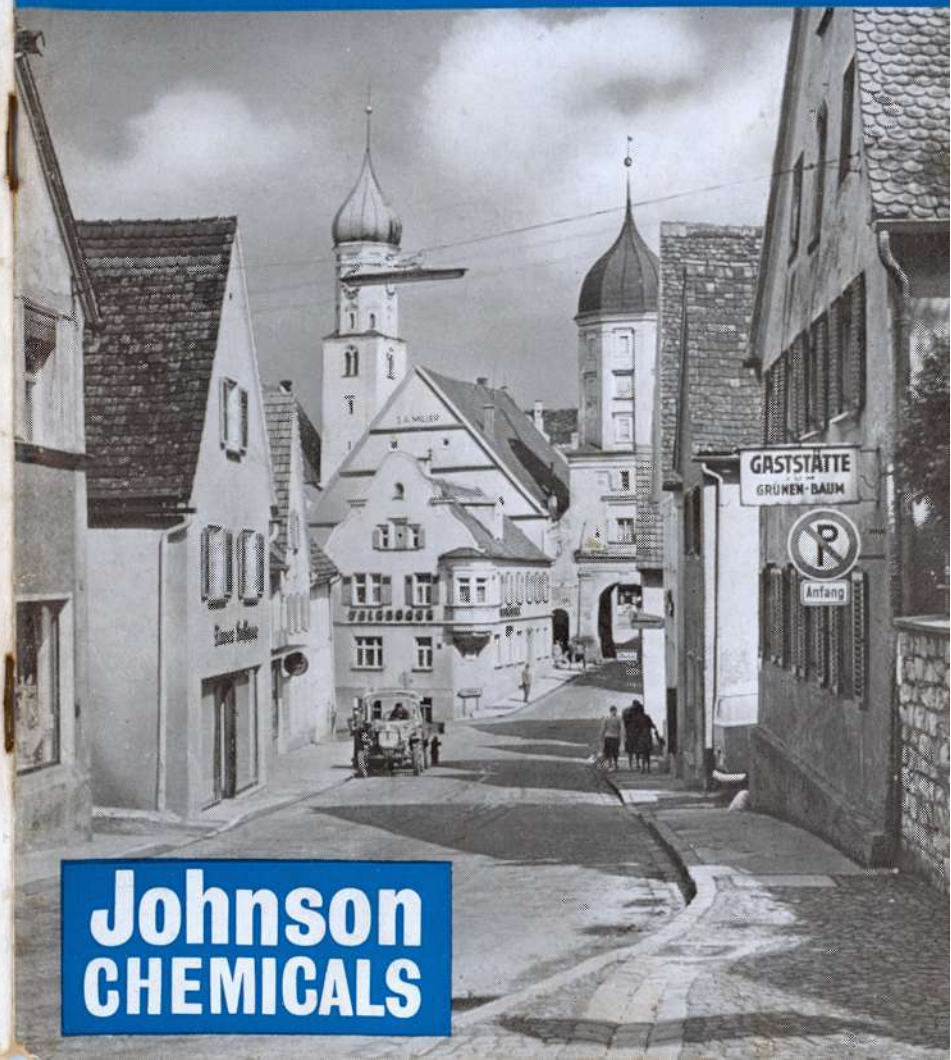


MAY, 1966

The Little Man

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WE people are often prone to take ourselves too seriously. Half the fun in photography is in taking what we like when we see it. Some of us specialise; but some of us are magpies: what we take are the trinkets that catch our eye and the way we choose them must always be a personal thing.

Pictorially, there is the opportunity for personal interpretation; objectively there is the evidence of personal approach. So it doesn't really matter if some of us are "old fashioned." We choose the subjects we enjoy. If someone else prefers the current "fashion", all well and good; let him express himself thus, but for heaven's sake let's remember that fashion is never static. The wheel will turn full circle. All in due course. It always has . . .

* * *

IN "Letter from America" (elsewhere in this issue) New Yorkers Mr. and Mrs. Warren E. Williams put this case very simply.

"We try (they say) to build a picture that is both pleasing and realistic. We care not for the modern gimmicks . . . we believe they should be left to the professional advertising photographer. We like to think of the film as the canvas and the lights as our paint. We depict our ideas on the film as well as we can, to give the viewer pleasure while looking at the finished product . . ."

Well said! Like bridge — it's only a game. "Swan Song", which I received from one of our members in this country, is much on the same theme.

* * *

WHAT Norman Bowdidge of St. Andrew's, Guernsey, Secretary of Circle 35, described to me as an exciting climax to a holiday was another "letter from America" waiting for him on the day he returned home from abroad. It was from Anne M. Hatcher of Port Chester, New York,

producer of "Around the World with P.S.A.", telling him that one of his slides, "Young Stewie" had been judged one of the best in the Show ("Around the World, 1965") and that he had been awarded a P.S.A. Gold Medal (here inset). "I might add", said the letter, "that it was without doubt their first and unequivocal choice, not involving any debate, as was necessary in choosing the other two — — congratulations!"



May I add mine on behalf of the United Photographic Postfolios. In sending me this news Norman has also very kindly submitted material for the mag: you'll find it elsewhere.

Incidentally, we have one new Fellow and two new Associates of the Royal, F.R.P.S. Roy Walters, who has been in the A.P.C. since December, 1960, and A.R.P.S. C. M. Hall, who joined Circle 12 in December, 1963, and Dr. J. McMaster, who joined Circle 8 in November, 1961.

* * *

DR. P. A. N. Wainwright, of Wigan, Secretary of Circle 34, has sent me details of the Federation International de l'art Photographique as administered in Ireland by the Photographic Society of Ireland and says, "By now quite a few members of U.P.P. have been awarded 'Artiste-ship', if one may coin a phrase, and possibly these details may be of interest to other members, particularly of Colour Circles . . ."

Briefly, the distinctions offered are Artiste and Excellence, the former being awarded in recognition of proficiency of a very high order in practical photography (the work submitted must be of a consistently high technical standard) and the latter for work of distinguished ability which is outstanding in its field.

Applicants must furnish either 10 monochrome prints, 10 colour prints or 10 colour transparencies. As distinct from

the Royal, no list of categories is laid down. All applicants must be members of the Photographic Society of Ireland or one of its affiliated Societies or Clubs. Further interesting point is that successful applicants are required to supply the P.S.I., within 30 days of being notified, short personal biographical details and five 15 x 12 unmounted prints (one each of five pictures from the application — and nominated by the P.S.I.), or copies of five of the slides. The prints and slides thus supplied become the property of the Federation and are included in its portfolios.

