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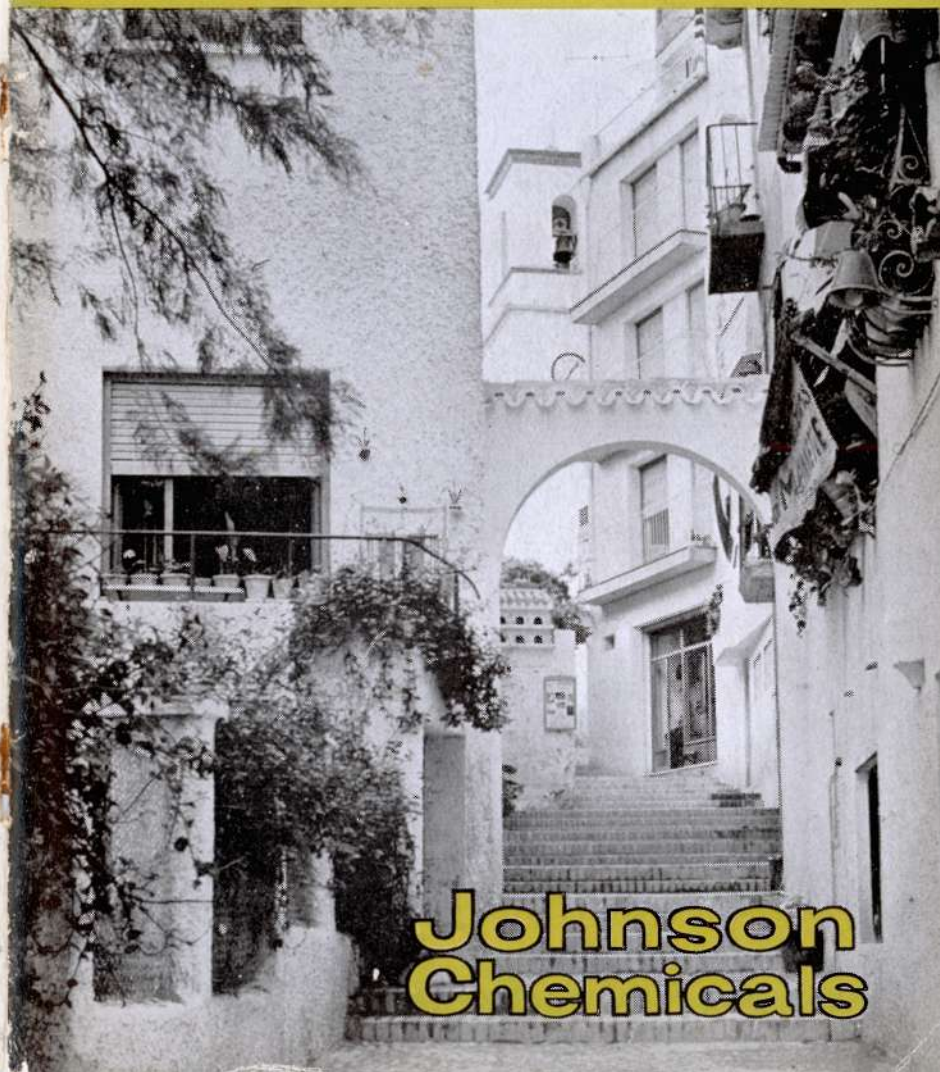
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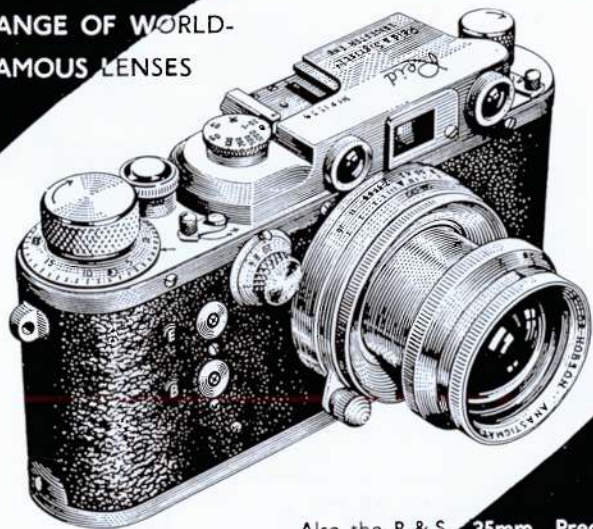
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## THE LITTLE MAN

Number 50

**MAY  
1965**

**The official  
Magazine of  
The United  
Photographic  
Postfolios  
of Great  
Britain**

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## THE WORLD IN MINIATURE

G. A. TOOTELL

THE fascination of Table-Top photography has persisted since photography was invented. It has numbered among its exponents such famous names as Heimann and Russell, both of whom wrote informative books on the subject.

Table-Tops fall into two main categories; they are either realistic or comic. The realistic

type are intended to deceive, and when they are done well they can be most effective. The motion picture industry has developed this approach to near perfection by the use of models and clever camera tricks. However, as it is usually the comic set-up that appeals to the amateur, I will give a brief description of the way I go about "creating" a Table-Top.

### First consideration

First, of course, you need a suitable subject. The cartoon pages of a newspaper will usually start a train of thought, and the situations depicted there can be modified until a workable idea develops. The theme should not be too subtle — in fact, the simpler the better. A howling cat on a wall, backed by a large full moon would make a very simple arrangement, and if rounded off by an apt title such as 'MUSIC AT MIDNIGHT' . . . well, you see what I mean!

**DARNED TRANSISTORS'!**

Leica III A. 1/60 @ f9.  
F.P.3. Hyfin. (A colour transparency of this amusing picture was shown at the 1964 A.G.M.).



Having decided on your subject, the next step is to sketch it out on paper. You are probably no artist, but don't let that deter you. The sketch is only for your own reference. You may have to make several sketches before you feel satisfied with the general composition, but you will find that the effort has been well worth while. The sketch will show you all the "props" you require, and will be a constant guide when you are arranging your set-up. With a little ingenuity you can adapt the most unlikely-looking objects out of the family junk box to suit your purpose. If you are working in black and white the colour will not matter much, though the shade of "grey" finally produced in monochrome should be born in mind.

### Human figures

Human figures are a problem for those who are not too handy with their fingers, but it is well worth while teaching yourself to shape these out of Harbutt's Plasticine. This medium gives great scope for creating suitable little models, and it is advisable to use the white variety as this can be hand-coloured as required. A simple skeleton of flower wire is made first, bent into the attitude depicted in your sketch, and the Plasticine is built on to it. Considerable realism can be added to the head by using bright beads for eyes, and you will find that all sorts of amusing expressions can be created by poking and pressing the Plasticine with the fingers. Finally, the little model is painted with poster colour, to which a few drops of wetting agent have been added. This helps the colour to "take". Remember to leave a little of the white Plasticine unpainted around the bead eyes to add to the effect. Those who feel that the making of these little models is not really their cup of tea can, of course, find a good selection of plastic toys of every description in any of the big stores these days, and most of them can be bought for a few pence. But for really "personal" ideas — Plasticine is the thing.

### Your "set-up"

When you have prepared all your models and material you can start arranging your set-up. This is best done with the camera in position, for it will be necessary to examine

the scene repeatedly through the viewfinder as the Table-Top is built up.

Don't forget to watch your parallax, by the way! It is not always easy to get the effect of depth into a shallow layout, but there are certain things you can do to assist this. For instance, when you mark out paving stones, floor boards, etc., radiate them so that they spread out towards the camera. Walls, fences, etc., which run from the front of the set to the back should be tapered off and reduced in height as they recede from the camera. Similarly, figures or objects in the background should be made smaller in scale than those nearer the front. Backgrounds should be set well behind the main arrangement so that they can be thrown out of focus. In this way simple cloud formations, chalked by hand on to plain light grey paper, will look quite convincing when thrown well out of focus,



*IT'S AN ILL WIND...!*  
Leica III A.  
 $\frac{1}{4}$  sec. @ f9.  
F.P.3. Promicrol.

### If you feel ambitious

If you feel really ambitious and own a projector and screen, you can use this to "back project" a suitable background from one of your slides, though this may involve you in complicated exposure calculations!

