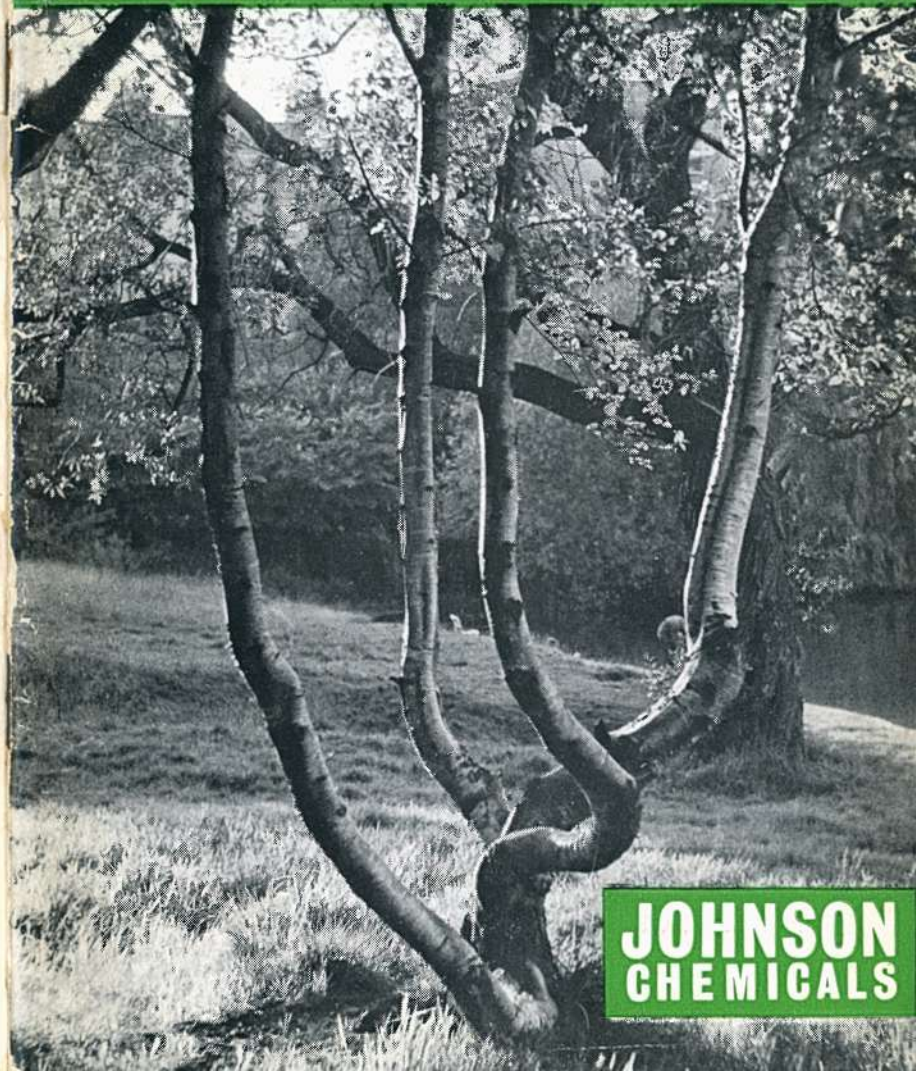


MAY 1967

The Little Man

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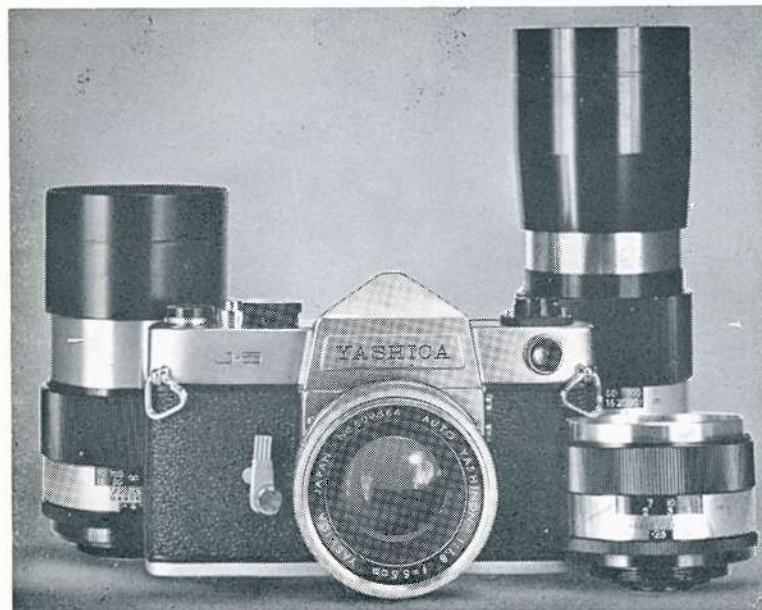
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To all contributors

THE LITTLE MAN is published twice a year by the UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN, which is affiliated to the Photographic Alliance through the Central Association and is the LARGEST POSTAL PHOTOGRAPHIC CLUB IN WORLD.