* * *

EVER shared an hotel with President Johnson? Seen stalactites for organ pipes? Or flown a supersonic jet without leaving the ground? Colin Butler has. Son of U.P.P. members Mr. and Mrs. Anthony Butler of Conisbrough, near Doncaster, he did all this and more during an American tour made towards the end of 1965 as first prize in a national competition.

He and his mother returned from their 13,000 miles round trip by Boeing 707 jet, having "taken in" Washington, Baltimore, Kansas City, Buffalo and New York. They were chauffeured in Cadillacs and accommodated at the best hotels. Their stay at the famous Waldorf-Astoria in New York coincided with the Pope's visit.

The meeting with President Johnson took place in the hotel while both were staying there and another highlight for Colin was a tour of the T.W.A. Centre at Kansas City where he was allowed to "fly" a jet airliner — simulated in a laboratory used for training pilots. It was in the Luray Caverns that they saw the organ with stalactites for pipes which produce sounds by means of small hammers vibrating on the surface.

To win the competition prize Colin had to give six good reasons for choosing a career in flying. But despite this and his "session" on the "flying machine" he is as determined as ever that he will join the Merchant Navy!

Of the trip Mrs. Butler said: "It was really marvellous!"

She can say that again! She very kindly made available the accompanying photograph taken at the T.W.A. centre. It will be of especial interest to Circle colleagues and is reproduced by courtesy of T.W.A.



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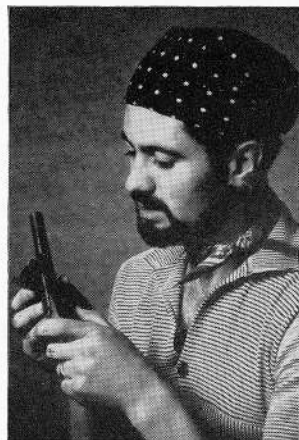
ADVENTURES IN PORTRAITURE

BY
N. C. BOWDIDGE



PARLEZ-VOUS Francais? Sprechen Sie Deutsch? No?

Well, take my advice and be careful how you choose your portrait models. Actually I'm not too bad with either but one day I picked myself a model and found he spoke only Italian! In this case I was lucky because his pal did a good job of interpreting but it gave me a nasty turn, I can tell you, when this chappie came along to the studio for his second session and all I saw of his pal was a pair of tail-lights disappearing up the road! The success of my own impromptu sign language has given me quite an idea for a fully illustrated specialist dictionary on the subject. I think it might sell!



The next time I had a fright was when I was trying to photograph an Austrian 'teenager. He gave me 'one in the eye' all right. When I came to study his face on the screen of my reflex his normally Adonis-like features were unrecognisable. I thought my poor old hard-ried lens had finally given up the ghost! It turned out that he thought it was good fun to pull funny faces at me. But he wouldn't let me catch any of them. No sirree! The slightest twitch of a muscle on my trigger finger and the expression fled. Only once

did he forget to take the glint in his eyes with it. Afterwards his family wrote to ask how many hours of handwork I had put in to make him look so handsome!

Another teenager got herself photographed by accident. She came along with her fiancé — come to think of it, he was Italian — and she over-played her hand at teasing him about his portrait. Before she could blink twice he had relinquished his place and was ordering her into it. Meekly, she obeyed, but in the end she gained her revenge; *his* photos got nowhere, *hers* were immediately successful.

I think foreign blood must have some fatal fascination for me. Even two of my British subjects (forget the pun, please!) boast French names and ancestry. One of these was clean-shaven when I first met him. Then, in spite of his easy posing, happy smile and sparkling eyes, he didn't photograph too well. But when I met him again he'd sprouted whiskers and his new-found photogenicity quickly hit the mark with exhibition acceptances.

CERTIFICATE, TOO!

One day he and his wife received an invitation to attend a fancy dress ball. His whiskers inspired her to create a pirate costume for him, and two days later he allowed himself to be persuaded to bring the costume to the studio to have it recorded. Originally intended only for the family album, this shot was submitted to a panel of exhibition judges. And they accepted it! They gave it a Certificate of Merit, too!

One normally self-confident young man surprised me by coming to the studio nervous as a kitten. None of my conversational efforts could put him at his ease and I was on the verge of despair when my studio lights died on me. I can be pretty methodical when the fit takes me and, luckily, this was one of those occasions. Calmly, I checked through my wiring system — having satisfied myself that the bulbs still worked — and finally traced and repaired the fault. All this time the model sat and waited for me. When I started work again I was astonished to find all his former tension gone. Where did it go? He told me later. "Early on I was

so nervous you didn't stand a chance. And you tried so hard to put me at my ease! Then that light went phut! I thought you'd explode — but you didn't. You went about finding the trouble so calmly you made me think that if, in the middle of all your troubles, you could take such a calamity so calmly what had I got to worry about?"

TURNED THE TABLES

Some people think they are highly photogenic; most of them aren't. I had one model who was just the opposite. When I first asked him to sit for me he honestly thought I was kidding. But he came along. It was odd how his unmelting shyness didn't provoke any marked nervousness. My "studio" is a small, multi-purpose room. This man took a lively interest in all my efforts to portray him in such a confined space. He came again and again. Each time his interest in the techniques of posing and his enthusiasm for tackling and solving new problems grew. Now modelling is almost his hobby! For one who has no ambition to be behind a camera he has an uncanny appreciation of my problems. This makes him the ideal model for experimental work. This usually comes to final fruition with someone else but he, too, has his moments. At one well-known international exhibition the judges selected just two of my pictures for display. They weren't to know, of course, that the profile portrait and the shot of a pair of slipper-shod feet were both ends of the same model! One night, however, he turned the tables, or more precisely, the camera, on me. The result? Well — judge for yourself!

LETTER **FROM** **AMERICA**

From Central Square, New York,
Mr. and Mrs. Warren E. Williams,
members of our Anglo/United
States Circle, send this letter to
the the Editor :

“IN one of your issues of 'The Little Man' you kindly asked for news from across the Atlantic. As U.S. members of the Anglo/U.S. circle we want you to know that we are thoroughly enjoying the pleasant association with all the members of this Circle. We not only have enjoyed studying the fine selection of coloured slides we receive but have learnt a lot from the British photographers' approach to colour and composition. We eagerly await the coming of the next box from "across the big pond", not only for the slides themselves but for the very interesting crit sheets and personal notes.

HOW WONDERFUL!

“We have been members for about two years and have met (via airmail) two of the British members, Dr. Philip Keats of Leeds, and Bill Waring of Liversedge, with whom we have exchanged not only slides but very interesting letters and photo ideas. We also feel that we know all the other members of the circle through their work and the 'thumbnail notes' with a personal touch. How wonderful it would be if all the members of both sides could get together and really have a chat! One day, perhaps, it will happen.