It is advisable to keep your sets reasonably simple, so don't include anything that does not contribute to the general effect. A fussy and cluttered up Table-Top loses

initial impact, which is so important in this type of photography.

As length of exposure is not important it is not necessary to use photoflood lamps for monochrome work. However, if you are using colour it is advisable to have strong and preferably diffused lighting, as long exposures will produce very unsatisfactory colour balance.

**Finally . . . . .**

Finally, when you have taken your picture, put all the objects, you have used safely away in a box until you have printed the result. You will probably have to set them all up again after you have studied your first efforts. I can assure you that it has happened to me more often than I care to admit!

In a short article like this one can only touch on the fringe of this fascinating subject, but I hope it may have encouraged you to set up your camera and have a go. A good Table-Top might get YOU one of those coveted Gold Labels! (Incidentally, you will find details of Harbatt's Plasticine on the back cover.)

*HAREM DANCE. Leica IIIA. 1/30th @ f12.5. F.P.3. Promicrol.*



## HIS MODEL BECAME “MISS WORLD”

(Photos and  
story by  
Ken Howard,  
Bournemouth)

**L**ADIES and gentlemen — may we present “Miss World, 1964”! These delightful photographs come to the magazine via Ken Howard of Bournemouth (Circle 26).

Ken met Miss Ann Sidney in February, 1961, when she was competing at Boscombe in a heat of the “Miss Great Britain” contest.

He had taken a photographic post on a women's magazine and attended the contest in the hope that a local competitor might win and give him the opportunity of shots for publication. Ken says his own job lasted six months, the magazine



ceasing publication, but Miss Sidney's future seemed much more certain and when she called at the studio to order photographs taken that evening he asked her if she would pose for portraits to advertise the studio. She readily agreed.

### A year later

A year later Ken decided to have a shot at the "Miss Practical Photography" title and he and Ann had an enjoyable photographic session at Shell Bay, Dorset, "where he got through six rolls of film and even a local speed-



boat owner offered his craft as a 'prop' for the afternoon".

Miss Sidney won the monthly heat but failed in the final but after appearances in several other contests she entered in 1963 the "Miss She" title at the Albert Hall. She was third, and Ken says, "I took several photographs of her in the outfit she wore and they provided me with what I consider to be one of my best pictures ever — 'The Hat'."

Also in that year Miss Sidney was placed third



in the "Miss United Kingdom" title and became runner-up in the Regatta Queen contest.

### And finally . . .

She was subsequently to win the "Miss Poole", "Bournemouth Front Page Girl" and "Miss United Kingdom" titles and finally — the greatest achievement of all — she was to become "Miss World".

Ken says his great regret was that he could not be at the contest to take a photograph of her wearing her crown to round off his series.

"However, I am most happy that I have been associated in some small way with her rise to fame and I like to think that I helped her a little. Now to find new talent!"

Ken very kindly supplied eleven photographs taken between 1961 and 1964. Herewith three of them — including his favourite — "The Hat".

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# NEGATIVE- POSITIVE COLOUR

MICHAEL  
PROCTOR

To produce your  
own colour  
prints is still  
a novelty and  
a challenge

IT always surprises me that more keen amateurs do not take to negative-positive colour. It seems to offer everything for the ardent darkroom enthusiast. To produce your own colour prints is still a novelty and a challenge. It is probably within the capacity of any reasonably skilful and determined black-and-white photographer but the processes are longer and more complicated and there are more factors to control. The negative-positive processes allow control over the final result after the exposure has been made; they free the photographer from one of the greatest limitations of reversal films. The amateur making his own prints can exercise this control in a way a trade lab can never do for him. Some people might say it is an advantage that a couple of rolls of film exposed during the summer will keep you in darkroom work for the entire winter! And when you do finally produce a print to your satisfaction it is eminently something to gloat over — until you start laying plans to produce a better one.

## How it began

My introduction to Ektacolor was in part accidental. A friend

who had tried it and had given up gave another friend the filters and the book. So three of us combined to buy a packet of Ektacolor paper and the chemicals, and we all went out and exposed a roll of Kodacolor-X apiece. Then the fun began. The filters (subtractive) were sandwiched between two lantern cover glasses, and went on top of the condenser of the enlarger (no luxuries like filter drawers). Temperature control of solutions was a problem, but only the developer is really critical. We developed 5 x 4 in. prints in cut-film sheaths in a plate tank, which could be stood in a water bath. Larger prints were developed in a dish standing in a larger dish containing water at about 77°F. It is a great help to leave on an electric heater in the darkroom for an hour or so before starting operations. For the critical development stage an interval time which can be set beforehand is most convenient, but a 'pinger', plus a little counting, will serve if need be.

## Eliminates worries

We haven't a safelight; working in total darkness requires concentration, but is quite possible and eliminates worries about fogging. Paper is cut on a trimmer with pieces of "Sellotape" stuck to the baseboard at the appropriate places as a guide to one's fingers in the dark. We keep two empty bromide paper boxes, one for cut but unexposed paper, and one for paper awaiting development. Be sure you can identify which is which!

Developing is the tedious part of the process; getting the colour balance right is the most difficult and exacting. The important rules are to make haste slowly, and to keep meticulous notes of **everything**. At the start of every session I take with a Weston meter a reading of the brightness of the enlarger bulb under standard conditions, and corresponding readings with tricolor red and tricolor blue filters. The latter allow an approximate correction for the colour temperature of the bulb; a relative shift of red and blue of a third of a stop on the Weston corresponds to a filter correction of plus or minus 10 Y 05 M, and so on. Different batches of film seem to vary a good deal in balance, and the appropriate filter pack for a new film can be found only by trial and error. It pays to take time getting the correct colour balance. It is important to examine test

strips by the kind of light by which the final print will be viewed.

### **Well worth while**

A colour balance that looks right by fluorescent or tungsten light may look wrong by daylight, and vice versa. Large prints in particular should be approached in an unhurried manner. It is well worth making small prints, living with them for a few days and looking at them under different conditions before deciding that a particular balance is right. Then, knowing the exposure and filter pack used for the small print, the exposure needed for a large print can be calculated from the inverse square law without more ado. If a 5 x 4 in. print needed 10 secs. at f/8, then a 10 x 8 in. print will need 20 sec. at f/5.6. I have never had any trouble with shifts of colour balance attributable to reciprocity failure, but to avoid the risk of trouble it is as well not to let exposure vary too much. Pictures with bold colours are easiest to balance acceptably, and subtle near-neutrals the most difficult. Rather curiously, flesh tones seem to be easier than such things as sand and rock.

### **Cheerfully, now**

We were improvising, but not working under kitchen conditions. However, I think I would now cheerfully tackle Ektacolour printing in a home 'darkness'. But it would be worth while fixing up some form of voltage control — a rheostat (well insulated) and a voltmeter would do. So far, we have worked without this, and we have got away with it — most of the time — but it is maddening if a big print comes out with a blue cast just because the mains voltage has dropped since you made your test strip.

A 10 x 8 in. colour print costs around the same as a 20 x 16 in. black and white. Cost per darkroom hour should be lower than for black and white! If several people are using Ektacolor it is worth buying the gallon kit of developer and dividing the solution into full, well-stoppered bottles. It keeps well. The other solutions can be made up from the formula published in the B.J. Annual.

### **What of the results?**

What of the results? The prints have given me a lot of fun in the making and a lot of satisfaction when

made — and our camera club a good deal to talk about. One print from the first film has appeared in the WCPF Members' Exhibition and the Midland Salon; there are more negatives of which I have hopes.

Negative-positive colour is unlikely ever to win me away from either black and white or reversal colour, but it has its peculiar satisfactions, and I think it tends to improve both your black and white technique and your handling of reversal colour films. Even if the present negative-positive processes are replaced in a few years by simpler and better processes, there will always be the satisfaction of saying, "Ah yes, when we did the old Ektacolor (Agfa/Pavelle/Ferrania, etc.) . . . that was *real* photography!"

*If there's something you're finding difficult to get  
try*

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## **HOW TO DEAL WITH A SPOT OF BOTHER**

**O**NE of the most important facets of print making is the finishing and presentation of your work and the purpose of this article is to help you with the spotting side of the job.

