, presentation fine — but composition? Originality? Can you feel yourself slipping? Well, if these French blokes do it and are thought so highly of, it must be all right. Did I say I must move with the times? Right, that's — er — 10 again. OK, 9 it is.

No Real Black

Ah! This I can get my teeth into. Looks a bit flat, true. It is taken in a mist and there's a hint of sunshine through it. But there's no real black in it. I like it, though. I wonder why? The figures are almost bang in the centre. The foreground water is a complete grey band right across (no way in). I still like it. It puts over something worth putting and it hangs well together. But life is real, life is earnest and all that. Being trad, I can use the table unmodified. Right! Composition (central figures) 1; technique (no black) 1; presentation (fine) 2; originality (this fog stuff has been done before) nil. Total 4. No, let's be fair, it does grow on one. Another one for luck. Wish it were mine, though. Oh, to hell with the table. Six!

(continued on page 46)

Letter to the Editor

Dear Sir,

As most sections of your organisation have had their say in your magazine I feel it's about time someone representing my side said a few words. Your readers take me and my fellows very much for granted but if it wasn't for us they wouldn't get their monthly visit. For a moment let me picture our lives to you and your readers.

First we are packed tight with everything but the kitchen sink, then our belts are pulled in so that we are bursting at the seams. Then a sticky wet bit of paper is stuck on us followed shortly by another smaller bit which is then smacked by a heavy handed clot. We are then subjected to being thrown here and thrown there, after which we get a bumpy ride for a couple of days.

Back again then to being thrown everywhere, by this time we are black and blue, sore and hurt, but still our discomfort is not finished. We are given another ride before we are handed to the "expert" who is much more interested in the contents than our well being. We are put in a dusty cupboard to lick our wounds. Several days pass and then we start all over again, and then over again, perhaps a long journey, perhaps a short one.

Yes we are taken very much for granted. Our life is one long service to others, we never see a word of thanks, never a request to go easy with us. Sometimes we get lost and we are thought of a little more till we return home, but we know only too well that it's our contents that are sought and not us.

Thank you, Sir, for letting me have my say, and I only hope that your readers will look upon me and my fellow colleagues as "something" more than,

Yours sincerely,

a UPP box.

THE TROPHY WINNER



Derwentwater, J. C. Waterman

Up for the Judging

THANKS are again due to the Camera Club for making a room available for the annual judging of the Gold Label prints and transparencies—this time by Messrs. S. G. Coleman, Hon FRPS, and H. J. R. Harley, ARPS.

They gave no sign if they were somewhat daunted by the enormity of the task facing them and were soon rattling through the masses of prints put in front of them. Despite the great pace, however, they gave every print full and careful consideration.

As always, the prints could be viewed quite satisfactorily but facilities for projecting the various sizes of slides were not available. But the judges took considerable trouble to view each slide as thoroughly as possible.

They worked in remarkable accord throughout the evening and though, in some cases, it was evident that they could spot the winner almost as soon as a batch was placed before them, they went carefully through the others before confirming their decision.

The general impressions of the judges are recorded elsewhere, so all we have to do here is to list their findings.

The Judges Verdict

Leighton Herdson Trophy

<i>Title</i>	<i>Author</i>
Derwentwater	J. C. Waterman, ARPS, (Circle 12)

Bronze Plaques

<i>Title</i>	<i>Author</i>
Small prints: Artist	Miss G. L. Alison FRPS (Circle 29)
Transparencies: After the Rain	N. Robson (Circle 23)

Certificates—Small Prints

<i>Circle</i>	<i>Title</i>	<i>Author</i>
1	The Maestro	Mrs. V. I. Kay
3	Silver Birches	R. S. Hassell
5	Dock Side	B. E. Jones
7	Ready for Out	J. W. Stokes
9	Looking Down	F. A. Bellis
15	Sunlit Steps	Miss M. Rosamond
17	Though the Choir Arch	A. E. Gays
21	The Splendour Falls	R. D. Ridyard
29	Artist	Miss G. L. Alison, FRPS
30	On the Outside Looking In"	H. Jobson

Certificates—Large Prints

<i>Circle</i>	<i>Title</i>	<i>Author</i>
2	Lois	T. Manning
4	Morning Stillness	A. J. Jackson, FRPS
6	Cloud Sweep	A. Jeavons
8	The Power and the Glory	F. L. Webb
10	Thoughtfulness	The Rev. R. W. Inder
12	Derwentwater	J. C. Waterman, ARPS
14	Up and Away	A. E. Cunnew
16	Autumn Afternoon	R. A. Evans
18	Silver Lining	S. Robinson
19	Apprehension	A. Worth
20	Water Fantasy	E. W. Woollard
22	My Fair Ladies	R. G. Nicholson
26	Ritual Sacrifice	Dr. N. I. Whiteley
A/A	The Local Character	L. Puckridge
APC	Entrance to Crypt	the late G. B. Farrar, FRPS