“We are pleasantly surprised by the number of members who do their own colour processing and by the many different cameras used. We like the approach the British

photographers have to colour. They are careful in their composition, very exacting in their exposures, and their use of subtle tints and muted colours is a joy to see and, when the subject calls for it, they can and do use bright, charming, if strong colour. The varied subjects the various members find to take proves they are always on the look-out for new subjects to photograph in a different way.

REALISTIC PICTURES

"My wife and I like to create, as much as possible, realistic pictures, both pictorial and nature. We like natural history work very much and it is a great challenge, with the many pitfalls of backgrounds and natural lighting. Our pictorial work consists of outdoor scenic views, that is when we find them without roadside billboards and overhead wires to bug us. But our most interesting phase of pictorial work (when outdoor work is impossible due to the cold, snowy, winter evenings) is table-top work. We find that was can have much enjoyment creating realistic scenes with stones, driftwood pieces, tree limbs and small objects from around the house and the local department stores. With these on hand we find a title that suits, and then, with the aid of appropriate background material, or with the use of projected colours on a rear view screen or, even projecting other slides from the rear of the screen, and coloured lights to fill in, we try to "build" a photo that is both pleasing and realistic. We care not for the modern gimmicks of derivations, sandwiches and dyes. We believe they should be left to the professional advertising photographer. We like to think of our film as the "canvas" and our lights as our "paint", and we depict our ideas on the film as well as we can to give the viewer of the slide pleasure while looking at it.

VAST DISTANCE

"To sum up for all the pleasures derived from our association with the Anglo/U.S. circle we give thanks to J. R. Stanforth (British Secretary) and E. M. A. Johnston (U.S. Secretary) who have worked so well in getting the circle under way despite difficulties, and to the many members themselves who have kept faith, and with patience have awaited the coming of the next box. It travels such a vast

distance on its tour. It is amazing that the arrangement has come along so well.

"To 'The Little Man' and its Editor a special 'thank-you' for the interesting little magazine, so full of news and ideas, plus the ever-welcome humour to keep things on level keel in this troubled world. We hope that it will grow larger and better filled with the many ideas and methods used by the various members.

"Bravo, Mr. Editor, for a fine job well done! With very best wishes to all connected with the Circle and 'The Little Man', and many Gold labels and honour ribbons for the members! Sincerely, Mr. and Mrs. W. E. WILLIAMS."

—:—

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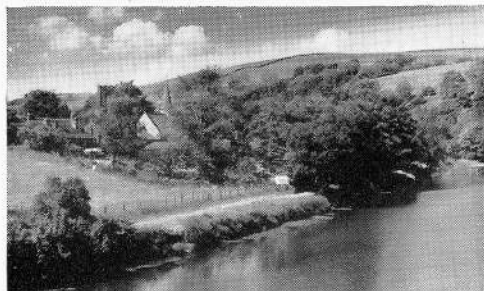
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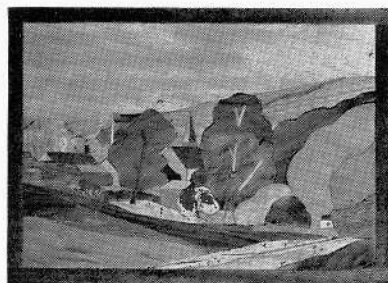
PHOTOGRAPHY — the hobby for the hobbyist



The original



The master copy



*The marquetry
picture*

ONE of the most attractive things about photography is that it can be put to such good use as an aid to other hobbies. As a recording instrument the camera stands supreme in its field. It can record for future reference literally anything, from a building to the wings of a butterfly. All hobbyists like to have a record of their pastimes; only the camera can provide the complete one.

People living miles apart who share a common interest or hobby such as gardening, angling, bird-watching or collecting objects d'art probably benefit most from using their cameras.

CONVEYED SIMPLY

It's easy to put a few pictures in the post; far more difficult by any other method to put your fellow enthusiasts in the picture regarding your latest successes or acquisitions. And with the universal acceptance of colour photography there is no need to rely on black-and-white pictures either: the true beauty of a piece of recently acquired pottery, or the postmark on a rare stamp can be conveyed simply and effectively by photographing it in colour and having duplicate prints or transparencies made for distribution to friends or other hobbyists anywhere in the world.

There are some hobbies which become rather pointless without a camera. Collecting pub names, for example. An album containing a collection of pictures showing quaint inn signs seems an excellent way of keeping a record of them — and here a half-frame would seem to be the ideal recording instrument. People specialising in animals, birds or insects can use their cameras to record growth and development by photographing the creatures at predetermined intervals. If such details as weight or length are required, a pair of scales or tape measure can be included in the picture area.

PLEASANT LINK

If you're interested in marquetry you can link it pleasantly with photography by choosing pictures which can be simplified and "translated" into veneers.

If you're a pictorialist by nature the task of simplification will come all the easier but it's not a particularly difficult job, however so, to pick the salient features and the predominant

masses, to rough them out and, eventually, to make a master copy for tracing on to your marquetry baseboard.

If you want your marquetry picture to resemble the original you must, of course, include the most prominent identifying features, but after that you can compromise — as I did in this example, made from the illustrated photograph of Burnsall. This is not offered as a “masterpiece” but merely as an example of what can be achieved.

The church tower, the pointed spire, the main buildings, trees and low stone wall were the primary considerations. Only a suggestion of the river was intended (in the lower right hand corner) and the area containing these features was the focal point around which the remainder of the marquetry picture was built.

YOUR OWN VENEERS

If you've done marquetry you will be able quickly to choose your own veneers (this “freedom”, as opposed to set plans, is one of the pleasures of this “freelance” method), you will remember to have your grain moving in the appropriate direction and you will indicate this on your sketch (I have not done so on the illustration to avoid unnecessary cluttering of the picture area: it is given principally to indicate the chosen masses and features).

Many of my friends familiar with the Yorkshire Dales who have seen this marquetry picture have recognised it immediately (and have asked me where I bought the transfer!) — so I feel success is possible, even to an amateur!

THE CONVERSION

Until recently I even rejected $2\frac{1}{4}$ square as too small for any worthwhile result . . . but unseen and unsuspected a change was at hand. My son bought a 35 m.m. camera.

BY JOHN E. HUXTABLE
(Waltham Cross)

TODAY, to the casual observer, 35 mm. seems to dominate the photographic scene. Glance in a dealer's window, flip through the pages of any other journal devoted to our “trade”, look where you will, it is 35 mm. left, right and centre.

The impression is firmly fixed in the mind of our man in the street that every picture has had its origin in a negative of this size. In fact there are many serious workers with no liking for this small format, those who would attempt nothing smaller than $2\frac{1}{4}$ in. square. Until recently I even rejected this size as being too small for any worthwhile result, yet in the dim and distant days of my boyhood my entry into photography was with a negative of only half this size, so called “vest pocket.”