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

All correspondence regarding THE LITTLE MAN should be addressed to the Editor.

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.

THE LITTLE MAN

Number 54

**MAY
1967**

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

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WITH this issue I complete three years as Editor of "The Little Man" and in April I tendered my resignation to Council. I have enjoyed the job very much in spite of its constant problems, largely, of course, because it has offered such a pleasant combination of professional and spare time interests. I feel I have imposed a great deal on U.P.P. friendships in begging articles which have helped so much to enliven the magazine. I know these contributors have not minded one little bit — but I should like to say thank you publicly — to them, and to the many unknown colleagues who have sent me material off their own bats.

I HAVE felt the magazine could be much more personal than it is and reflect more adequately the whole field of U.P.P. This could be achieved only by a greater willingness on the part of our large membership to contribute to it, but I appreciate at the same time that those who are not professional writers so often feel it is not for them to "stick their necks out" by article writing. One tends, at times, to forget these things. I have, however, always been willing to help by knocking stuff into shape (where it has needed any "knocking" — and I have found it to have needed precious little): the problem has been to get hold of the raw material. It has been suggested to me that some small token publication fee would foster greater interest and some sense of achievement. That is a matter for Council. I have no feelings one way or the other. To take up the theme of one of our older contributors this time round — we enjoy U.P.P. But for our membership we might well have packed up photography long ago. We might well at that. One appreciates especially the friendships one makes through it. Few part-time interests can offer more.

ONE of my Circle colleagues, Eric Haycock, of Bushey Heath, (Circle 21 - 35 mm.) has been Secretary of Circle 28

since it came into existence and to commemorate his issuing of Folio Two Hundred the Circle clubbed together and bought him a digital clock. It was his choice and, he tells me, he can use it both for photography and for another of his interests — radio (Eric is a Radio Ham). Mrs. Bradley, whose late husband, Fred, used to be in Circle 28, made the presentation on behalf of Eric's Circle colleagues.

THERE is an announcement at the back of this issue, but just to remind you — the 1967 A.G.M. will be held at the Royal Hotel on Saturday, September 16th. In view of what Council felt was the very inadequate support given to last September's Sunday Outing, it has been decided that this time it will be best left to individual Circles to arrange any such outings they might like to organise and should any Circle Secretary require information on any specific spot, Mr. Stanley Berg, A.R.P.S., has volunteered to get it. There will, therefore, be no official Outing on the Sunday following the A.G.M. The judges this year will be Mr. H. S. Fry, A.R.P.S., and Mr. F. A. Weemys, A.R.P.S. Judging will be at The Camera Club, 23 Manchester Square, W.1., on August 3rd. The evening lecture, "Great Portraits: do they help the Colour Protographer?" will be by Mr. E. V. Eves, O.B.E. U.P.P. is grateful to them and to Ilford for their offer of screens this year.

ONE interesting point which emerged from the December '66 Council meeting at which these decision were taken was a report that one member had done a good deal of experimenting with tone separation and solarisation. He had had great difficulty in finding published information and would like to sponsor a Circle especially for members interested in these and other modern processes. Prints would not be confined exclusively to this field since it was felt it would not be easy to produce twelve a year. It was agreed that members should be asked to indicate their interest and that if there were sufficient response Council would consider the formation of such a specialist Circle: this was, it was felt, something in which a large postal club was in a unique position to help.

*" . . . I've certainly had an
enjoyable time; in
fact but for my folios
I think I'd have given up
photography long ago . . . "*

AT 78, HARRY SPENCER, J.P., CALLS IT A DAY — AND LOOKS BACK ON NEARLY 20 YEARS' MEMBERSHIP

AMONG the many excellent articles in "The Little Man," I have never read one from anyone who has given his general impression of the working of U.P.P. and what he considers to be its value to the amateur photographers who are its members.

Having been a member for nearly 20 years, I think I am qualified to do this and as during that period I was always a member of two Circles and for some time (after I retired) of four—small print, large print and transparencies—I hope you will agree that I ought to know how U.P.P. ticks!