Certificates—Transparencies

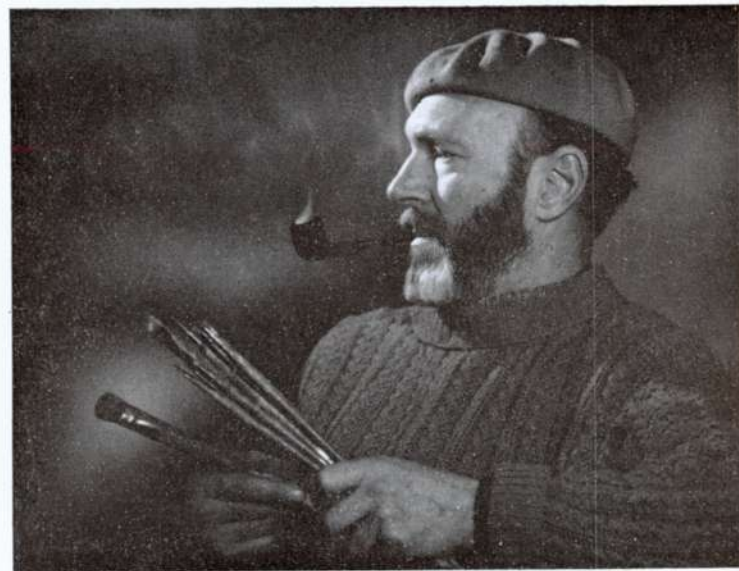
MONOCHROME:

<i>Circle</i>	<i>Title</i>	<i>Author</i>
25	Loch Duich	A. Macdonald

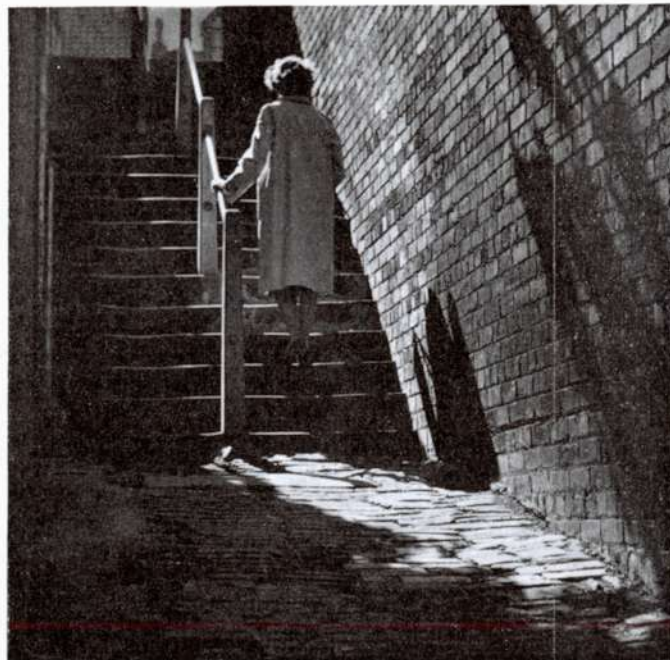
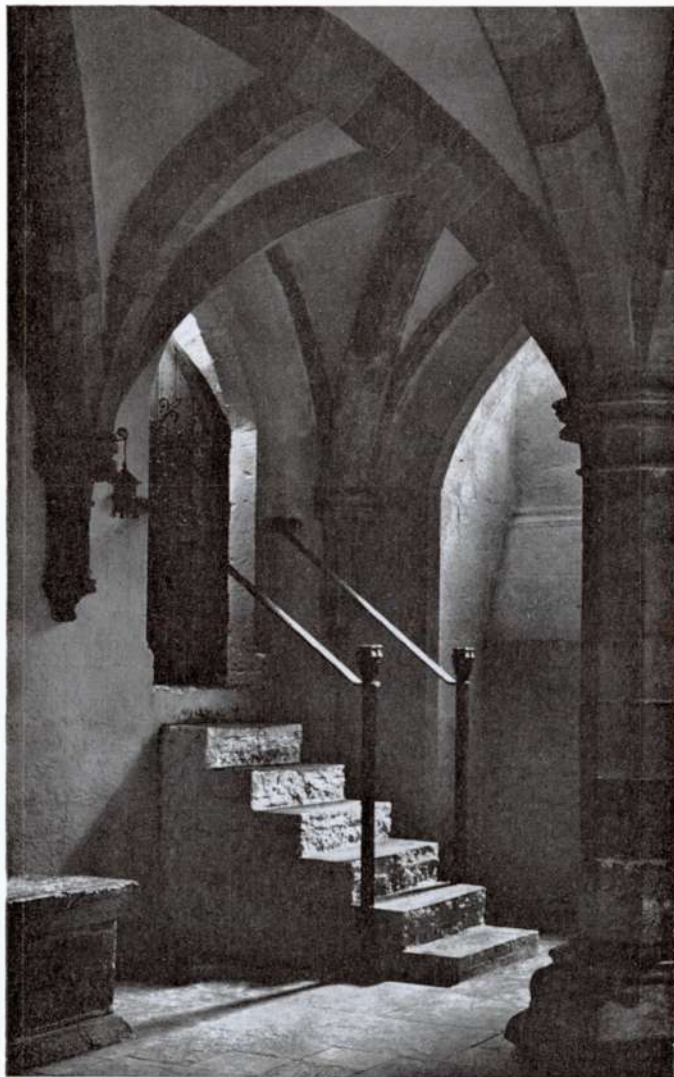
COLOUR:

<i>Circle</i>	<i>Title</i>	<i>Author</i>
23	After the Rain	N. Robson
24	Sunshine Yellow	Miss J. A. Davey
27	Evening	Miss M. Chedzoy
28	The Wintry Dusk	D. Evans, ARPS
31	Dolomite Souvenir	Miss E. M. Glenn
32	Rainbows	E. A. Skipper
33	Old Wood	Dr. A. Spier
34	Time for Bed	R. Ballance
NH1	Pisauri Listeri	W. E. Keen
NH2	Larvaevora Fera	J. E. Knight

BEST SMALL PRINT



Artist, Miss G. L. Alison



Two Certificate Winners

Above: *Sunlit Steps*, Miss M. Rosamund (Circle 15).

Left: *Entrance to Crypt*, the late G. B. Farrar (APC).

The judges also specially commended the following workers:

Small Prints:

The late F. G. Mirfield (29).

Large Prints:

J. C. Waterman, ARPS (2), A. J. Jackson, FRPS (4), R. A. H. Davies, (4), L. G. Hawkins, (12), J. R. Hunnex, AIBP, ARPS (12), B. H. Russell (12), S. Berg, ARPS (20), E. A. Carson (20), R. G. Nicholson (22), the late G. B. Farrar, FRPS (APC), E. C. Hobbs (APC), G. E. Pearson, FRPS (APC).

Transparencies:

D. P. Green (23), M. J. Smith (25), Miss E. M. Glenn (31), A. J. McDade (34), J. T. Fisher (NH1), J.E. Knight (NH2), Miss C. McDermott (NH2).

Annual General Meeting

HELD at the now familiar venue, the Royal Hotel, Woburn Place, London, on 14th September, 1963 UPP's 33rd AGM opened at 3.15 p.m. with a welcoming address from the President, H. G. Robson. A meeting of Circle Secretaries was held just before the general meeting and was attended by no less than 21 circle secretaries.

In his opening address, the President referred to the growing strength and increasing membership of the club, which has now reached the United States. He referred also to the sad loss of four well-known workers in Major Garratt, F. G. Mirfield, Guy Farrar and W. S. Charlwood, all of whom died during the year. He concluded with thanks to the officers and council members who had worked so well together throughout the year and a special word for Muriel Rosamond for her hard work in recruiting new members.

Sound Financial Position

The Secretary's report, which had been circulated, was approved unanimously. The Treasurer had little to say that was not apparent from the accounts. The financial position was very sound.

The result of the election of officers and council for 1963-64 was then announced. Details are included on page ??.

During the "any other business" session, Mr. Pollard was advised by Roland Jonas that large sheets of card suitable for cutting up into light-weight mounts, could be obtained from Clifford Milburn Ltd., 54 Fleet Street, London, E.C.4, and Reeves-Clifford Milburn Ltd. 13 Charing Cross Road, London, W.C.2. The card is known as Greyhound and can also be obtained cut to size.

Following the breakaway of the past year or two, the President then called the roll of Circle members present. Once again, Circle 21 headed the list, with nine members present, Circle 3 being their nearest rivals with seven.

Only one of the judges was able to be present to give his impressions of the year's work. Mr. S. G. Coleman, Hon FRPS, was due to start his holiday the day before the AGM. He had offered to defer his journey to be present, but it was not felt that it was fair to ask him to do that. The other judge, Mr. H. J. R. Harley, ARPS, stepped in to speak on his own account and for Mr. Coleman.