MEMORIES

The camera was a present from “Pop”. It came to me in a cardboard box labelled “Presentation Camera.” It was the magazine box type holding six plates. When recalling this, my first camera, other memories flood back from across the decades: the “Dark Room”, a tiny, dirty space under the stairs, hung with cobwebs; the safe light, a little tin box with a red glass, cost, I think, about ninepence. It burned paraffin and smelt of paraffin plus a tinge of burnt paint. The Wellington Special Rapid Plates; they came in a neat box with a blue label. The speed: 250 H. & D. — to you, about 8 Weston.

In this small black hole I would sit and practise my magic. And this magic was potent. It cast a spell that has bound me for half a century. And its hold is tightening.

What finally happened to this, my first camera, I fail to recall, but it was the beginning of a long line owned by me

since: half plate monsters, S.L. Reflexes, and a sprinkling of roll film cameras, the smallest $3\frac{1}{2} \times 2\frac{1}{2}$. A couple of years back my "armoury" was a Plaubel Makina, C.R.F. with dainty dark slides and a roll film back, a S.L. Reflex $\frac{1}{4}$ pl. and another S.L.R. half plate; yes, believe it or not, half plate. The latest was a 5 x 4 with two shutters; between lens and focal plane. This, at least on the higher speeds, had a drop like a barn door slamming. The Makina was considered a bit on the small side. I would just as soon have considered making my own roll films or plates as using 35 mm. I remained the man from yesterday.

ALL FIVE FEET OF IT

Unseen and unsuspected a change was at hand. My son bought a 35 mm. camera. The delight I felt in the interest he displayed, coupled with my contempt towards this midget made my position difficult and peculiar. When given an exposed film to develop I took it in much the same way as a True Believer would handle a ham sandwich. Under the combined pressure of wife and son, it was developed; all the nasty five feet of it.

For printing, my vertical enlarger had to submit to the indignity of being perched on the very top of the column, resulting in 8 x 6 prints. A selection was placed before the "hanging committee", wife and son. They showed no mercy. Why were the prints fuzzy? What were all those dots and dashes? and so on. In spite of all this I was becoming interested. In due course another film was handed over. I had recognised the cause of many of the faults which had marred my first effort, and care was taken to eliminate those for which I was responsible. The "Committee" handed out a small (very small) measure of begrudging praise. For my part I brooded over this second lot for a long time. Here, there was food for thought. A few of these pictures were worth a second glance. I would use the thing myself, but before doing so would read up as much as possible of the technique of handling 35 mm.

I WAS "ARRIVING"

Back numbers of various photographic journals were taken out and a lot of information was unearthed, previously ignored and passed unread. This "gen." was put to good use and a more precise and careful technique marked the pro-

duction of yet a third set of prints. Careful comparison showed no marked difference between many of these and prints from much larger negatives. I felt I was "arriving". I was at least standing on the threshold of today.

An old friend was in the trade, a dealer. I called on him. The object of my visit was made known. I was thinking of buying a 35 mm. camera. This I had to repeat. The good man couldn't believe his ears. How often had we wasted valuable time listening to my tirade on anything smaller than $2\frac{1}{4}$ square? Business instinct finally mastered astonishment and I listened to his advice on the little cameras. I learned of their respective merits. His advice even included an offer to lend me a 35 mm. camera for a film or two, but I told him I had passed that stage. In the end a choice was made and the order was placed.

THE "THING"

After a week or so of waiting the thing arrived. I handled it for a long time, turning it this way and that. Every word of the copious information supplied with it was read and re-read. I even looked through the square hole that served as a combined range-viewfinder. I turned the lens mount and watched the view split and melt together, the bright lines that bounded my picture spring out and contract as the lever in front was moved. My new toy had a feel about it! it made we want to rush out and use it; I toyed with the idea of taking the next day off work to go out on a ramble with it. What nonsense! And at my age! I felt the same magic feeling that came with the little box camera of dim memory.

All this is now "water under the bridge." Other things had to be acquired to go with the new camera. An enlarger was bought after the shock my pocket had sustained had subsided. The results from this 35 mm. are very satisfying. I had, and still have, much to learn. During my year or so membership of the U.P.P. I have found a lot of useful information in the notebook and in the crits. of my own and other members' work. My only regret is not having joined years ago. But better late than never!

My "big" cameras remain with me. I love 'em. Nothing can, in my mind, replace that packing case of a camera, the 5 x 4, but the "35", once its limitations are recognised and allowed for, is worth its weight in gold.



BY
KEN HOWARD

GLAMOUR BY THE SEA

THIS summer are you going to try your hand at Glamour photography? There is endless scope in this subject and whether you take the pictures for possible future publication, completion entries or just for amusement, an afternoon by the sea with a pretty girl can be very rewarding, photographically, of course!

Shooting Glamour on the beach is easy, but to get some life into the results you should try to persuade the model to

go into the water, and you must be prepared to join her if your results are to be successful. Your model does not mind getting wet but your camera does, and great care must be exercised to keep it free from flying spray.

Always keep a filter over your lens. A yellow is ideal, as it will also add to the sky effects you can obtain, thereby serving a double purpose. Another precaution is to place the camera inside a polythene bag, cutting an opening for the lens and then securing the bag round the lens mount with an elastic band. Your exposure meter is not a lover of salt water either, and it is suggested that you take a reading for ordinary and backlit work before entering the water, then leave the meter in your gadget bag.

RING THE CHANGES

Now to the model. Get her to bring an old dress or trousers and blouse as well as her usual swimwear and you will then be able to ring the changes. How should she pose? Here, one's imagination can really get to work. Ask her to throw water, backwards and forwards, kick at the waves, run through the surf, lie at the water's edge, letting the waves break over her: hundreds of ideas spring to mind, and film will soon run out, so take plenty with you.

The most striking of your water shots will be those which are backlit. Provided a correct meter reading has been taken, these should be winners all the way and should be full of impact. Try to catch the sun's sparkle in the spray kicked



up by your model and your picture will appear both bright and lively.

When the model is tired of racing around, take some shots while she rests at the water's edge, and if she has used sun oil or cream before her dunking, the globules of water will remain on the skin, giving you scope for more pictures.

EQUIPMENT

As to equipment, any camera will do, even a box camera, but I doubt whether readers of this magazine still use one of these! Personally, I use a Rolleiflex and Mamiyaflex C2 for my glamour work, exposing Verichrome Pan at 125 ASA and developing in D76 for 9 minutes at 68°F. The accompanying illustrations show but two of the possibilities; the rest is up to you. Just pray for a good summer (!) and good shooting!