I do the job with Winsor and Newton's water colours, and I have four tablets, one Lamp Black, one Payne's Grey, one Burnt Umber and one Raw Sienna. I use a very fine, very good quality brush, and the medium I use is honest to goodness saliva. I find it sticks much more effectively than tap water. For a palette I use the portion of my hand which I formed when I clench my fist. It lies beneath the thumb and first finger. With this very simple equipment I can deal with any white spot you care to present to me.

### **You can match any**

I moisten the brush in my mouth, take up some of the colour from the lamp black, and put this on to my hand. I repeat the process with the Payne's grey, and then with the burnt umber. With the four colours I have you can match the colour of any print you have, although I must admit that one very rarely uses the raw sienna.

I mix the colours until they match the print I have to retouch. Experience will soon tell you when you have the right colour, and it doesn't matter if you don't match it the first time as you can easily wipe unwanted colour from your print with a damp rag. You mix

your colour to match the darkest part of your print which requires spotting, and do the actual job with a stippling movement.

### **The Secret**

The secret is to have very little colour on your brush, and to have it not really wet. If you hold the brush at almost 90° to the paper and gently stipple you will find that your spot soon disappears. You then dilute the colour with a little more saliva, and go on to the next tone lighter, and so on until you have got to the lightest spots which require touching out. Using this method (and quite a lot of patience), you can completely eradicate any white spot you might have on your print.

Black spots are just one more process, and before you can deal with them you have to make them white spots. To do this I soak the print in water and then touch out the black spot with weak ferri-cyanide and plain hypo. You can have a crystal of each if you like, and pick up a little on your brush from each, but I prefer to make a weak solution of them both, and gently remove the spot, washing the print in clear water frequently to avoid staining. Do not use plain ferri-cyanide, as it will stain (and this time don't put the brush into your mouth!).

When the black mark has been removed you have a white spot to touch out as I have already described. You get rid of the black spots, of course, before you start with your water colours, as washing the print would remove any work you had already done with water colour.

### **Chemical action preferred**

I do not use a knife to scratch out the black spots as this tends to damage the surface of the print. Chemical action is to be preferred. If you have only a very few spots to touch out, you can get away with doing them and not doing anything to the print afterwards, but if you have quite a few to do you should oil your print afterwards to put a sheen on the water colours and to make the spotting permanent. This is one of the reasons why you are recommended not to use a knife on your print, as if you damage the surface the oil will soak in and show very considerably.

## Oiling a print

The oil I use is 1 part pure Gold Size, 1 part pure Linseed Oil and 2 parts Oil of Turpentine. I put some of this on to a swab of cotton wool and rub it all over the print. I then take another swab of cotton wool and rub off as much of the oil as I can, and repeat this process with another clean swab of cotton wool. The secret is to have as little oil on the print as possible. It should be put on very lightly and then as much as possible should be removed. If a print so treated is dried in a dust free atmosphere it can be mounted with a hot iron after 24 hours.

## "Mowed" the grass

I once had a photograph of a church porch, and the drive up to it was lined by grass which was covered with daisies. I thought they were distracting, and by using water colours I "mowed" the grass. No-one ever spotted the retouching, and if I can do it, so can you!

## "LETTERBOX"

P is for Patience, for Prints and for Paper.  
H for the Hours we spend on this caper.  
O is for Optics and Overexposing,  
T for the Tripod in studio posing.  
O rthocromatic is next on the list,  
G is the Gadget that gives things a twist.  
R is for Rollei, Resolve and Reversal,  
A perture, Abstract and Artist commercial.  
P erspective, Perception, Pictorial Peak —  
H ow does one acquire a perfect technique ?  
E xposure, Enlargement and (E) Exhibition,  
R factors which test all our photo precision.

Thomas B. Smith (Circle 11).

## A FLOATING STUDIO WITH BUILT-IN SETS

AN ever-increasing number of holidaymakers take their holidays afloat. All the major shipping lines organise holiday cruises to the sun. These floating hotels offer a wonderfully different fortnight away from it all — an experience that the photographer will wish to record in full detail.

One might at first think that picture-making possibilities are limited, but this is far from true. Indeed, one can look upon an ocean-going liner as a floating photographic studio, with "built-in" sets designed with the photographer in mind!

### Always on hand



*Small apertures and faster shutter speeds are possible in sunny cruising weather—even with the slower colour emulsions.*

There's the sports deck where you can capture those all-action games of deck-tennis and quoits; the swimming pool; the children's play-room; the dining room, where the flash-gun can be put to good use; the sun deck, where the passengers can enjoy themselves perhaps less vigorously. Each offers a completely different type of

a map in the driver's seat. Pretty Jane may be mad about cooking — so snap her proudly serving up her latest culinary creation. And if young Jimmy really does spend most of his time clambering up the old oak tree, then catch him in the act — perhaps suspended sloth-like from an overhanging branch.

You will find that a straightforward portrait can quickly lose its appeal, whereas a picture which tells a story — especially a story directly connected with the “model” — remains evergreen, and will be the one that is brought out and admired most often.

The person is still the most important part of the picture, of course, so do not be afraid of moving in close with your camera. Sometimes it is sufficient to suggest the activity rather than to stress it.

## LOYALTY

**SEEN** in an Estate Agent's office in Jersey :

“If you work for a man, in heaven's name work for him.

“If he pays you wages that supply your bread and butter, work for him, speak well of him, stand by him and stand by the institution he represents. If put to a pinch, an ounce of loyalty is worth a pound of cleverness.

“If you must vilify, condemn and eternally disparage, why, resign your position and when you are outside damn to your heart's content.

“But as long as you are a part of the institution, do not condemn it. If you do, you are loosening the tendrils that hold you to the institution and the first high wind that comes along you will be uprooted and blown away in the blizzard's track—and probably you will never know why.”

## **Your prints in my hands**

**Wm. Armstrong  
A.R.P.S.**

*“ . . . our aim  
should be to  
guide others  
to follow  
their own  
stars . . . ”*

**H**OW do you set about making your prints! How do you set about criticising other people's prints? The two are tied up, whatever your stage in photography. You can scarcely improve one without the other. Both are based on experience and are personal matters. If I tell you what I look for in your prints, I am simply telling you what I would like to put into mine. Such criticism can be a dangerous game.

### **None of my business**

I look for aesthetic quality, something that grips my imagination, delights my eye or tickles my fancy. I am interested in the final print. How it evolved and found its way on to paper is none of my business. Modification and fiddling demand imagination and purpose and if the final result is sincere, I am happy. I grant a wide pictorial licence.

I am prepared to overlook minor technical faults in truly imaginative work, but in general I like to take good quality for granted. Faulty craftsmanship usually niggles. When your eyes start finding faults your mind becomes unreceptive to the finer points. Quality, of course, doesn't always demand a full range of tones but it does require the proper use of tones.

## The modern sacrifice

However, I do deplore the modern sacrifice of technique for so-called "slices of life and eye-stopping qualities". Some of this type of photography is excellent but very often the craftsmanship is shoddy. Fortunately, in some ways, folios seem to breed the traditional type.

I try to bear in mind the latent power of our freedom of speech, having seen how dominant personalities, powerful with pen or print, can push people around. Our aim should be to guide others to follow their own stars and not to drag them into our communal pictorial rut. So when I see signs of originality I hope I go easy with the vitriol and give encouragement instead.

## Many facets

I try to remember that photography has many facets. The factual accuracy of the documentary, the glowing texture of carved wood, the delight of old stonework, the feel of a character well rendered all have their disciples. My eyes may be blind and my mind unreceptive, so I try not to condemn what I cannot appreciate.

Finally, I try to be honest. I suspect we all do. The voting lists prove that what is one man's meat is another man's poison.

## Fishing for pictures

**T**ROPICAL aquarium keeping is becoming quite a popular hobby. Certainly it is one which lends itself to photography. The amateur aquarist often wishes to make a record not only of the fish he keeps, but of their growth and development, different layouts of weeds and rocks, feeding habits and so on.

The aquarist with a camera is faced with several problems. First, he must avoid reflections from the glass of the tank; secondly he must illuminate the fish; thirdly, he must "freeze" them as they swim, and fourthly, he must get really close in order to produce a decent sized image.

four times the manufacturer's rating has been attained.