I think it can generally be said that members join U.P.P. first to be helped in their hobby, secondly to show others their work and thirdly to see the work of others. I'm afraid I've never been ambitious and wished to add the letters A.R.P.S. after my name, but I think my work is much better than it was and I have certainly had an enjoyable time; in fact, but for my folios I think I'd have given up photography long ago. They have made my holidays—and I've had a few, Tokio to Tahiti, Bangkok to British Columbia—much more enjoyable. Now, however, after a serious illness and having reached my 78th year, I've decided to call it a day.

STILL SOUND ADVICE

It has always been my contention that the first person to be pleased with a folio entry is oneself. "To thine own self be true," says Polonius in Hamlet, and it is still sound advice. If you like your print as submitted and don't think any of the alterations your critics suggest will improve it, do not alter it; you can't please everyone and your opinion is perhaps as good as theirs. Criticism is a matter of opinion: you are not judging the difference between black and white. What is today rejected may be tomorrow's masterpiece.

When you read the critics, how often they all seem to be influenced by what the first has said, especially if his opinion is valued. The proper way to criticise is to examine the print closely, write your criticism on the sheet and then, not before, read the opinions of others. Sometimes one is hurt by criticism. I remember one member said of a nude study of mine, "I think your interest is in something other than photography." Another said of a portrait, "It would have been improved by a trim of 1½" from the top." (This would have cut off her eyes!) Such writers might feel they are being smart; I, personally, don't think such remarks are at all clever, but, on the whole, critics do go out of their way to soften the blow about a real shocker.

LARGE — AND SMALL

I do not agree with many U.P.P. members who think the same qualities should be found in both large and small prints. In a 4" x 3" focus and definition should be absolutely spot on. The print should be held in the hand and there should be no blemishes. A 12" x 15" should be examined at arm's length and it is, therefore, not as necessary that it should be pin sharp. I have often thought some members have used a microscope to examine my large prints, but I may be wrong: my eyesight hasn't been so good these last few years.

In 18 years I have read a few notebook entries. Some members write so eruditely on technical matters that I am unable to follow them. With some it's just gossip, between Tom, Dick and Harry. Others introduce questions on

photographic matters for general discussion. I have always favoured this type of note. I don't think the notebook is the proper place for two photographic experts to air their knowledge on some matter which is not of general interest. I'm just "blinded by science."

During my membership I've attended six Summer Rallies and if the weather has been good we have had a very good time. It is difficult to organise such meetings, membership being so scattered, but most of us have cars nowadays.

POSTAL COSTS

The question of postal costs is now a considerable item in folio membership, especially if one is a member of a large print circle, and this must be exercising the minds of Council. I wonder if it is necessary for the large print circles to have boxes? I am in a gramophone library and my records come to me between two sheets of plywood, laced together by cord. If this method were adopted for photographs the mounts should be on double elephant paper of uniform size and the notebook would be loose sheets of foolscap held together at the corner by a cord taggle and the whole wrapped in brown paper, as now are the boxes in some circles. I don't know whether this is practicable but the cost of postage would be halved.

In thinking of the work of U.P.P. one must remember the time spent by unpaid officials. One, of course, comes into contact most with one's Circle Secretary. A considerable amount of work is entailed each month in getting off the box promptly and I'm afraid that often members add to the work of their Secretary by not keeping to the rota. I think strong measures should be taken and members should be expelled if they persist in this habit. Some Secretaries seem to make the Folio a life's work and I know of two who have acted for 21 years. Such service should be suitably acknowledged by Council.

SOME TANGIBLE BENEFITS

It has always seemed to me that in "the largest Post-folio in the world" some tangible benefits should be enjoyed by members. Trade associations in every activity can get



**One of Harry
Spencer's Circle
Certificate
winners**

for their members special discounts on purchase of goods IN THAT TRADE. I cannot see why Council could not make some arrangement with the photographic trade so that U.P.P. members, on production of membership cards, could obtain photographic goods and equipment at more favourable prices. We are not just the snapshooting public. Without asking I have always been able to get, say, 10% on goods, and something less than the retail price on equipment. This is worth consideration and I think it would prove mutually beneficial.

In conclusion, I take this opportunity of thanking all members of U.P.P. with whom I have had dealings while I have been a member. Sometimes some of them have not liked my prints, but please remember when they left me they were all potential Gold Labels; it's the critics who spoiled their potentialities. Anyhow, we'll not argue about that. Whether the amateur photographer has further fields to conquer I couldn't say. There are photographs taken at the beginning of this century which would be hard to beat at the present day, and processes like bromoil have practically gone. A big fillip would be given to the amateur if he were able to take and enlarge colour prints more easily, and I doubt not that this will come.