"Katie", in the title picture, was taken on a Mamiya C.2 105 mm. Sekor, ViPan at 125 ASA; 1/500 at f16, developed in D76, 9 minutes at 68°F. The skin texture was produced by the model using sun cream and being splashed with seawater.

(The accompanying shot was taken similarly on Mamiya C.2, 105 mm. Sekor, 1/500 at F.11.

SWAN SONG

Fie on the numbskull rashly who'd maintain
Our camera fashions changeless linger on.
That theme of yesteryear, the stately swan
Lies banished down the photographic drain.
Contrariwise, man's robot bird, the crane
As "Fotowerk" today is smiled upon.
In shows, indeed, almost sine qua non.
The graceful neck yields to the jib so plain.
What of tomorrow, ye who'd entertain
Fond yearnings for the wall of the Salon?
Ye'll find it hard to go against the grain
On ultra-modern films with grain all gone!
Which feathered friend will then be most germane?
Ah welladay, alas, forsooth! Hoots mon!

Anon.

A GOLD LABEL PRINT FROM AUSTRALIA —

By N. JAMES-MARTIN,
Kingston-on-Murray (A/A Circle)





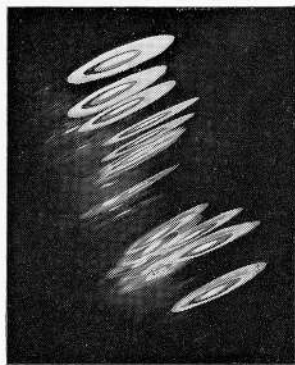
STARLIGHT — by A. J. Cleary, Port Talbot.

SOME OF THE PICTURES ON SHOW AT THE '65 A.G.M.

*THE GUARDIAN OF THE TOMB
— by G. E. Pearson, FRPS, Southwell*



*FLYING SAUCERS
by C. Penley, Hove*



PROFILE — by C. M. Hall, Bexhill-on-Sea

*DEPRESSION OVER KINTAIL
— by W. H. Findlay, ARPS.*



BROADENING THE FIELD OF SUBJECT MATTER FOR THE 35 mm PHOTOGRAPHER

IT has been said that any adequate hobby must provide activity in the field and activity at home or in the "workshop."

As a "Rock Hound" for many years I found rock hunting and rock cutting ideally suited to provide this diversified interest but I feel that most photographers think they have to "go some place" to get pictures. As a matter of fact, I find that I seldom get good pictures on a trip so I am

By **WILLIAM D. DYER**
California

devoting this article to the proposition that we can better enjoy this fascinating hobby if we broaden the field of activity and subject matter to work which can be done in the "shop" as well as in the field, often a combination of the two, especially if we plan when on a trip to make shots which can be used later for additional work in the "shop" or in the home.

Living, as I do, on the Mojave Desert and quite isolated from other photographers and belonging to no camera club, I have found it necessary to use my imagination to diversify my photography and to perfect my technique.

TWO WAYS

One of the first things I attempted was to place a "moon" or "sun" in a picture where nature had not done so and where I felt such an object would be an improvement. I use two ways to do this, a double exposure and an overlay. For the double exposure I may select a nicely shaped tree, take a shot of this, then cock the shutter without advancing the film (not all shutters will do this: I use an Exakta) then wait for a bright full moon to come up and take a shot of the

moon, remembering exactly where I want it, and you have your moon picture. A little experimenting will give you the exposure for the moon and I like a 135 mm. telephoto which gives an acceptable size of moon.

The overlay can be done by a shot at the moon and then again cocking the shutter without advancing the film and exposing at a coloured card. I use a strobe light for this exposure and usually use an amber or pale blue card, depending what I want to use it for. You can make many "moons" this way on any night with a full moon.

Still another way when no moon is visible is to bore a small hole in a piece of sheet metal, cover the hole with coloured cellophane, usually red or amber, and take a shot of the hole with a light behind it pointed at the camera. You have to experiment with this exposure. Then again, take a shot at a coloured card to give the colour you want in the field of your slide and use the result as an overlay for a scene shot in fog or ships at sea, etc. Do not focus sharply on the hole in the metal. Throw it quite out of focus to soften the outline of the "moon".

A "TRANSFER"

Another trick which works is to get a good cloud picture, taking several when the opportunity is presented, placing the cloud in the upper half of the slide, then transferring this cloud to a more interesting scene which needs a cloud. It is done this way: Cut along the bottom of the cloud with a pair of scissors a wavy line, dividing the slide into two approximately equal parts. Then cut another wavy line across the middle of the chosen scene which will form the bottom half of the slide, arranging so that the two may be slightly overlapped where they come together and the resulting slide about the size of the regular 35 mm. transparency. You discard the lower half of the cloud slide, the upper half of the other scene, overlap slightly the two remaining parts and where overlapped you will have a row of darker "hills" which, if acceptable in the scenes you have chosen, often result in excellent slides. This technique can be used with sand-dune pictures, some seascapes and with landscapes having flat and distant horizons with no feature running through the whole up-down area of the slide.

SEVERAL COLOURS

One last thing which has worked well is to take several colours of paint and a small paper saucer. Pour in one colour for background colour, about half filling the saucer. Then add some other colours to suit your taste. I use about a teaspoonful of each, stir lightly with a thin stick (toothpick) until a pleasing combination develops, and shoot. It can be left like this, usually, and will harden to a permanent object which can be used for shooting various areas, see how you come out and change the camera angle or area for better composition. One of these has been circulating with the U.S.A.-English set.

I hope this will help someone and, realising that these things seldom come out clearly in the first telling, I shall be glad to go into more detail for anyone who bothers to write me about any of these projects, asking in detail for the information desired.

The address: Box 1124, ZIP 92307, Apple Valley, California, U.S.A.



ONE OF OUR LADY MEMBERS

IN answer to my invitation
Liz Glenn (N.H.C.C.2

Secretary has kindly sent me the following (and the illustration):

"So you want to know about the Little Women, do you? Is the feminine outlook on photography any different to the masculine? I'm a mere woman, so I wouldn't know.

When I first joined my local Camera Club soon after the war I was the only woman among twenty or thirty men. They looked at me as though I were a rather peculiar specimen (I expect I was) but on the whole they tolerated me as a necessary nuisance and they listened politely to my comments. However, after a few months they forgot to be polite and I enjoyed it much more. Now, the Club is no longer what it was. There are as many females as males among the members, and a jolly good Club it is; but not only for that reason.

I believe it is not unknown for a woman UPPER to keep her sex secret from the other members of her circle, and to be known by a nickname. It must have come as a shock if they chanced to meet her at an A.G.M. The idea was that the men in her circle might be too gentle in their crits. of her prints or slides. All I can say is that I have never noticed the men in either of my circles pull their punches to the women members — any more than we pull ours to them!