Value of Postfolios

Mr. Harley spoke first of his own enthusiasm for the postfolio movement. He had learnt much from his own membership of a similar association and thought that it was invaluable to the "country" members. In the prints he and Mr. Coleman had judged, there were wide variations in the standard reached by individual workers. That, of course, was inevitable. They had no difficulty at all in deciding that the Gold Star Award for the best panel of prints or transparencies should go to the Architectural Print Circle.

While judging, they were looking for originality as well as the more orthodox qualities of good pictures. The face of photography was changing rapidly and the old style beautiful landscape was unfortunately not so popular with exhibition selectors as it used to be. They were looking for something different. Naturally, Mr. Harley and Mr. Coleman had to go along with that to some extent but it would not have escaped members' notice that it was a landscape that carried off the major award.

Mr. Harley also had a kind word to say about the quality of some of the small prints. It is comparatively easy, he said, to make good prints of an intermediate size, say about 10-in. by 8-in. Smaller or larger than

that was a different story. He had some consolation to offer those who missed an award, too. The judges found some difficulty at times in picking one winner out of a mixed bag of portraits, landscapes, records, etc. So the losers could put their failure down to the personal quirks of the judges.

Both judges, Mr. Harley said, were a little critical of the colour work they saw. With the prints, there was ample evidence of careful finishing and presentation. With the slides, that was rarely the case. Many slides, were badly bound (some in "those horrible plastic mounts that admit both dust and damp"), there was a lot of dust showing on the screen that shouldn't be there and so many seemed to be reluctant to sacrifice any part of their image. Small, or sometimes quite drastic trims could improve the picture immeasurably. Nevertheless, the natural history slides came close to the standard of the architectural prints.

A Remarkable Record

After a vote of thanks from Roland Jonas to both judges, the presentation of the awards and circle certificates proceeded rapidly, mainly because few of the winners were present. None of the recipients of the major awards appeared in person, which gave Roland the chance to accept the Trophy as secretary of Circle 12 and the plaque for the best small print as deputy secretary of Circle 29. Gracie Alison, the small print winner, has now a remarkable record. She has won this small print award six times and the Trophy twice.

The Gold Star Award was accepted by Muriel Rosamond in the absence of secretary Ernest Baker, Architectural Print Circle. In previous years, the selection of the best panel has not been made until the AGM day itself and no presentation has been made. This year, however, the judges made the selection at the original judging. This was, actually, the fourth time

the award had been made. It went to Circle 12 in 1960 and 1961 and to Circle 29 in 1962.

Dinner, up to the usual "Royal" standard, followed after a further half-hour break to enable members to get together and then the seats filled up again for the lecture by P. F. Shenton, ARPS. Called 3D Trio, this was a very smoothly produced set of three self-contained lectures, illustrated with Mr. Shenton's own 3D slides in colour and taped commentaries by the photographer and his daughter. The first dealt with English churches, inside and out, architecture and furniture, with a commentary full of interesting historical detail. Then came an education in the extraordinary number of orchids growing wild in Britain followed by a short tour around the Soviet Union.

After the coffee and biscuits break came the projection of the Gold Label transparencies. Many members left before this, as time was getting on, and they missed a fine show. It seemed to be an exceptionally good selection this year — dust notwithstanding.

So the evening finished with votes of thanks to Jay Woollard for the organisation and to John Wardale for providing the "public address" equipment and the fervent hope of the president that there would be a good attendance at London Zoo on the following day.

For many people, of course, that is not the end of the AGM. There is a lot of clearing up to do. This year, there was an unusually large number of helpers to dismantle the screens (for the loan of which, incidentally, we owe thanks to the Potters Bar Society) and to clear up in general. Nevertheless, at the end of the day, Roland Jonas, officially the Treasurer, but more like the club workhorse in fact, was left with virtually everything to pack into his car and take home and, of course, subsequently re-distribute. Somebody must have been responsible for those slide display boxes for instance. This is no way to treat a man who sometimes practically holds the club up on his own shoulders.



UPP at the ZOO

THE PARTY your editor took along to the London Zoo was eight strong and included four children under the age of 7 years. The party naturally had to follow the children most of the time so it is rather difficult to report on UPP at the Zoo. Nevertheless, we were at or near the main gate at 11.30 a.m., the time of the second rendezvous, and saw nobody except Miss E. M. Glenn. Later, while we were parked outside the Reptile House, taking a little refreshment, we saw our worthy President nipping back and forth a few times, no doubt looking for stragglers. Later still, we ran into a crowd about a dozen strong about to visit the back doors of the large lads of the monkey variety (I'm no zoologist).