But that is not for me.



VISITING CARDS

— with a difference

MOST people would agree that visiting cards serve a useful purpose. For example, they save time and that almost inevitable search for a pen and paper when exchanging addresses with an acquaintance, but apart from their use in business, they are equally an aid to members and officials (particularly Secretaries) of local organisations and clubs.

Obviously these more personal visiting cards **could** take the form of the usual printed white rectangle of card, but how much more satisfying (not to mention, eye catching!) if they incorporate an original pictorial design . . . and this is where photography can come into the picture.

The steps involved are all fairly straightforward.

Step 1: is to make a piece of "artwork" incorporating the lettering and required design or picture.

Step 2: is to copy your "artwork" photographically.

Step 3: involves making lots of small prints (visiting card size) from the negative gained in step 2.

THE ARTWORK

Let's start with the "artwork." The idea is to produce a suitable background for your lettering. If you want white letters you'll need a contrasting dark grey or black background; the opposite if you require black lettering. And the pictorial part of your visiting card design? It could be a portrait of the person giving the card, or maybe a photographic symbol connected with his or her club or profession. The secretary of a camera club may choose an old plate camera motif; the organiser of a local operatic society may like some sheets of music; a hiking club official could prefer a combination of map and compass.

If the subject forming the pictorial part of the visiting card is photographed against a plain white or black background, leaving plenty of space in the viewfinder for the area where the lettering is to be placed, it will be possible to gain a photographic enlargement (about whole plate size) to which the lettering may be added.

THE EASY WAY

The easy way of getting neat lettering is to use one of the dry transfer lettering processes. Most large stationers and art suppliers keep stocks and there's a wide choice of type faces.

Don't be afraid to cut out the pictorial part of your card design and paste it on to a suitably toned sheet of still board if you wish. And it is possible to tone down the background and get all kinds of effects with the aid of felt-tip pens.

Once your "artwork" is complete it must be copied. Use a slow, fine-grain film to retain all the detail and light the artwork evenly by a lamp on either side (or by daylight from a window).

The copy negative gained is used to make the small prints which are, of course, your visiting cards. If the prints are made on a double-weight (extra thick) glossy paper and left unglazed they will look very professional indeed.

Obviously it takes only a little adaptation to use the visiting card idea for all kinds of cards—birthday greetings, changes of address, party invitations . . . All can be given an attractive, personal (photographic) touch!



He got his prints
— and he was
well worth them !

We live and learn

I REMEMBER we were out looking for photographs at the time. I noticed a thatcher at work. I watched him working and when he came down from the roof to replenish his supply of reed I introduced myself. Talking to him I soon found there was a lot about thatching I didn't know.

"Those foothold things you stand on?"

"Ah, bittles, you mean."

"I don't suppose that's a mallet you use to hammer in the reed?"

"No, it's a dreft, and I only tap it in level. The hard work is done by hand."

"What about those pegs which hold the reed in place?"

BY
B. A. Hirschfield
(Gloucester)

"Spars."

"Is that ordinary reed?"

"Well, not quite—this type of thatch is known as Devon Wheatreed, and only the reeds from hand-thrashed wheat can be used. The machine threshers leave the reed too short."

"Do many farmers still cut wheat by hand, then?"

"Very few. Most of my reeds come from Norfolk where they're specially grown and cut just for thatching."

"Does it take long to thatch a roof?"

"About a fortnight for a small cottage, longer if it's raining."

"Quite a time!"

"Yes, but this type of thatch will last for about 20 years before it needs attention."

"Is it very costly?"

"Depends on the price of the reed each year, but I charge between £20 and £30 for a thatcher's square. That's ten feet by ten feet."

"Are there many of you still doing it?"

"A fair number, but tools are hard to come by. This hook I use to trim the thatch—it's the only one of its kind I have. It's the curve, you see. The hook is shaped like a sickle, but instead of having a flat blade it's angled downwards with a varying angle, about 45 degrees at the ends, and about 85 degrees in the middle—a sort of double curve really."

"Do many people stop you to talk about your job?"

"Oh yes, hundreds, and most of them take photographs just as you've done, but I never get any prints."

Well, this time he did. A complete set, suitably mounted, and he was well worth them!

DOTS

AND DASHES

YOU stand on a mountainside in Argyllshire. Within seconds of the flick of a shutter you can hold in your hand a photographic record of the scene before you. Within minutes that photograph could be electrically transmitted to London, and by private networks simultaneously to provincial cities throughout England and Scotland. Within half an hour it could be on the streets—in your newspaper. When do we reach the ultimate?