## Various Densities

Remove the film and develop it carefully. You will now find various densities which range to clear film as the speed was increased. Place the film into the enlarger and pull it through gently until all the Zone 0 densities have vanished and only the Zone 1 densities are visible. Position the first of these so that only half of it is showing on the masking frame — the other half being clear film. On a piece of normal grade paper make a step wedge print at one second intervals. Make such prints of all the visible Zone 1 areas then develop, fix, wash and dry all these prints.

Carefully examine each print and find the exact point at which the clean film section has reached its deepest black. Opposite one of them there will be a definite degree of lightness in shade, which is our Zone 1. When you have found this, check its DIN No. This is our correct film speed **which must be used at all times.**

Having achieved the point where we can set our camera at any time to give us accurately Zone 0 or Zone 1, we must now do the same for the opposite end of the scale so that we can predetermine what stop or speed will give Zones 8 and 9.

## Set at the new speed

Once more load the camera and, making sure the meter is set at our new, correct, speed, take a reading of the set-up. Again, making sure that you understand that the meter reading is Zone 5, alter the stop but this time OPEN up to bring us up to Zone 8 (3 stops). Shoot: open up another stop (Zone 9) and shoot again. This must be done seven or eight times and it must be done in such a manner that you will be able to finish up with seven or eight SEPARATE lengths of undeveloped film.

These lengths of film must be processed for  $\frac{1}{2}$ ,  $\frac{3}{4}$ , normal,  $1\frac{1}{4}$ ,  $1\frac{1}{2}$  and twice your developing time. Fix, wash, and dry as usual then, from these, select the one which was developed for the normal time. Place it into the enlarger but this time position the film in such a manner

## The modern sacrifice

However, I do deplore the modern sacrifice of technique for so-called "slices of life and eye-stopping qualities". Some of this type of photography is excellent but very often the craftsmanship is shoddy. Fortunately, in some ways, folios seem to breed the traditional type.

I try to bear in mind the latent power of our freedom of speech, having seen how dominant personalities, powerful with pen or print, can push people around. Our aim should be to guide others to follow their own stars and not to drag them into our communal pictorial rut. So when I see signs of originality I hope I go easy with the vitriol and give encouragement instead.

## Many facets

I try to remember that photography has many facets. The factual accuracy of the documentary, the glowing texture of carved wood, the delight of old stonework, the feel of a character well rendered all have their disciples. My eyes may be blind and my mind unreceptive, so I try not to condemn what I cannot appreciate.

Finally, I try to be honest. I suspect we all do. The voting lists prove that what is one man's meat is another man's poison.

## Fishing for pictures

**T**ROPICAL aquarium keeping is becoming quite a popular hobby. Certainly it is one which lends itself to photography. The amateur aquarist often wishes to make a record not only of the fish he keeps, but of their growth and development, different layouts of weeds and rocks, feeding habits and so on.

The aquarist with a camera is faced with several problems. First, he must avoid reflections from the glass of the tank; secondly he must illuminate the fish; thirdly, he must "freeze" them as they swim, and fourthly, he must get really close in order to produce a decent sized image.

## Here's how

These problems can be overcome however — and here's how. First, set the camera on a tripod, or some other firm support, in front of the tank. Fit a close-up lens over the camera's existing lens. As the depth of field with close-up lenses is very restricted, it is important to focus very carefully. Reflex cameras score over the viewfinder types here, as the photographer can focus accurately with one hand and take his picture with the other.

The illumination must be bright, as it is necessary to use a small aperture to give the maximum zone of sharpness, and what is more, a fast shutter speed is a must if the fish is to be frozen in its tracks.

Flash provides the answer here — not flash fired from the camera position, which would result in its light bouncing off the glass and back into the camera, but flash fired away from the camera by means of a long extension lead.

## Flash positions

One position for the flash reflector is directly above the tank. The reflector can be laid face down on the tank's open cover. Another position is away to the side of the tank. The best is a combination of both positions, but this requires the use of two flashguns, of course, their leads joined to the camera via a double-pronged connector.

The glass of the tank must be perfectly clean, and care should be taken to ensure that the picture area is free from trailing wires, etc. From then on, photographing the required fish is a matter of patience. They can be tempted into position by a few pieces of their favourite food, but don't swamp them in it; if you do, your pictures will show your fish swimming through a snowstorm! A grain at a time, dropped directly over the camera position, will usually do the trick.

Incidentally, if your camera has a direct vision viewfinder, remember to allow for parallax, which is accentuated when close-up lenses are employed.



*ROMULUS II — By J. C. Richardson  
Circle 16 Certificate*

*The 1964 exhibition was judged by Dr. G. W. G. MacLennan, M.A., B.Sc., Ph.D., F.R.P.S., Senior Vice-President of the Royal, and a Past President of the C.A.*

## **Some of last year's Certificate Winners**

*S.W.A.L.K. — by F. Seale  
Circle 19 Certificate*

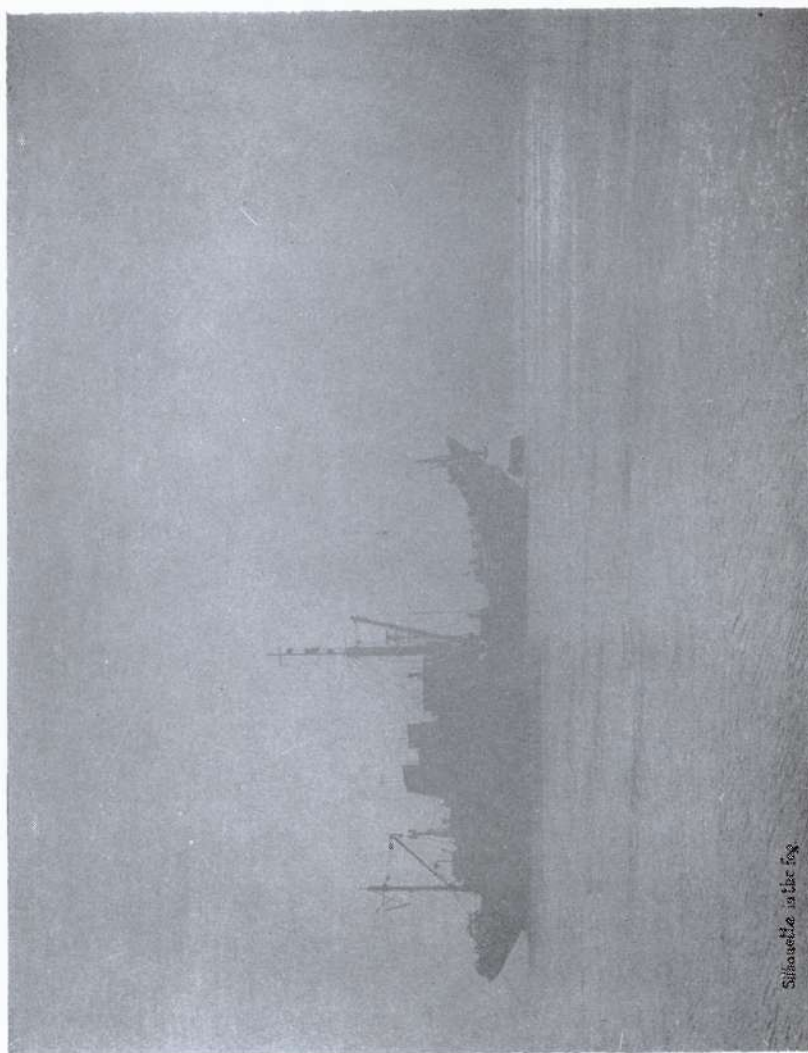




WEB OF PEARLS — by N. J. James  
Circle 7 Certificate



REREDOS, St. GILES — By P. Heaton F.R.P.S.  
A.P. Circle Certificate



SILHOUETTE IN THE FOG — by L. H. Hobbs  
Circle 22 Certificate

## ZONING FOR ROLL FILM

H. DUDLEY STILTON

**Z**ONING" is, at the moment, the only method whereby one can predetermine what one's photographic excursion will offer in print form before the shutter button is even pressed.