Opposite: "Leigh" Herdson introduces. Above: A closer view.

Your editor went with this lot and was nearly scared out of his shoes by coming almost face to face with the giant gorilla.

The visit was, of course, by courtesy of ex-president and founder R. C. Leighton Herdson, who is a Fellow of the Zoological Society. The keeper brought out a couple of the animals for members to view and attempt to photograph at close quarters and persuaded another to show off a clever trick of rolling a grape down its nose into its mouth.

We believe that the UPP contingent met at the main restaurant before this for their lunch but as it had already cost us a bomb to get in, we were lunching off our pre-packed fodder.

There is a point of criticism here for the Zoo authorities. The raised admission price on Sundays (7/-) can hardly be justified when so many of the facilities are withdrawn on that day. The main restaurant was the only one open (and soon displayed a "Full" notice), there was no Chimpanzee's Tea Party and no rides for the children.

Nevertheless, we, at least, got the impression that the Zoo had improved since we last visited it and improvements are still being made. More of the animals can now be seen without bars and the lighting in some of the houses is much brighter. We spent about six hours there anyway and might have stayed longer but for the toll the day had taken of young limbs.

EDITORIAL contributions came in quite well this time — but rather late. One or two had to be held over for the next issue. Nevertheless, we still need plenty more. If *you* can manage anything, from a snippet to a full-length article, we shall be grateful. Of course, there may be some of you who take pictures from time to time. We could use the odd one or two. When the editor has to use his own pictures, things are getting pretty bad.

The Things They Say

I often use Agfa Portriga and develop in Cobrol diluted 1:10 or 12. I keep some old developer and add about 50%, nice and brown, to the fresh and this gives me a nice warm tone and to help I adjust my exposure so that in 30/40 secs. in the developer I get the print I want.

To strengthen weak parts in a print I put my print in a dish of water after development and then place the part that wants strengthening over the palm of my hand. I then swab it with cotton wool soaked in full strength developer. This combination usually works the trick.

I haven't an exposure meter and wouldn't know how to use one if I had. When you are working in a fairly dark interior and at f32 or 44 what is an extra minute or two among pals? I have always found that my eyes were the most accurate exposure meter and they *do* allow for Reciprocity Failure.

Outside everything is white and attractive, but damn cold. I'm in a cosy chair by a nice, warm fire, and the world centuries away. I suppose I should be out and about securing delectable snow negatives. This fire is very warm! Ten years ago I should have been down by the old windmill or somewhere equally scenic. Isn't it wonderful how one learns sense?

I have often been told that a good photograph is one you can live with. I know of no such photograph. I think the person who can live with a photograph is missing on at least two cylinders and wants his plugs cleaned.

Regarding the items on the Data sheet, I never read them. It is the finished print that counts. The most useless piece of information is "lighting". No one on earth can describe the degree of sunlight at the moment the exposure was made.

Maps and the Photographer

by PETE OWEN

MOST photographers in their quest for photographic subjects explore the countryside in their never ending search for material. Are you one of those that goes through the countryside with a fine tooth comb? Do you use a map in your quest? Nobody setting out to explore the countryside can afford to be without a map, and that means a good map. A really detailed map will give you a good picture of a district before the visit so that you have a very good idea of what you can see.

We are lucky in this country because we are well served by the map-makers and publishers. There are many types to be bought, both of the folded type and in atlas form. They cover many sizes in both the area they give and the scale that they show. A lot give a scale of 4 miles to the inch, or 5 miles to the inch. Of course the less miles to the inch the more detail. Of all the maps that are available none are more detailed than the Ordnance Survey Maps. They publish many types and they are far the best buy.

Maps for You

The three types of main interest to the photographer are:

The Quarter-inch Series (4 miles to the inch), these are ideal for the motorist and those wishing to cover a large area. Seventeen sheets cover the country. They include some town plans of the principal towns of the area of the sheet.

The One-inch Tourist. These are based on the one-inch maps and cover certain tourist areas of this country.

The One-inch to One Mile. These are the most popular and are the ones that the photographer should

make his guide and friend. It takes 190 of the sheets of this series to cover England, Scotland and Wales.

Most book-sellers stock OS maps but it is best to visit an OS agent. A full list of such agents can be had by writing to Director General, Ordnance Survey, Chessington, Surrey.