BY THE EDITOR

SPEED!

Until the reign of Queen Victoria unrelieved columns of type had been the pattern of daily newspapers and the first illustrations to be used were hand-drawn sketches (sent as speedily as possible by the first available letterpost after the event depicted). It was not until 1891 that a picture reproduced by what we now so familiarly know as the half-tone process first appeared. Now, with the advent of television, viewers at home can not only hear commentaries on events as they happen, they can see them as they happen. The eyes of the public, which until this time had been solely news and ciné newsreel cameramen, have widened their vision. But the pictures of the screen are fleeting; the illustrations in a newspaper are permanent and the sketch artist of those earlier years has been succeeded by the camera artist, who continues despite television to play a major role in the production of a newspaper. The journalist's story can be written after the event but the news picture can be taken only at the time and history may be lost to posterity by a fraction of a second.

World Cup football matches, for instance, were one of the Press Association's biggest assignments in 1966. They sent off in the region of 500 pictures of these matches, and to give one example of speed: at the Sheffield games they

usually had a picture on the transmitter within seven minutes of the kick-off and this meant that photographs would be on the desks of newspaper sports editors within twenty minutes!

HALF-TONES

This, from letter post and carrier pigeon to radio transmission and developments in landline telephoto transmission, is but a brief glance at newspaper techniques. No such vital speed is involved in our magazine illustrations but they and newspaper illustrations have one common bond—the half-tone process which “converts” the photograph into a metal alloy plate from which reproductions can be printed. Half-tones can be produced electronically or “manually” by skilled craftsmen and as in newspaper organisation the news cameraman is an artist in his own right, so the process engraver is, in his own right, a craftsman of the highest calibre.

Before a photograph can be reproduced on newsprint, or in a magazine such as ours, it must be re-photographed through a half-tone screen which breaks the detail into a mesh of fine dots—a given number to the inch. According to the absorbent properties of the paper on which the half-tone is to be printed, this screen may give, 65, 85, 100, 120 or more such dots. Very high quality art paper can accept even more. Newsprint generally accepts 65 or 85 screen: these half-tones of ours are 120.

APPARENT TONES

If you look casually at any of our photographic illustrations (photographic as opposed to line blocks, which are solid blacks and “empty” whites) you will see that they contain a range of black tones and apparent grey tones. The apparent “greys” and the “blacks” are created by the concentration or “dispersal” or dots.

The re-photographing of the original is done in the intense light from carbon arcs and by the medium of a large, tracked camera which can be adjusted on its track to give the required size of half-tone. The screen is composed of two sheets of glass, each engraved with fine lines and cemented

together so that the lines cross at right angles. The screen is placed between the camera lens and the glass, or Kodalith, negative material.

When the negative is developed it can immediately be seen that the screen has broken up the surface of the picture into a series of dots, their size and concentration corresponding to the light and shade in the original, small where the picture is light, larger where the picture is dark.

MERCURY VAPOUR

Under the light of mercury vapour or enclosed arc lamps the negative is printed on to a zinc alloy sheet (copper in the case of finer screen work) coated with an enamel containing bichromate which renders it sensitive to light, and before this sheet is subsequently placed into a nitric acid bath for etching, it is burned in over gas jets, this process making the bichromate coating acid-resistant. Those parts which are not protected—the parts not desired to print—are eaten away in the acid bath, leaving the raised dots in relief to form the graded inking surface of the half-tone, closely packed dots forming the shadows, smaller, thinly spaced dots, the highlights. There may follow further fine etching by hand and the half-tone is ready for proofing and subsequent use.

OFFER GREATER DEPTH

As with our earlier glance at techniques, this is again an extremely brief summary of the many facets of a highly skilled craft, but enough, perhaps, to illustrate that a good half-tone needs a first class original. Black and white glossy prints—preferably glazed—offer greater depth and detail than, for instance, prints on lustre surfaces, which are subject to light scatter. The print should also contain distinct tones, distinctly separated, for from the foregoing explanation of half-tone processing, the difficulties encountered by a wide range of tones merging almost imperceptibly will be readily apparent. Naturally, the finer the screen the more “photographic” the reproduction, but the skill of a first-rate process engraver is such that he can produce a more than passable half-tone from a photograph which virtually offers him nothing.

The art of process engraving is far too complex to discuss in detail, but it is interesting photographically to know that broadly, some techniques employed by the photographer are equally adapted by the engraver.

TWO EXAMPLES

For example, visual persuasion: the blockmaker will use it by introducing a dark background to throw up indeterminate high key tones; alternatively, a light background to offset a dark, indefinite subject and thus to increase the contrast. Each affords the greater measure of "isolation."