Basically, all monochrome photographs rely on the correct placing and rendering of those grey tones which graduate and separate the blacks from the whites. In other words, a photograph of someone wearing a dark blue suit depends for its effect on the fact that the dark blue will show as near black and the face of the person as light grey. "Near black and light grey", however, are not very exact descriptions and your versions of these tones may well differ from someone else's. So we must place them into certain set categories or 'ZONES' as follows:—

ZONE 0—Black.

ZONE 1—The next shade up the scale. To all appearances it is black and can be scaled only by direct comparison with ZONE 0.

ZONE 2—Very dark grey. A dark shadow which shows just a hint of detail.

ZONE 3—Dark grey in which ALL shadow detail will show.

ZONE 4—Average "open shadow" grey, such as in architecture, etc.

ZONE 5—Mid grey.

ZONE 6—The normal skin tone.

ZONE 7—Light grey in which all texture will show.

ZONE 8—Almost pure white (a skin highlight).

ZONE 9—The whitest white a print can show.

Now, having decided what our zones are to be, we must be able to place any subject into any zone merely

by opening or closing the camera lens in the ratio of one stop (or sped) per zone.

To do this, however, it is necessary that certain "variables" shall become "constants" i.e. film developer; time/temperature; agitation during development, paper and paper developer. All must be standardised.

There is also one important fact we must firmly implant in our minds, namely that any reading given by an exposure meter is always MID-GREY (ZONE 5), whether the meter be pointed at sunlit snow or into a coal cellar. If you have any doubts about this wait until you have correctly zoned your film, then try it out for yourself, but for the time being, accept it as fact!

### Even lighting

Now to work. Obtain a piece of card three or four feet square and of some shade of grey (no other colour, as colour absorption will give misleading results at this stage). Place it so that it will more than fill your frame. See that the lighting is perfectly even (this is vital). Use photo-floods if outdoor lighting is not suitable.

As the primary intention at this point is to ascertain a correct film speed we must apply the principles of zoning. If Zone 0 is the blackest black that can be printed it is obvious that our negatives will consist of clear film base with no trace of photographic density whatsoever. On the other hand, as Zone 1 is slightly lighter it is equally obvious that this must have SOME degree of density. This is the point we are after. For example's sake let us assume we are to zone a film of 17 DIN. The procedure is as follows :—

Set the exposure meter at half the rated film speed i.e. 14 DIN. Chalk this figure in the middle of the card to be photographed and take a reading (remember! this reading is Zone 5). As we require Zones 0 and 1, we must **close** down five stops. Make an exposure. **Open up** one stop (Zone 1) and take another shot. Wind on and shoot a blank (covering your lens). Reset the exposure meter to 15 DIN; chalk up this new figure. Take another reading: close down five stops: shoot: Open up one stop: shoot again: shoot a blank frame: reset the exposure meter to 16 DIN; chalk up, etc., etc., until a speed of three or

four times the manufacturer's rating has been attained.

### Various Densities

Remove the film and develop it carefully. You will now find various densities which range to clear film as the speed was increased. Place the film into the enlarger and pull it through gently until all the Zone 0 densities have vanished and only the Zone 1 densities are visible. Position the first of these so that only half of it is showing on the masking frame — the other half being clear film. On a piece of normal grade paper make a step wedge print at one second intervals. Make such prints of all the visible Zone 1 areas then develop, fix, wash and dry all these prints.

Carefully examine each print and find the exact point at which the clean film section has reached its deepest black. Opposite one of them there will be a definite degree of lightness in shade, which is our Zone 1. When you have found this, check its DIN No. This is our correct film speed **which must be used at all times.**

Having achieved the point where we can set our camera at any time to give us accurately Zone 0 or Zone 1, we must now do the same for the opposite end of the scale so that we can predetermine what stop or speed will give Zones 8 and 9.

### Set at the new speed

Once more load the camera and, making sure the meter is set at our new, correct, speed, take a reading of the set-up. Again, making sure that you understand that the meter reading is Zone 5, alter the stop but this time **OPEN** up to bring us up to Zone 8 (3 stops). Shoot: open up another stop (Zone 9) and shoot again. This must be done seven or eight times and it must be done in such a manner that you will be able to finish up with seven or eight **SEPARATE** lengths of undeveloped film.

These lengths of film must be processed for  $\frac{1}{2}$ ,  $\frac{3}{4}$ , normal,  $1\frac{1}{4}$ ,  $1\frac{1}{2}$  and twice your developing time. Fix, wash, and dry as usual then, from these, select the one which was developed for the normal time. Place it into the enlarger but this time position the film in such a manner

that both Zones 8 and 9 are showing. These will be separated by a thin strip of clear film base. Using the same grade of paper as on the previous test, make an identical step-wedge print. After drying, check down the narrow strip in the centre which was exposed by the clear film and, again noting the exact point where it reaches maximum black, check on either side. Zone 9 should be clear paper base, whereas Zone 8 should show the slightest shade of development. If there is no degree of tone separation then try the film strip which was only  $\frac{3}{4}$  developed. On the other hand should they both show a tonal range then, inversely, try a strip that was  $1\frac{1}{4}$  times developed. Keep on testing, because it is imperative that you should obtain a correct Zone 8/9 print; the whole of the zone system depends on it.

### As an example

We are now in a position where we can look upon any subject, measure it, assess in which zone we wish to place it and by setting the camera correctly, take a shot in the full knowledge that it will reproduce in print exactly as visualized.

As an example:— We wish to photograph a bride on her wedding day. The dress must reproduce perfectly and we know that Zone 7 will show as the lightest shade of grey which will reveal all detail. Therefore Zone 7 it must be. A direct reading from the dress (Zone 5): open up two stops and there we have it. But there is more to be done before we reach our goal. What about the 'groom in his dark, pinstripe suit? Suppose the day is dull and our reading of the bridal gown is  $1/250$  at f8. Zone 7 now alters that reading to  $1/250$  at f4. Inversely, a reading from the 'groom's suit, which we wish to place in Zone 2, gives us a reading of  $1/250$  at f2. Closing down three stops now gives us  $1/250$  at f5.6, therefore we are "a stop out". If we shot at f4 the dress would be correct but the suit would be too light (Zone 3). On the other hand if we shot at f5.6 the suit would be correct but the dress would be flat (Zone 6).

### The answer

Should the weather be very bright, the opposite would occur, either the dress would burn out (Zone 8) or the suit

would be too dark (Zone 1). The answer? Because our exposure is rigidly set according to zones then the only variable is development.

Once more we go through the strips of zones 8/9 film but this time find the ones which are:— (a) so under-developed that the Zone 9 registers as a Zone 8 and (b) the one which is so **over-developed** that it actually pushes Zone 7 up to Zone 8. Note these two development times and mark (a) as Normal/minus and mark (b) as Normal/plus.

When this has been done, place the normal strip once more into the enlarger and by varying degrees of paper grade and strengths of developer again place Zone 9 into Zone 8 and Zone 7 into Zone 8. We have now such control of our film that we can actually vary it up to five zones which are:—

Normal/minus and soft paper—very soft.

Normal/minus and normal paper—soft.

Normal and normal paper—normal.

Normal/plus and normal paper—Hard.

Normal/plus and hard paper—Very hard.

### The old saying

Again let us revert to our wedding scene. Remember—  $1/250$  at f4 for the dress and  $1/250$  at f5.6 for the suit. Which setting do we use? Remember the old saying, "Expose for the shadows and develop for the highlights"?— That is your answer.

Exposure of  $1/250$  at f5.6 puts the suit correctly in Zone 2 and either normal/plus development or normal with hard paper will push the dress up from Zone 6 to our desired Zone 7.

There is one further point which zoning will help to clear up, namely, correct exposure for snow scenes. Our meter shows exactly what the snow brilliance is and interprets it as ZONE 5. However, we do not want mid-grey snow — we want the traditional, glittering, white kind and with **detail** in it, which means placing it in Zone 7. This will afford your snow scene correct density — and detail.

Don't be put off "zoning" by the seeming complexity of it. In actual fact, it's amazingly easy, and once you have done it, used it and MASTERED IT, you will develop a confidence in your work which nothing can ever shake.