All roads are classified by their colouring according to MoT classification. Footpaths, towns, villages, railways, stations, rivers, streams, county boundaries are all clearly shown. Contours are shown at 50 feet intervals. Other symbols which will be of interest to the photographer are — public parks, woods, National Trust properties, lakes, cliffs, and hills. Among others are — windmills, church with tower, church with spire, weirs, locks, battle sites, antiquities, plus many more symbols of interest to the photographer.

A Mental Picture

After a close study of an OS map you will get a mental picture of what an area, town or village will look like from a certain position. Don't forget to turn the map round so that you are looking at it the way you may walk or ride into your location. After a while you will be able to judge the shadow side of hills or how a church tower may be placed in the afternoon sun. Yes after a while you will wonder how you ever got any enjoyment from the countryside without the OS map.

Another use and by no means a small one, is when winter is with us. What better enjoyment is there than to get the OS map out and relive a journey you did during the past summer months, or on the other hand to plan for the coming summer.

I've told you enough (I hope) to get you interested in maps. If you were not a map-lover before then I hope these few notes will make you one, and if they do, I hope you get the pleasure from them that I do. May your photography benefit, too. One last word, I bet — if you get interested — you will soon be after more maps to journey over and discover.

News from the Circles

Membership of **Circle 27** is at an all-time high, Secretary J. R. Stanforth tells us. This has made a fifth box necessary. Nevertheless, the year has not been a good one. There have been more hold-ups than in the past twelve years and only ten slides were submitted for the annual judging. Half the circle members spent June 18/19th at Hereford for the presentation of the McTurk Trophy to Dr. P. G. F. Harvey by the previous holder Derek Evans. Dr. Harvey won the trophy with an average percentage of more than 70 per slide. The attendant ladies kept the gathering comparatively civilised and the children dashed about on the correct division of thirds. Derek arranged a wise trip around with the right places open at the right times. A notable feature of the entries in this Circle is the increasing number of slides being home processed and their high position in the voting lists.

The same Secretary, J. R. Stanforth, reports for the new **Anglo/US Circle**. This Circle was a bit slow getting off the mark but the Anglo Sec reports that if the first set of US prints are representative of the future, the tardy start will have been worth bearing with. One box has completed an Anglo round and another is still circulating in the US. A second pair of boxes was reported to be shortly going into orbit. Organisation at long distances is difficult and the Sec hopes that the first exchange of notebooks will do more than the acres of airmail have done.

It may seem strange to some how **Circle 30** members remain so enthusiastic. Remember, this is UPP's only non-voting circle. Secretary Vic Davies testifies to their continuing keenness with some impressive figures. Out of 13 members, 9 achieved a 100 per cent entry last year. Two missed only one month. The average entry was 94.23 per cent for the year in each round, including five 100 per cent rounds. The Circle had a Spring rally

in May at Winkworth Arboretum and Clanden Park, near Merrow, Surrey, and one member even came down from Yorkshire to attend. Membership turnover is very low, too. Vic says it must be two years or more since they last had a resignation.

For the first time ever, the **Anglo-Australian Circle** had its full quota of prints (four Anglo and four Australian) at the annual judging. The Circle is now running almost to its pre-arranged schedule, largely owing to the enthusiastic drive of the Anglo Secretary, Muriel Rosamond, and the keen co-operation of Maynard Pocock on the other side. Muriel now has a rota of 12 and Maynard has 11. Muriel originally aimed at 25 in Britain but that is rather high for the Aussies. Twenty-five prints, even unmounted, weigh a pretty penny in Aussie postal charges, which are somewhat steep. Two ex-UK members, George Bibby and Don Forbes, are now on the Aussie rota.

Despite a hesitant start, **Circle 35** is now going strong. Secretary Norman Bowdidge reports that it came into existence at the end of April last with only four members and was designated a 2 by 2 colour circle restricted to 35 mm. work. Membership has risen steadily but there were early setbacks when one member resigned shortly after the first folio went into circulation and another, the first on the rota, lit out as soon as he saw the first folio. By the beginning of July, however, the membership was full, including one lady. Within six weeks of joining the Circle one member was able to meet the Secretary personally while on holiday. That's the advantage of having a secretary in such a resort as Guernsey. There should be four boxes in circulation by the time these notes appear and the Sec reports that the standard of work is quite high.

Elizabeth Glenn reports very briefly from the second **Natural History Colour Circle**. The Circle has reached full strength, she says and "madly enthusiastic" still describes them all adequately. The boxes are going round smoothly and there is plenty of varied and interesting discussion in the notebooks.