So what? — It all boils down to the fact that I am a human being who enjoys photography, along with many photographic friends.

Hurrah for the equality of the sexes !

There is one very great advantage to a postal club: we can *imagine* what the others look like. I always hope that the other members of my circles — if they wonder about my looks at all — think of me as beautiful and glamorous. *Please* don't shatter their illusions by publishing a photo.

LIZ."

(How about some of our other lady members joining in ?
I'll look forward to be hearing from you.—Ed.)

So you want a really BIG enlargement . . . ?

By
H. Dudley Stilton

THE time had to come, of course, when I should require a really big enlargement, one which, when worked out, would give me a 10 x 8 print from a minute portion of a 35 mm. negative and so needing magnification around the 60x 70x mark. Large, true enough, but surely not of sufficient size to present any superhuman difficulties. Many times I had seen magazines containing photos of 40 and 60x enlargements (although, to be perfectly fair, they had nearly all come from far larger negs. than a 35 mm.). True enough, one had to be careful of grain, and obviously the definition must be impeccable, but surely it was for these very reasons that one bought the best camera one couldn't possibly afford! — I certainly didn't doubt that it was well within the capabilities of my S.L.R. Pentamatic; in fact the only thing that could go wrong was me, and after all . . . ! ! !

THE FIRST SNAG

The first snag arose when, after swinging the enlarger head over the edge of the bench to project onto the floor, I discovered that the maximum size of enlargement was only in the region of 25x. Annoying? Yes, but certainly it was not an insurmountable problem — the enlarger would have to go up another four or five feet. Luckily, there was a stout shelf just above the work bench and by the simple process of removing the enlarger column mounting bracket from the baseboard and fastening it securely to the shelf the problem was solved! Now, when switching on the enlarger, I was pleased to see that I should have all the magnification I required, so now to get down to the job!

'Down' turned out to be the operative word. In fact, grovelling would have come much nearer the actual definition of my position on the floor, for to start with I could not see the picture clearly enough to focus it and consequently I had to use a focussing aid. Alas! when I finally managed to crawl into position to be able to view, the picture was still out of focus! I reached up to focus and of course my groping fingers encountered nothing but empty space! Oh, well! I stood up and tried to focus from my normal stature of 5ft. 9in. but, as mentioned previously, I could not even *see* it, never mind focus it! This *was* a bit of a poser.

OF COURSE!

One cup of tea and two cigarettes later I had the answer. Of course! — out came the enlarger bulb and in went a Photoflood. Now, at least, I could see! True enough I could — but I still could not *focus* from such a distance! This was getting to be ridiculous. Two hours had passed and I hadn't even got a sheet of paper into the masking frame.

Storming out of the room I bellowed for my wife to come upstairs. Luckily, she is as keen on photography as I am and consequently there are not many jobs she cannot tackle, either with the camera or in the darkroom. Even more luckily, she suffers my tantrums in silence!

We decided the only obvious solution to this problem was for one of us to view and the other to focus; so down onto the floor again went I. It took us nearly quarter of an hour to get the thing in focus and my temper was in keeping with my eyes — damn near worn out! But at last we were ready. The paper was put in. We stood stock still for about a minute to let the enlarger get rid of any shake it might have, and then we switched on. I had guessed an exposure time of about two minutes, and although this is a short enough time it seemed like an eternity as we stood there hardly daring to breath. Maybe half the time had passed when — 'POP' went the negative as it buckled under the heat ! ! !

Half an hour later we were ready to try again but this time we didn't switch off, we just swung the red filter into position. The two minutes passed; the paper was developed and fixed. The result? Have you ever examined a mosaic floor under a magnifying glass?

HOW, INDEED?

Obviously the whole idea was impracticable and the object was dropped. Yet somehow I just couldn't get it out of my head. Damn it, I'd *seen* enlargements that big. Then how the devil did they *do* it?

For weeks I mulled the thing over in my mind.

The first essential seemed to me to be able to reduce grain to its absolute minimum, so for days I tried different film/developer combinations and eventually I managed to get it down to a barely discernible level with a combination of Adox K.B.14 and Beutlers developer. Agitation was by two slow inversions of the tank every minute for the first five minutes and after that no agitation whatsoever. Development time was 18 minutes at 65°F. and also uprating the film from 14 DIN to 18 DIN, which just slightly more than doubled the film speed (Neofin Blue also uprates films by 3 DIN).

WHATEVER THE OUTCOME

Definition was phenomenal and whatever the outcome of the experiments, at least I was turning out prints I had certainly never dreamt were possible so, at least, even at this point the time spent had more than justified itself. Incidentally, another point I discovered and one which staggered me most of all was that the resolution was nothing like as good on hand held shots as it was when tripod mounted. Obvious, basic photography you say? — True; but I was using *electronic flash*!!! in these earlier experiments. Yes — camera shake at 1/1,000 sec. — unbelievable but most certainly a fact.

My hobby is archery and the model used for the experiments was my quiver, the total height of which (including arrows) is 2ft. 4in. Fastened to the back of the quiver is a badge 1½in. in height and it was this I was trying to lift out at a distance of five feet. Eventually I got a run of film where this badge was crystal clear and the writing stood out quite prominently when examined through a 25x pocket microscope.

Into the dark room once more, but this time with the complete confidence of success being assured. Once more we projected and focussed. In fact, we focussed and focussed

time and time again but no matter how hard we tried we just could not resolve the writing of the badge onto the masking frame. **THAT DID IT!!!** All this time spent and it turned out to be the enlarger lens!

Down to town I tore in double quick time and returned quite a lot poorer but at least with a lens capable of doing the job in hand. In all honesty, I must admit that the results were *better* but, by golly, not *that* much so.

AND ONCE AGAIN . . .

Once again we were back where we started. What was wrong? It *couldn't* be the film if we could see it so clearly through the microscope. It couldn't be the paper; it wasn't enlarger shake — it *must* be the lens, yet — then, suddenly it clicked! I wonder if . . . ?

Down to the dealer's again, but this time I came out with a roll of Ilford F.G. Safety Positive film. At home it was only a moment's job to return the enlarger to its former correct position; project the part I wanted onto the positive film (enlarger not contact printed). This was to give a magnification of the badge to about a quarter of the film size. Develop, fix and wash then, after drying, place the new positive film into the enlarger and again project to give a further magnification onto another piece of positive film, which then gave me a negative bearing upon its surface a full frame image of the badge. With this in position it was a moment's job to focus, print and develop.

I READ SOMEWHERE . . .

When it came out of the fixer I'll be honest; I hardly dare look at it . . . But it was there. I won't say it was pin sharp nor an exceptional print, but it was far, far better than I had expected and upon measuring I found that the enlargement was in excess of 150x. Well . . . !