**I** WAS checking the final draft lay-out for this issue when I had word from Roland Jonas of the death of one of our contributors, Dr. E. G. Saunders, A.R.P.S. It was most distressing news.

Dr. Saunders was one of the founder-members of the first of our two Natural History Colour Circles and was phenomenally successful in the record slide section of the C.A. Exhibition. It was virtually on his slides alone that U.P.P. achieved top rating in this section nearly every year from 1960 to 1964. He first submitted slides in 1960 (having joined U.P.P. in September, 1959) and his remarkable record was 1960, two slides accepted, one winning the plaque for the best record slide, 1961, four accepted (the maximum allowed), one winning a certificate, 1962, three accepted (the maximum allowed), one winning the plaque, 1963, one accepted (plaque winner) and 1964, two accepted.

He specialised, of course, in the photography of moths from all over the world and when I wrote to him last autumn asking him if he would be good enough to send me an article for the May issue, he not only sent me a most kindly letter, but also asked me to accept his prints as a gift. I was most happy to accept them then: even more so under these distressing circumstances.

The article is as told to me in note form and mingled with sadness in that Dr. Saunders has not lived to see his valued contribution to this issue are gratitude and pleasure that I am able to offer this very personal token to his memory in U.P.P.

**A**FTER the rush and bustle of September's "take over" I have thoroughly enjoyed the more leisurely approach to this Spring number — and I think you will find it an attractive offering. My first job, therefore, is to say a very sincere thank you to all who have helped to make it so.

Some of the interesting contributions are replies to direct invitations. They were most readily offered. Others came to me as most pleasant surprises (and none more so than this delightful little "front page story" on 'Miss World').

I am grateful to all who have helped. I hope their example will act as a stimulus to others. Already I have an attractive nucleus for the autumn issue (!) — and that is how I want it to be. Everything in U.P.P. is a voluntary service: we do it because we enjoy it and we enjoy it because it's just another facet of the "job" we all enjoy — photography.

If you haven't seen yourself in print — have a shot. If you've some good ideas but a problem about setting them down on paper — send them along and we'll solve the problem for you.

I am most anxious to keep this magazine the valued link it has always been. U.P.P. is the largest postal club in the world: this magazine must, similarly, be THE BEST! Your help can make it so.

**I** SHOULD particularly like to see a feature about our lady members. This is an invitation to them. Write to tell me about yourselves, how you became interested in photography, what kind of photography you do, what branch interests you — and why.

And please send me photographs of yourselves so that I can illustrate the feature. Will you do that? I'll look forward to hearing from you.

Come to that, I should be pleased to have photographs of the authors of all articles submitted for the magazine. If you don't want to send me personal photographs please don't let it stop you sending articles. It's just a thought . . . .

My appreciation to Colin Westgate of Sussex for taking me up on the suggestion I made in September: "Talking points". You'll find one in this issue.

**T**HERE are one two additions to the "officials list" this time round — addresses, principally. One of them concerns Norman Lochhead, who took over on January

1st from Muriel as Recruiting and Publicity Secretary. The new address becomes operative as from May 15th: Heath Bank, Woodside Avenue, Grantown-on-Spey, Moray (where, says Norman, "I hope to settle down to a comfortable old age — with a little salmon fishing thrown in").

Norman says he has been greatly encouraged by the large number of new members recruited through existing members and Circle Secretaries — the best of all forms of recruiting. He hopes the good work will continue.

I HAVE been reading an essay on "The Pleasures of Photography" and it included these passages:

"Cameras and the equipment necessary prove to be expensive if only the best apparatus is bought, but there can be no limit to the amount of enjoyment which can be obtained from a 'simple camera' — this is, one without a shutter speed and an aperture stop. Once such a camera has been bought the world can be halted at the touch of a button . . . And having taken the photograph the only remaining question is what to do with it. (Aha!) Should it be kept in the bottom drawer with hundreds of others — or should it be disposed of? The latter is perhaps the best idea, as another print can always be obtained from the negative if, for some unknown reason, another one is wanted . . ."

The "Table Top" specialist will be interested to learn that this is "back to the bottom rung of the ladder of success. Many ideas have been put forward as to what it is, but the main one seems to be something made up in miniature to represent something in life . . . The real difficulty in this section comes with the finding of a suitable title. As most of the entries are amusing an exclamation mark is needed to describe them most aptly . . ." Thought you'd like that one!

THE B.B.C. spotted a good one: it was referred to in a recent record programme. From a camera handbook: "There is an alarming mark for improper exposures"! Some little time ago I had been asking whether or not the cell of a built-in meter might deteriorate through constant exposure to light (particularly in shop windows). The

reply informed me, "Our meters are not affected by light". Well — there you are. It's all yours! See you at the AGM. Date — September 18th; place, the Royal Hotel, Woburn Place; time, 3 p.m.

## 'AMFIX'

### HIGH-SPEED FIXER

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\*trade mark

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## PATIENCE- AND PERFECTION

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By Dr. E. G. Saunders, A.R.P.S.

If you've ever tried taking cats then you probably qualify (in patience) for another absorbing interest—moths and butterflies.

Dr. E. G. Saunders, ARPS, of Whaley Bridge, who produced such delightful colour work on this subject, told me it may take as long as two hours to get a result, so perhaps you will understand what he meant when he said —

"Patience is needed".

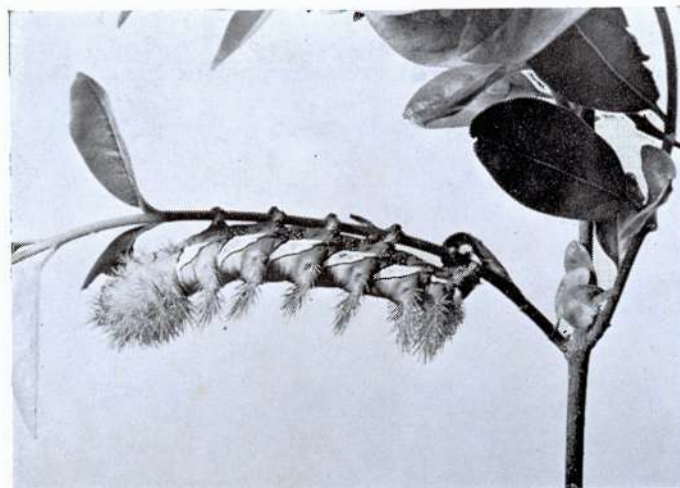


Monarch Butterfly  
(North America)

Dr. Saunders had been interested in moths and butterflies since he was a boy. He began producing monochromes when he was a medical student but it was colour work that really fascinated him.

He used Ferrania. It afforded he said, perfect reproduction of colour (including blacks and whites) and he could process it at home.

Most of Dr. Saunders' work has been done with butterflies and moths from all parts of the world. From The Butterfly Farm Ltd. at Bexley in Kent (run by Mr. Newman, FRES) he received either eggs, caterpillars or pupae (some-



Caterpillar of South American Silk Moth

times enclosed in cocoons) and these were kept in large glass cases until the perfect insects emerged. Caterpillars were always photographed on their own food plants.

Dr. Saunders took all his insect photographs in a large room where the insects were quite free to fly around (which they did at times).

He used a Sanderson quarter plate camera with Zeiss Tessar (13.5 cm.) or Cooke (5") lens (flash can be used with both lenses) and he also used a 120 colour film adaptor which afforded him eight transparencies per roll (3¼ x 2¼ each). As a background he used light grey card bent to a slight curve. Focusing was by one photoflood — and great care was taken to achieve perfect focus.

As a shadow on the background spoils the result the light has to be placed at an angle, the shadow then being thrown to one side. Dr. Saunders used Philips Photoflux Type P.F. 25N flashbulbs, with a blue shade over the flashgun (this is necessary as Ferrania films are daylight films).

Exposure was always 1/25 of a second at f 22 and the flash gun was held at an angle about eighteen inches from the subject. Usually, Dr. Saunders put the insects he was taking on to green foliage or on to a spray of small flowers. Some were taken on a large piece of tree bark.

He was kind enough to find time not only to send me these notes but also three exquisite monochrome prints which accompany this article.