A much more lengthy report from Ernest Baker, secretary of the **Architectural Prints Circle**, this year's Gold Star winners. Pity the poor editor who has to try to keep a balance, padding out the shorter and cutting the lengthier (a much less popular procedure). Anyway, Ernest Baker also reports enthusiasm and an interesting notebook. So interesting in fact that members fill many pages and so raise postage costs. The Circle has had to stop circulating "back numbers", cut out heavy covers and binders and substitute lightweight or cut-out mounts for the standard ones to keep the costs within bounds. Deputy Secretary Harry Pyne has been busy organising a rally at Southwell with Ernest Pearson, who lives there. There should be a report elsewhere. "League tables" circulated in the past two years show that the "lettered fraternity" usually achieve the highest marks over the year but they don't get all the "golds". Bob Skinner got one recently although he had only just switched to architectural work after concentrating on mountain photography. Another winner, Roy Walters, has achieved his ARPS since joining the Circle. He says, "I feel certain that had I not joined this Circle, my work would not have been ready to submit for this distinction". Guy Farrar, whose loss was announced in the last issue, has been replaced by Mrs. E. M. Millington, ARPS, a member of Guy's local club. So Muriel Rosamond ceases to be the lone lady member. Muriel's indisposition prevented her from submitting prints for a while but she remained active in contributing to the notebook.

From **Circle 22** comes the happy news that the past season has been marked by good competition, useful criticisms combined with helpful advice for further improvement and by first-class co-operation in keeping boxes on the move. Notable improvement during the year has brought some new names into the winners' lists. Circle membership is full and stable, if you except the movement of Norma and John Waterman from Sussex to the Lake District. A rally was held at Richmond, Yorkshire, on August 18th. Those attending

were Muriel Rosamond, Arthur Bamford, Norma Waterman, Bob Skinner (Circle Secretary) and Percy Heaton, an ex-member, together with their families and friends. After an initial hue and cry caused by half the party getting lost while trying to follow the meteoric progress of the leader, Percy Heaton, the whole party found itself ensconced in a delightful picnic spot in one of the Dales, where they stayed all day. The outing was such a success that it was repeated on September 29th at Malham Tarn.

The activities of **Circle 33** (colour transparencies) have continued to be enlivened by the contributions in the notebooks, not to mention the literary contributions of a photographic nature therein by the author of Alice in UPland who has recently turned his hand to Photographic Horror Fiction. One topic — on the relative merits of sharp versus out-of-focus foregrounds — found members more in favour of the former. A remark by the Secretary that, whereas nature had often inspired the poets, he had yet to hear of an Ode to an Out-of-Focus Foreground caused one member to burst into verse as can be seen elsewhere in this issue. There has been a noticeable hardening in voting and marking standards over the past year which has tended to mask what progress has been made. In fact marks are now so hardly won that consternation has at time been caused by slides, which have received exhibition acceptances, failing to achieve Gold Label standard. The reverse has also occurred, but to date members have not psychoanalysed the situation to their complete satisfaction. Norman Bowdidge recently achieved his 200th exhibition acceptance but says that even so he is hard put to keep pace with some of the local lads. He expects his activities in this direction to diminish in view of new responsibilities he has undertaken including the organising of a correspondence course on colour work, otherwise known as Circle 35. Both he and Peter Jones had two acceptances in the Applied Section of the 1963 RPS Colour Group Exhibition, all four of which are among those copied for the travelling

exhibition for loan to clubs. It is known or suspected that several other members have had their successes but detailed information is not always easy to come by. Gold Label winners during the past two years have covered a wide range of subjects including portraiture, street scenes, natural history, table-top and close-ups but no fewer than ten have been landscapes. The two highest scoring slides of the past year were in the same folio — a vindication for the circle policy of selecting the top-scoring slides for the Gold Labels rather than the winner in each round. Two "set subject" rounds have been successfully held — Accent on Red, and An Indoor Subject, the latter being an attempt to encourage members to give their hobby an inside as well as an outdoor slant and to render circle entries less dependent on good holiday weather. Response has been virtually 100% and the standard of entries has compared very favourably with those of other rounds. A thermoslide has been circulating among members so that they can become more conversant with their individual projectors. Data of screen illumination, size of projected image and other co-related information such as wattage and voltage of lamp are also being collected. Doubtless projectors have suffered a spring-cleaning in the process.