You know, I read somewhere that someone had made an enlargement of 940x

BICENTENARY BALLADE

I little thought I'd take it from these chaps,
Straight on the chin without a thought of suing them;
I little thought they'd spot my slightest lapse,
Nor dreamt I'd sycophantically go wooing them.
(In these remarks can you, yourself, see you in them,
O lesser circle blokes from Dee to Devon?)
And yet I cannot honestly be rueing them —
Two hundred rounds of Circle Twenty-seven.
Two hundred rounds of slides (mine mostly snaps
Home-processed, — and the months I've spent in stewing
them!)

Pot-boilers by the score that bridged the gaps —
How long have I spent praising, blaming, booing them?
Those broken vows! Those thousand times renewing them!
(That way, alas, I'll never get to heaven)
Those quids I've spent on postage, 'stead of blowing them!
Two hundred rounds of Circle Twenty-seven.
So many hours of tightening the straps;
So many hours of pleasure on undoing them;
So many crits that praised my slides, perhaps;
So many, many, many more pooh-poohing them;
So much advice on taking, trimming, hue-ing them;
So much old hat (but oh! how sweet the heaven!)
So many years, so ageing on reviewing them;
Two hundred rounds of Circle Twenty-seven.

L'envoi

Ladies and Gents — These rags — Let's go on chewing them
(And for this jingle may I be forgiven —
These syllables have rhymes far, far too few in them —
Two hundred rounds of Circle Twenty-seven!

The Prince in Golden raiment

By N. C. Bowdidge

ONCE upon a time there was a man who lived in the land of Upp. He was young, rich and handsome. Many were willing to become his slaves, and indeed he needed wealth for he clothed all of them in silver.

Among his slaves was a beautiful girl of whom he was especially proud. She had come to him but she had not told him she was really a princess. She was his favourite. He was very kind to her. But he was so proud of her beauty that sometimes he would send her away from him unto a place where other men looked upon her and were enchanted by her beauty.

Some preferred her to others they saw; they were allowed to keep her for a brief time that they might continue to be enchanted by her. Then her master was pleased because thus was his reputation enhanced. But some preferred other slaves. They were then commanded by her master to return her quickly to him. Sometimes his commandment went unheeded. Then he became angry. He wrote upon parchment of his anger; he sent the parchment to those who held her that they might know of his anger, and lo, she was sent back to him in great haste.

ONE DAY . . .

One day her master confined her in a small, dark container wherein she made a journey. But her prison was without windows or even a tiny chink by which she could see whither she was going. The journey was rough. She was shaken. She was frightened in the darkness and was glad when her journeying ceased, when her prison was opened, the light flowed in and a man led her out into the light.

This man was not so handsome as her master, nor did he treat her so kindly. He forced her to stand before a strong white light which blinded her. Then he took a parchment. Upon it he wrote concerning her and a messenger came to take the parchment from him. Then was she again confined to her prison and another journey began.

When this journey ended her prison was again opened and she was again brought out into the light. She hoped that her ordeal was over but she soon discovered that this was not to be, for now another man placed her before a strong white light and before she was taken from his presence and returned to her prison she saw that this man, too, took parchment and wrote upon it concerning her, sending the parchment away by messenger to another place.

SIXTEEN JOURNEYS

In all, she made sixteen journeys and the experience made her very unhappy because she thought she must have displeased her master greatly. Was he not trying to discover who would be most captivated by her beauty and willing to pay the highest price for her?

Alone in her prison, she cried bitterly, but one day, as she lay there, the prison was opened and she was overjoyed to find that she had come back to her beloved master. He smiled at her and told her how greatly she had enhanced his renown among men. Then he told her he had discovered that she was really a princess; how a prince had come to claim her, and that she was released from her slavery. He took her to the prince and she fell in love with him at once, for he was even more handsome than her master as he stood garbed in golden raiment.

AND THAT

And that, my children, is how the beautiful princess in the silver colour slide frame came to be happily wedded to Gold Label, Prince of Uppland.

A "Business" miscellany

NEW advertisers in this issue, the Mail Supply Company of Hurstpierpoint, Sussex, offer U.P.P. members the opportunity to buy cameras, films, projectors and photographic accessories at a seventeen and a half per cent. discount. A quotation for any such piece of equipment will be gladly sent on receipt of complete details of requirements. Full details will be found in their announcement.

FOUR FOUNDERS

In Circle 36 the arrival of Spring has coincided with the sudden loss of four founder-members. In each case lack of time to devote to photography in general and to the monthly Folio in particular has led to their reluctant resignations. A new recruit is Don Parker from York, and although numbers stand at a somewhat depleted 14 no doubt this will soon be rectified.

Far more encouraging news is that of the seven Folios so far completed for the current UPP year, three have been won by members scoring their first success.

The Circle was extremely fortunate recently in having John Blaxland, of Colour Photography magazine, as a guest critic and the event was so successful that efforts will be made to engage a guest critic at least once a year.

A recent discussion topic was raised by one member who asked what value there was to be gained from membership of a colour Circle if all the entries in the Folios had already been assessed and voted on many times previously in local Club competitions and battles. The replies seemed to indicate that the majority of members entered untried slides in the Folios, and were therefore getting full value from membership. One or two were frank enough to admit that most of the slides they put in were of a more experimental or less orthodox nature just to see what sort of response they provoked. However, it was generally agreed that Folio work did provide the quickest way of getting anything up to sixteen different opinions!

PICTURES FOR THE A.G.M.

Circle 14 has recently lost two of its longest serving members and there are now vacancies to bring the Circle up to full strength again. It consists of a wide range of workers who produce pictures from Bromoil to modern portraits, so if there are any small print members who would like to step up to the larger size as an additional Circle they will find a warm and friendly welcome and some constructive crits from members of 14. After talking it over in the notebook members have changed their method of choosing the Gold Label pictures and have gone over to the system of sending to the A.G.M. what are considered to be the twelve best pictures of the year, irrespective of folio, and not pictures with the highest votes from each round as in the past.

The 100th box was recently sent out and guest critic Harold Hearne, of Ealing Photographic Society was invited to give his opinion of the pictures. The idea was a success the members all thank Harold for his kindly co-operation.

"GOLDEN" QUARTET

At the time of writing Circle 34 had issued its 36th Folio. Gold Labels continue to be won regularly by the quartet of Tony McDade, David Morgan, Peter Denton, and Bob Ballance but other lesser lights have had their moments of Golden Glory and in fact all but three of the present membership have had at least one gold label slide. There has been some discussion about awarding Gold Labels to the best slides of the year but it has been decided to retain the present system of the best slide in each Folio winning the Gold Label.