South African Silk Moth

## A "Business" miscellany

AS noted editorially, the AGM will be held on Saturday, September 18th, at the Royal Hotel, Woburn Place.

The provisional date (Sept. 25th) announced as a Stop Press item in our last issue, was correct at the time of writing but the date had to be brought forward as it was subsequently discovered that accommodation would not be available on the later date. The programme is being mapped out and will doubtless be much the same as last year's.

It is hoped this time to have photographs taken for the magazine and to make known the awards list earlier than usual in the hope that the principal winners will be able to attend to collect their awards. No outing is being arranged for the Sunday.

Next meeting of the Council is arranged for May 29th.

### Large prints

In March, Council considered, inter alia, the question of "large prints", a subject raised at last September's AGM.

Although there is no ruling, Council hope that so far as possible a large print Circle will produce prints of whole-plate (or larger) though it is emphasised that Circles still have freedom to accept such sizes as they wish.

Council have co-opted Mr. E. A. Carson, Exhibition Secretary, to be an Ordinary Members' Representative in succession to former magazine Editor, Mr. Len Gaunt.

Slide boxes for 2 x 2 Circles: one Circle has already found a plastic box which is proving satisfactory and Council are inquiring as to the cost of fixing up all Circles with them.

### Changes

General Secretary, Mr. R. O. Jenkins, reports that Circle 23 is slowly getting into stride again and that its secretary is Mr. G. Woods. Secretarial changes in Circles 7, 19, 23 and 25 are noted under the List of Officers.

Things continue to go pretty smoothly in Circle 11, writes secretary Colin Westgate, although in recent months there has been some fluctuation in membership.

Peter Bonsey left for Uganda last September and the last we heard of him was that he was at the top of Mt. Kilimanjaro, complete with Mamiyaflex outfit!

### Newcomers

Peter has promised to send the Circle pictures of his exploits, and they are eagerly awaited. Peter was noted as being of a rather controversial nature, and of course his work is missed in the boxes. However, before he left the Circle, he left the address of his friend, Mike French, and Mike is continuing to carry the banner! Other newcomers are Nicholas Reynolds, Horace Heath and 'Stan' Stanley.

Fred Hughes has continued to win his share of the Gold, but latterly one or two new names have appeared on the scene, namely Ian Platt, Norman Lochhead, and even the Sec. has managed to wrangle himself one!

### Anonymous

The Circle is engaging on an 'anonymous' round, during which the prints, instead of being entered in the standard criticism folders, are being inserted in envelopes. During the voting round part of the competition will be to fit the authors' names to the prints. It is, of course, important to make sure that no identification marks are left on the prints or mounts and for that reason no technical details are being given. It is going to be quite a job to sort out who has won the G.L.!

This is an idea which commends itself. Another is to have a round in which mounted prints are minus crit folders, the crits to be sent to the secretary with the voting cards and all crits subsequently to be included in the Folio when the results of the voting are made known.

### Settled down well

Ian W. Platt says, Circle 36, now just over a year old, has settled down well with a steady membership of 16. The introduction of a fifth circulating Folio is shortly to be implemented and this will allow the Secretary a breathing space between receipt and re-issue of any given box, and additionally will not allow occasional postal or personal delays to prejudice the twelve Folio per year target.

A recent very successful innovation was the introduction of a more flexible voting system. A consensus of opinion was fairly evenly divided between voting out of ten, some with and some without additional half-marks, and voting out of a hundred. The solution was arrived at by permitting members to choose whichever method suited them best, and the Secretary converts to a percentage all marks awarded: a simple procedure that involves virtually no extra work.

### Those G.L.'s

The standard of slides submitted has definitely improved over the last six months, due largely to the increasing keenness in competing for the coveted Gold Labels which are awarded to twelve top-scoring entries of the year. More and more members are converting to the single-lens-reflex camera and frequent Notebook talking points centre around the choice of extra lenses. "Despite being the junior member, we look forward to acquitting ourselves well at the AGM, where we hope for a really big attendance," says Ian.

### The C.A. Exhibition

Latest news of the C.A. Exhibition at the time of going to press is that U.P.P. are fifth in the "Switch" Shield inter-club competition with 116 points and that Mr. J. T. Walker (C.29) has won a certificate in the pictorial print class with "Mood". U.P.P. submitted 39 pictorial prints from 14 members, 43 slides (16 monochrome and 27 colour) from 16 members, 13 record prints from six members, 18 slides (five monochrome and 13 colour) from eight members and 10 trade processed colour slides from 10 members (a total of 123 entries from 27 members).

## News-briefs

**STAN HARGREAVES**, of Wath-on-Deerne, South Yorkshire, who advertises in this issue, has one of the largest photographic stocks of still and cine equipment in the County — and a wealth of experience to back it. Stan is a former Press photographer who now supplies equipment to several newspapers in this country and in Ireland in addition to a very wide field of amateur and professional photographers throughout South Yorkshire. He has twice extended his premises, most recently to accommodate the entire stock from Wakefield premises he took over a few months ago. He says if there's anything you're finding difficult to get — drop him a line. I hope you will. You will find his part exchange prices, by the way, extremely generous.

**GEORGE ASHTON**, Home Sales Manager of Ilford Ltd., who was elected chairman of the Photographic Information Council in December 1964, is a well-known personality throughout the photographic trade and has been Ilford's representative on the Council since its formation in 1958. He was immediately elected to the Executive Committee and he became Joint Honorary Treasurer in December 1962.

**FINE Art Photography** (the "Kentmere" people) have had several inquiries about surfaces and grades of this noted paper and in a bid to offer a quick guide for your assistance and interest here they are:— White glossy, single weight and double weight, Grades 1, 2, 3, and 4 (extra hard), White Velvet (SW) ditto, White stipple (SW, DW) ditto, Silky white (DW) 1, 2, 3, 4, Satin (SW, DW), ditto, Smooth white carbon (DW) ditto, Smooth white matt (SW, DW) 1, 2, 3, 4, Art (SW) 2, 3 and 4, White stipple Kentona (Warm tone) DW, 1, 2 and 3, and White glossy Kentona, 1, 2 and 3.

They announced in March that Cream matt, Cream stipple and Cream carbon surfaces were being discontinued and price reductions in these papers were operative (all fresh stock, all post free).

Kentmere have been manufacturing photographic papers continuously for more than fifty years.

**BY** the end of 1964, more than 7,500,000 Kodak 'Instamatic' cameras had been sold around the world, an average of nearly 360,000 sold monthly since the spring of 1963. The success of this unique camera series and its versatile films in the 'Kodapak' cartridge is expected to have a cumulative effect on the photographic business. Many 'Instamatic' camera buyers are camera owners for the first time. Moreover the convenience of cartridge loading is increasing film usage.

**"THE British Scene"** is the title and theme of an exhibition Ilford Limited are compiling in conjunction with the Iris Press Limited. The exhibition, comprising over 100 monochrome prints, size 16 x 20 in. and larger, will be staged at Ilford House, Oxford Street, London, W.1., from Monday, Sept. 20th, to Friday, Oct. 8th. Entry is open to all. There is no entry fee nor coupon to complete. But there is one important stipulation: the negatives of all submitted prints must be available when requested, as Ilford will be making the final exhibition enlargements. Prints should be sent to Practical Photography magazine, which will be selecting "possibles" between now and the overall closing date, July 16th. The address is 'The British Scene', Practical Photography Magazine, Norfolk House, High Street, Guildford, Surrey.

**WHEREVER** man goes, there photography will go. When Virgil Grissom and John Young were orbiting the earth in their Gemini spacecraft, two cameras were aboard. One was a tiny 16mm. camera, the other a 2¼ x 2¼ inch hand held still camera modified to use 70mm. wide film. Both cameras were loaded with colour film — 'Ektachrome' MS Film manufactured by Kodak on an exceptionally thin base which made it possible for more film than usual to be loaded into each of the cameras. The 16mm. carried 130 feet and the still camera enough for about 50 exposures.

Five different kinds of 'Kodak' colour film were used to photograph the launching for documentary purposes. Other 'Kodak' films recorded the launching for engineering

purposes — for example, to study the operation of the mechanisms that hold the rocket in place and feed it fuel and power until it leaves the launching pad. These are sights which, because of intense heat, no human eye could have seen.