For example again—the use of reflected light photographically: the blockmaker employs a broadly similar technique in "flashing." Where originals contain very dark shadows a brief exposure is generally given to white blotting paper, held over the original. The size of the stop used for this exposure is about half that used for the main exposure and the time is about a twentieth of the average total exposure.

HOW COST IS BASED

The cost of half-tones? The charge is based on a square inch of the finished product—and a minimum is operative. The cost can be reduced by supplying illustrations requiring the same scale of reduction; it can be greatly increased if you ask for special shapes or cut-outs to afford room for typesetting.

A great deal has been packed into these brief paragraphs—and a great deal has, of necessity, been left out, but doubtless you will find some interest even in this brief glimpse, and if you were unaware of them before you will examine with even greater interest the illustrations you find here and in your newspapers. If you take the trouble to examine them more closely through a magnifying glass you will readily see the dot pattern referred to.

We touched only briefly on electronics, being more concerned with explaining how our own half-tones are produced. But the transmission of impulses on to an engraving head which, in turn, works directly on to its plastic

medium obviously affords yet another ultimate in the constant quest for speed.

Which is where we came in.

An ultimate photographically? A camera operated solely by thought impulse, maybe.

Maybe. There would always be the danger that in time you'd want someone to do your thinking for you: It would seem that there is always another . . . ultimate!

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THREE PICTURES FROM THE 1966 EXHIBITION

Left : "JEANETTE" (E. A. Carson)

Right : "WAITING" (S. Runacres)

Lower : NO TITLE (S. Berg, A.R.P.S.)



LUNCHTIME ASSIGNMENT

Suggestions for a
worthwhile exercise

By STANLEY BERG, A.R.P.S.



"I FORGET what my camera looks like!" — "Still got a roll in the camera from last summer holidays." — "I just don't seem to get the time these days, what with the garden and things!"

How often have we heard, or even made, these and similar excuses when talking about our hobby?

Of course, it's quite true that most of us have to "fit-in" our photographic activities to suit our many other business and domestic responsibilities, and even to "share" it with other pastimes, but do we need so very much time to keep our negative stocks replenished sufficiently for our club or folio needs?

Personally, I think not: in fact an hour or two spread over the week during lunchtime could supply you with more material than you would care to cope with in the darkroom throughout the winter!

IF NOTHING ELSE . . .

I am not suggesting you'll get masterpieces nor exhibition pictures just as simply as that, but if nothing else you will be exercising your "eye" while you're looking for pictures and this, in turn, will set your mind ticking over on ideas for future occasions. It doesn't matter where you work—town or country. Walk round with your camera for half an hour and determine to take at least three exposures. You'll be amazed how your perception of "picture material" will sharpen. You'll be seeing pictures you never realised existed—and virtually on your own doorstep.

When I make these "prowls" I first take a general reading from my Weston and set the camera accordingly. In this way, should a "candid" type of subject present itself I haven't to think about anything else but focus and framing. The accompanying illustrations were taken in this way, using a twin-lens reflex and F.P.3 film rated at 250 A.S.A. and developed in dilute Promicrol. I find that using a fast shutter speed (at least 1/125th sec.) serves two useful purposes. First, it minimises the possibility of camera shake or subject movement, and secondly the correspondingly larger stop aids the feeling of third dimension by softening background definition. Of course, this might not always be desirable and one must constantly use discretion, but in the main I have found it a good principle.

A WORD OF CAUTION

A word of caution to those who like using telephoto or longer than normal focal length lenses. Your depth of field is greatly reduced, so make sure your focus is absolutely spot on and that you stop down enough to give you depth of field adequate for the subject.



I am convinced you'll find your "lunch-time assignment" a worthwhile exercise, both physically and photographically, and remember—we can learn something even from a bad negative, so your time is never really wasted. Above all, you will avoid those periods of stagnation most of us experience at some time or another.

Posing with props



AMATEUR photographers—and professionals—are often faced with the problem of ensuring that their pictures of people look natural. Most people are inexperienced in posing for the camera, and all too often their natural hesitancy comes through in the photographs. How, then, does the photographer overcome self-consciousness in his subject?

THE ANSWER

The answer is straightforward: give him, or her, something to do; anything which will relieve the tension and

lead to the model assuming a natural pose and a natural expression. A professional photographer will never place his model square-on to the camera and tell her to look at the camera while he makes his exposure. Yet many amateurs do just this—and then wonder why the picture gives the impression that the subject is facing a firing squad. Your pictures will always look more relaxed if your model is sideways on, or three-quarters facing the camera, and looking not at the camera, but away from it.