At present in the N.B. members are airing their views on the well known subject of voting! Several systems are favoured including one which would tend to require if not a computer at least a Secretary whose past did not include a "fail" in mathematics!

SECOND YEAR

Circle 11 has recently completed its second year, and, sad to say, only half the original 18 members remain.

However, there has been no shortage of newcomers to take the place of those resigning, and the Circle has welcomed Aynsley MacDonald, David Miles, Winston Sharples and Gordon Wilsher to its ranks.

The Circle now has three annual awards, the "Thomas Smith" Shield, (for the author of the print with the highest mark), a cup and a plaque. The cup is awarded for the highest average marks at the end of the year, and the plaque to the member who makes most progress from one year to the next.

The main event of the year was an "Anonymous" round, in which the prints were entered in sealed envelopes instead of in the usual folders. The round proved great fun, although the standard generally was a good deal lower than in the usual folios. It would appear that the effort to disguise one's style leaves something to be desired and as Thory Bonsey put it in the Notebook, "It seems that if one is to make a good picture, one must put something of one's self into it — and that is exactly what we were trying *not* to do in the Anonymous round". It proved very difficult indeed to guess the authors, and only one member, Alan Cox, could claim any sort of success. Alan correctly placed 11 names, and won the 10/6d. prize very kindly offered by Mrs. Thomas Smith, who, incidentally won the Gold Label.

Circle 11 would like to wish the newly formed Whole-plate Circle, C.25, every success for the future. As a whole-plate Circle themselves, they feel sure there is a place for this size of print in U.P.P., and therefore welcome the arrival of a new-born sister Circle.

United Photographic Postfolios of Great Britain

President: **H. G. Robson**

23 Spring Terrace, North Shields, Northumberland. North Shields 73047

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.

THE COUNCIL, 1966

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

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Vice-Presidents:

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S. BERG, A.R.P.S., 3 Links Drive, Totteridge, London N.20

Past President:

R. FARRAND, F.I.B.P., F.R.P.S.

(Other Past Presidents — not members of the Council:

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MRS. D. K. BURTON, 24 Windmill Road, Gillingham, Kent.

Group Secretaries:

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Small Prints: A. S. LLOYD, 37 Chesterfield Road, Leicester.

Transparencies: N. REYNOLDS, 125 Midland Road, Wellingborough, Northants.

Recruiting Secretary:

Wing Commander N. LOCHHEAD, Heath Bank, Woodside Avenue, Grantown-on-Spey, Moray.

HON. GEN. SECRETARY

R. Osborn Jenkins

Syrene, 31 Teignmouth Road, Teignmouth,
Devon.

Dawlish 2087



The Magazine Editor:

R. D. RIDYARD, F.R.S.A., "Fieldside", 4 Festival Road, Wath-on-Deerne, Rotherham.

Exhibition Secretary:

E. A. CARSON, 24 The Horseshoe, Laverstock Green, Hemel Hempstead, Herts.

CIRCLE
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- 3 F. SEALE, 94 Hawthorn Grove, Combe Down, Bath, Somerset.
- 4 R. J. RICHARDSON, 54 Bedford Gardens, Crewe.
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- 24 MISS J. DAVEY, 15 Milton Street, Watford, Herts.
- 25 CLOSED DOWN.
- 26 C. E. JONES, 6 Penmaenisa, Penmaenmawr, North Wales.
- 27 J. R. STANFORTH, 71 Newfield Road, Sherwood, Nottingham.

(continued overleaf)

- 28 E. HAYCOCK, "Two Four," The Comyns, Bushey Heath, Herts.
- 29 MISS P. WHITE, A.R.P.S., "Glynhyfryd," St. Anne's Gardens, Llanrhos, Llandudno, North Wales.
- 30 V. P. DAVIES, Blue Cedar, Love Lane, Petersfield, Hants.
- 31 C. BARNES, 2 Granville Road, Timperley, Altrincham, Cheshire.
- 32 F. W. HEARNE, 92 Kentish Town Road, London, N.W.1.
- 33 J. WILLIAMSON, 46 Farnet Avenue, Purley, Surrey.
- 34 DR. P. A. N. WAINWRIGHT, Four Winds, 5 Springpool, Winstanley, Wigan.
- 35 N. C. BOWDIDGE, "Maybrook" La Vassalerie, St. Andrews, Guernsey, C.I.
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- Anglo/Aust. MISS M. ROSAMOND, 2 Grenfell Avenue, Mexborough, Yorks.
- A.P.C. E. PRICE, 158 City Road, Cardiff.
- Anglo/U.S. J. R. STANFORTH, 71 Newfield Road, Sherwood, Nottingham.

All matters relating to publicity should be addressed to Miss Muriel Rosamond, 2 Grenfell Avenue, Mexborough, Yorks.

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.

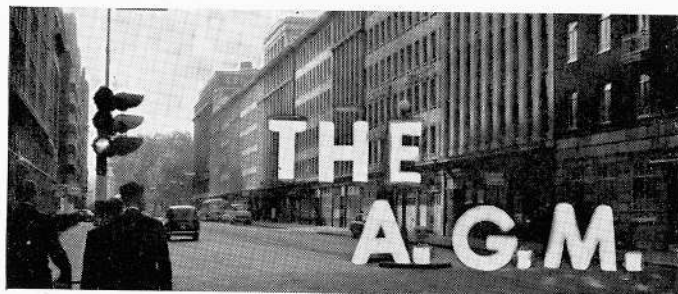
THE LATE MR. J. W. MATTINSON

WE record with regret the death on March 18th of an old UPP stalwart, Mr. John William (Jack) Mattinson of Carlisle.

Although he was not a member at the time of his death it was only his very long illness which had caused his resignation from Circle 25 just before the Circle itself disbanded. He was a founder member of that Circle, a member of Circle 1 for many years and a large print Circle member.

For many years he was a prolific exhibitor at the major open and international exhibitions. He won many plaques in the "A.P." annual competitions, contributed to Photograms in monochrome and colour, exhibited at the R.P.S. and the London Salon and had done many years' work with postal portfolios.

He will be missed most of all within the area of the Northern Counties Photographic Federation, where he became well known as a lecturer, demonstrator and judge during the 1930's, 40's and 50's. He was a past President of Carlisle Camera Club and for many years an honorary life member.



will be held on Saturday,

SEPTEMBER 10th,

AT THE ROYAL HOTEL,
WOBURN PLACE, NEAR
RUSSELL SQUARE,
LONDON W.C.1.



The business meeting starts at 3.30 p.m.

Dinner is served at 6 p.m.



We want to hear from you!
Contributions to the maga-
zine are warmly invited.
Don't wait until near publica-
tion date: **DO IT NOW!**
If you haven't already ap-
peared in print, here's an
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