From Secretary Arthur Cunnew, of **Circle 14**, comes a sprinkling of Christian names that have the editor somewhat confused. Let's put him in verbatim: The Circle is now settling down after our reorganisation, and thanks to the help received from Muriel we are up to strength and looking forward to the future with enthusiasm. Our new members are all keen, so much so in fact, that Dudley has got his wife to join the happy band, to give us our only lady member. Welcome to the fold Kathie. After looking forward to their holidays I hear that quite a number did not fare too well with the weather. This is very disappointing I know, but there is always the portrait session, or a "go" at table tops, or even interiors to instil some more interest for the winter

months to make up for it, and the rain can't spoil that. Judging by folio 80 I think that the lads will possibly do better when the weather is not so bright. In this box they have excelled themselves with some fine atmosphere pictures; there are so many that when he lid is removed there is quite a smell of dampness in the air. Enthusiasm is building up in the Circle, and with Charles Mohum recently rejoining after service in foreign climes putting in some attractive pictures of the French landscape, one of which incidentally looks headed for a Gold, our Ernest, of the forthright but constructive criticisms, Hans Hoyer who has a strong pictorial leaning and a very good style of crits, Gilbert and Noel our portrait men who always put in good portraites (although I wish that Noel would elaborate with his crits a little) and Gordon who can be relied on for a good picture regularly that may vary from a portrait to an industrial shot, and not forgetting Arthur Jones the lad trying for his "Hat Trick" of A.G.M. certificates this year, all good workers, and the other lads pushing them hard, we have an interesting Circle. This coupled with the willingness that is shown to put a print in each round and get the box off on time, shows that we have got over our bad patch and can look forward to a successful spell in the future.

J. B. Broomhead, of **Circle 2**, reports in his own style, too. Within a few weeks of joining our Circle, he says, a member wrote to say that on our formal occasions we may now add ARPS to his name. Which just goes to show that, for instant success, one should join Circle 2, the Circle that gets things done. Though what's to be done with all the non-ARPSes is something of a problem. Some of us have been with the firm a long time and still show no signs of improvement.

This summer, J.B. continues, we had three small rallies, one at Stow-on-the-Wold, one at Ross-on-Wye, and one at Llandudno. Perhaps "rally" is the wrong word, he adds. There was nothing elaborate about any of them. Just a few old friends getting together for a chin-wag and to welcome a fresh face or two.

The magazine produced by Circle 24 is still flourishing and adding to the interest of the boxes. Latest news of the battle with Circle 32 is that 24 is holding a slight lead. Folio No. 100 is due towards the end of the year.

Circle 3 has recovered from the temporary loss of three boxes and, with two new members helping out, is making every box almost a full one. Most of the Circle's members are now in London or the Home Counties but they have outlying members on opposite sides of the Bristol Channel, in Yorkshire and in Northumberland and one in the Midlands.

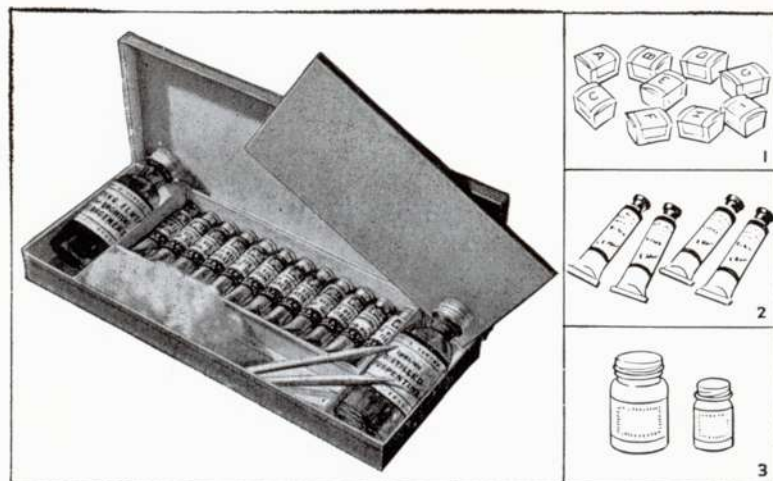
The newest Circle, for whole-plate prints, was launched in September this year as Circle 11. Secretary Colin Westgate reports that it looks like being a great success. Within a week of the first box being sent out with 10 members on the rota no less than six others were enrolled. The circle has workers of all standards from all parts of the United Kingdom and has the peculiar distinction of being the only large-print circle using small-print boxes. Colin offers thanks to Muriel Rosamond for all the work she put in to the Circle's formation.

SOUR GRAPES *(continued from page 22.)*

Do you recognise the process, you maundering analysts, you carvers-up of the ineffable? Does it strike you that only a Belloc could fitly describe your antics? Do you realise that if you go on like this you won't be able to see anything more in a picture than a mathematical formula?

It gives beginners a start? Nonsense! They don't want to go in that direction. They'll never get an overall impression of a picture that way, however accomplished they may become as advocates for this decimal system.

No wonder I seldom get a GL with you lot about.



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