Then there is the problem of hands. The professional model knows how to place her hands naturally and unobtrusively; the newcomer seems to find she has hands for the first time, and the more she tries to place them naturally, the worse everything becomes. In no time at all, the model is convinced she has the largest pair of hands in the world, and the most ungainly pair at that.

THE REMEDY

The remedy here is to give those hands something to do. Give them something to hold on to, to lean on, or to grasp—preferably something which tones in with the general pose and the location of the picture. If your picture is being taken on the beach, for example, your model can hold a coloured rubber ball or a length of weathered rope; support herself against the prow of a fishing boat or lean against a rock.

If you are working at close range to your model remember that a normal lens tends to distort at near distances. If hands or feet are nearer to the camera than the rest of the body they will appear to be grossly exaggerated in size. So don't get your model to reach out towards you nor to sit with her legs outstretched in your direction unless you are trying for this particular effect.

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CHOICE AND YOU
PAYS YOUR MONEY** (By our Treasurer)

EVER since the last increase in parcel rates one topic has been discussed in nearly every Circle notebook — the weight of the boxes and the shockingly high cost of postage on them. However, much of the comment I have seen (not only in U.P.P.) as been somewhat woolly and ill-informed and as I did some research just before the last A.G.M., Council has asked me to write these notes for "The Little Man".

To begin, let us see what the current rates are and what they were before the last increase:—

	<i>Old rate</i>	<i>New rate</i>
Up to 6 lbs. ...	3/6	4/6
„ „ 8 lbs. ...	4/—	no rate
„ „ 10 lbs. ...	4/6	6/—
„ „ 14 lbs. ...	5/6	7/6
„ „ 18 lbs. ...	6/6	9/—

Note that the old 8 lb. rate has gone and it now costs 6/- to post a parcel weighing from 6 lb. $\frac{1}{4}$ oz. up to 9 lb. $15\frac{3}{4}$ oz.

Now let us consider the basic weights of our materials. We have boxes 10" x 8" nominal for small print, whole plate and transparency circles; 15" x 12" nominal for all large print circles except one which is experimenting with 12" x 10" boxes and 12" x 10".

	10" x 8"	12" x 10"	15" x 12"
Box and lid ...	1 lb. 8 oz.	1 lb. 14 oz.	2 lb. 8 oz.
Notebook and 80 sheets of paper ...	11	11	11
16 labels, voting and warning cards ...	3	3	3
48 Crit. sheets ...	8	1 4	1 11
Weight without prints	2 14	4 0	5 1
Weight of 32 unmounted 15" x 12" d.w. prints			2 2
Ditto, 12" x 10" prints		1 7	

I have worked on a Circle of 16 members which I find the absolute limit with a four-month rota.

The small print and transparency Circles should have no problem in keeping under 6 lbs. and I see no reason why the 15" x 12" boxes should go over the 10 lbs. limit if care is taken and certain weight saving measures are adopted. For folders I use Polythene bags and to protect the bundles I line the sides and ends of the boxes with $\frac{1}{2}$ " thick foam rubber, with a sheet of the same material on top of the bundles of prints to keep them snug and to prevent damage from the notebook clip. The envelopes and foam rubber weigh next to nothing. There is, therefore, a margin of

some $2\frac{1}{2}$ lbs. for mounts and extras, even if every member enters a 15" x 12" print, which is extremely unlikely. As a matter of interest, 32 of my own prints, made on 12" x 10" paper and mounted on very lightweight mounts about 14" x 11", weigh 3 lbs., or $1\frac{1}{2}$ oz. each. These mounts are perfectly adequate for folio work.

The 12" x 10" box users will have to be extremely careful if they are to save anything compared with the 15" x 12" boys. Using Polythene bags and foam rubber they have barely 8 oz. for mounts. Seeing that 12" x 10" prints weigh three times this, only one member in three can be allowed a mount as light as d.w. paper, if there are 16 members in the circle.

Well, there it is. You takes your choice and you pays your money accordingly. Apart from Circles with very small memberships the issue seems clear for all large print Circles: 15" x 12" boxes, lightweight mounts and 6/- postage, or 12" x 10" boxes, no mounts and 4/6 postage. One final word: don't expect supplies of 12" x 10" boxes from stock. I have enough to start two Circles with four each but further supplies take over three months to manufacture.