In addition, miles of a special 'Kodak' photographic paper ('Kodak' Linagraph Direct Print Paper) recorded information telemetered back to earth about engineering measurements aboard the spacecraft — such as temperature, pressure, velocity, acceleration, and vibration. The special paper, which records oscillographs, requires no chemical processing and provides an image only a few seconds after it has been exposed.

**A** NEW version of the well-known Johnson Super Gloss Dryer has been introduced. It is the Model 75, which is a much more streamlined version of the Model 35 and has been designed for maximum efficiency with simplicity of operation.

Diameter of the drum on the Model 75 is 17 in. and it is 16½ in. wide. Voltage range is 200/250 volts, and the current consumption, 1,000 watts. It is distributed by Johnsons of Hendon Limited, Photo Finishing Dept., 970 Circular Road, London N.W.2. Telephone: GLA 6544.

**J**OHNSONS have relinquished their agency in the UK for Braun projectors. They will, however, continue to distribute Braun electronic flashguns.

**F**ROM April, Kodak are specifying blue flashbulbs for 'Kodacolor X' films and are adding a recommendation to use blue flashbulbs to amateur black-and-white film instruction leaflets.

In the popular sizes there will be one colour flashbulb — blue — recommended both for "fill in flash" and as the sole light source for flash photography with Daylight Type 'Kodachrome' and 'Ektachrome' films, 'Kodacolor-X', or black-and-white films.

There will be a period during which relevant literature may have either clear or blue flashbulb recommendations. Amateurs are advised to follow the instructions packed with the film during this transitional period.

## TALKING POINT

### An extract from C. 11 Notebook, Folio No. 5

**A**RE we not in danger of over-emphasising the importance of mounting, etc.? Granted, good presentation is important — if you want a print of exhibition standard, but I should have thought the chief purpose of a Circle such as this was to spread new ideas. Anyone can be a perfectionist by his own unaided efforts; he doesn't need the help of a Circle for that. But ideas about how to handle themes are best likely to grow when passed on.

"For myself, I would rather see a really interesting print poorly finished and mounted than a dull print mounted and finished to perfection. A machine could mount better than any man, but could it take good photographs? Best of all, of course, let's have good pictures and good mounts. But I do feel that people who can dismiss a picture in three easy motions and then spend pages of screed on the mounting thereof have their values seriously wrong; values that are, alas, all too typical of the average ossified amateur photographer who prefers technique before inspiration and dullness above all else.

"If you can take a landscape that has something valid to say, then obviously it will be worth taking. But on the whole I think landscapes are best left to the painter. If one feels that one's next picture of mountains, boats, sea, cottages, and contre jour Cornish villages is more or less like every other picture of those subjects, then for heaven's sake take people instead. Unless one is completely vegetable, there should be sufficient variation and interest in the Divine Comedy of the human race to last one a photographic lifetime. And if I am accused (as I could be with some justification!) of merely substituting one fixation for another, I would reply that at least mine is a living and not a dead fixation.

**Peter Bonsey**

## SHOOT CLEAN !

**D**IRT and dust are probably the photographer's worst enemies. A thin film on a camera lens may not look damaging; indeed, you may not even appreciate that it's there. But it often is, and it is only when you come to brush the lens with a soft brush or cleaning tissue that you realise just how dirty it was. The discerning photographer will always make a point of dusting his lens before a shooting session, for he appreciates that even the thinnest coating of dust will impair the resolving power and therefore the crispness of the definition in slide or print. So remember that to get the utmost efficiency from your lens (which, after all, is the most important and most expensive part of your camera) shoot clean.

### Somehow . . .

Cameras, although quite light-tight, are not for some reason, dust-tight. Somehow tiny particles of dust always seem to creep in — and of course every time you open the back of your camera to load a film, dust enters. So again, use a soft brush (the small and inexpensive blower brushes are most useful) and give the interior a good clean. If you have a 35 mm. camera, pay particular attention to the pressure plate. Abrasive dust here can lead to score marks on your film — as incidentally, can tiny pieces of dirt in the felt mouth of a film cassette.

Many amateurs who tackle their own processing lower the standard of their work by allowing dust to mar their pictures. Sometimes a film is developed and hung up to dry in a dusty atmosphere. Result? Pieces of dirt adhere to the wet gelatin; when it becomes dry, they adhere as firmly as if glued there and appear as unsightly white spots in contact prints or enlargements.

### Seem to attract it

Enlargers, too, seem to attract dust, so these, too, should be cleaned out with a soft brush regularly. Enlarger lenses often become coated with dirt due to condensation in cold weather, by the way, so use a lens tissue and clean

that important part of your equipment. Obviously, a dirty enlarger lens will impair the definition of your blow-up.

Spotty prints can be caused in two ways: by allowing dust to get on to the negative as it goes into the carrier, and by neglecting to check the surface of the enlarging paper itself. Quite often the moveable slats on the masking frame become corroded, and when these are moved to vary the picture format, tiny bits of dirt and rust flake off. It's quite easy to tell where the trouble lies. If the white spots on enlargements are sharp, the dust is probably on the paper; if the edges of the spots are soft, the particulars are on the negative.

### To all contributors

**T**HE 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 WORLD.

Correspondence on general club matters should be sent to the General Secretary, Mr. R. Osborn Jenkins. Inquiries about membership should be addressed to the Publicity and Recruiting Secretary, Wing Commander N. Lochhead.

All correspondence regarding THE LITTLE MAN should be addressed to the Editor, Richard D. Ridyard, FRSA, "Fieldside", 4 Festival Road, Wath-on-Dearne, Nr. Rotherham, S. Yorkshire. (Wath-on-Dearne 2226).

Editorial contributions — articles, letters, suggestions, tips, details of home-made gadgets, talking points, photographs — are particularly invited. As this is a club magazine, no payment can be made, but the aim is to keep the magazine the valued, representative link in club life it has always been and your co-operation will be warmly appreciated. The important thing is to maintain a steady flow of material: the motto — DO IT NOW!

Circle news is asked for by no later than the first of April and the first of September.

# United Photographic Postfolios of Great Britain

President: **H. G. Robson**

23 Spring Terrace, North Shields, Northumberland.

*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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NOTE: *Small prints*: Odd numbered Circles 1-17 (except 11), 21 (35 mm. only), 29, 30 (non-voting). *Large prints*: Even numbered Circles 2-22, 19, 26, APC. *Transparencies*: Monochrome 3¼in. square, Circle 25; Colour all sizes, Circles 27; NHCC 1; Colour 2in. square only, Circles 23, 24, 28, 31, 32, 33, 34, 35, 36, NHCC 2, Anglo/US. Circle 11 is for whole-plate prints.

## Note the Date !

This year's AGM will be held on

**Saturday, September 18th**

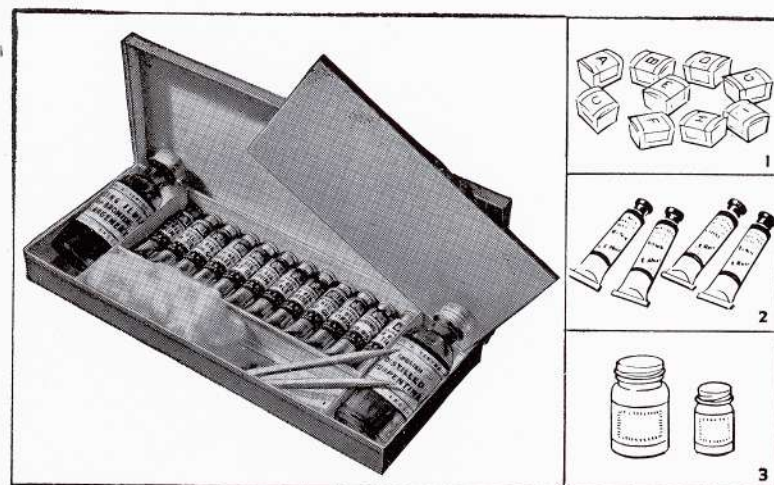
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The business meeting starts at 3.15 p.m.

Dinner is at 6 p.m.



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