A "Business" miscellany

R. McADAM HALL of Batley refers with sorrow and regret to the death on February 9th of Mr. John A. H. Smith, Secretary of Circle 22. In appreciative reference to Mr. Smith's term of office as Secretary Mr. Hall says, "We were fortunate in having a man of such outstanding quality. He devoted much time, thought and energy to the task of

making the Circle go and encouraged us all by the example of his enthusiasm — this despite the handicap of being away from home as a result of his work . . . 'Smudge' was a great man in every way. He will be greatly missed by all who had the good fortune to know him".

Circle 36 membership remains at a steady 16. Since the last report one member had to leave due to ill-health, but was replaced immediately by Miss Hilda Head, who "arrived" in a blaze of glory by winning with her first Folio entry and being runner-up with the next two. This certainly made the fifteen 'mere males' in the Circle sit up and take notice.

"This year would seem to be a bumper year for high scoring slides, and with no noticeable easing of marking standards, the fact that 12 slides have scored 70% or more (7 Folios completed) compared with the nine of twelve months ago, plus the advance marking coming in from other Folios indicating even better things to come, it would seem that we are seeing a better standard of work all the time", says Ian Platt.

"Our successful Guest Critic feature has continued profitably with Peter Best, A.R.P.S., F.R.S.A., doing the honours for us this time. Unlike previous occasions where the members did not know in advance which Folio the guest was to criticise, prior notice was given so that a particular entry could be selected if desired. This seemed to have the required effect as the standard was noticeably higher in that round than in previous guested rounds, and subject to the proviso that the guest critic can fit in with our arrangements, it is hoped to continue this way in future".

Dick Sims writes to say that members of the old G.P.P.P. Circle 3 have settled down as Circle 38 of U.P.P. Folio 179 marked "finis" to the old Circle 3, which had been in existence since the inception of the G.P. Folios, and one or two of the original members are still included, with several who joined shortly afterwards.

He says, "Under the old organisation we were always referred to as 'the rebels' as we refused to restrict our prints

to half plate size, preferring instead to limit our prints to 10" x 8" mounts. We are pleased to feel that within the new organisation we are now complying with the rules as regards sizes. The work of the Circle covers all aspects of our hobby, and boxes are sent out on the first Saturday of each month. Our present strength is 17 members: there are vacancies for a further three. The first U.P.P. box was sent out in December and is now reaching the end of its round".

Circle 11 is now over three years old and the standard of work is reported to be improving all the time. The past year, says the Circle report, has been a steady one so far as membership is concerned. Two founder members were lost through the resignations of Fred Hughes and Alan Cox, but to offset these losses Bob Jackson, Eric Boardman and Marcia Fairbairn have been added to the ranks. The Circle was especially pleased to welcome Marcia as the Circle's first lady member, and she has already delighted members with some fine portraits.

Among the eleven Gold Label prints exhibited at the A.G.M., nine members were represented. Main event of the year was the visit of the Circle's second Guest Critic, Kevin Macdonnell, from Johnsons of Hendon. His criticisms were both interesting and constructive and his visit was of great value. The Circle is looking forward to another guest in the near future.

A proposed "box camera" round, in which all members were to have submitted prints from negatives taken with box cameras, did not materialise mainly owing to some members being unable to obtain the necessary cameras, and due in part to a lack of interest in the idea.

The new postage rates brought the problem of weight in the boxes to the fore, and the Circle has adopted the use of polythene print folders. These, coupled with the new lightweight criticism sheets, give a box well within the 6/- price range. To go lower is impossible with the present equipment, even if unmounted prints were submitted.



... Spilling silver
onto the
water below ...

This elusive magic

By
J. W. STOKES
(Preston)

MY thoughts often linger on a delightful holiday we spent in the Lake District. How beautiful it was to see the mellowness of Autumn in those tints of russet and gold, to see the silver birches with their delicate tracery decked in gold, the mountain ash with its yellow leaves off-setting clusters of scarlet berries glistening in the morning dew, and the larches, like proud, military figures standing to attention and reflecting the Autumn sun.

How beautiful to see the cloud galleons sweep across the sky, trailing their streamers over the mountain tops, sometimes closing

Not for me now . . .



their ranks so that the light played through in pencilled beams, spilling silver onto the water below.

To be among old friends is how I feel about the mountains and what characters some of them are! Some are proud, some docile, some modest, some severe, some craggy and gnarled with age, and some have the smooth and rounded lines of youth. And what a wealth of names: Clarama, Bowfell, Fairfield, Blencathra, Crinkle Crag, High Stile, Swirl How, Silver How, Ullscarf and the Emperor himself, Scafell, with his Crown Prince, Great Gable. What music

and what memories when you recall such wonderful names.

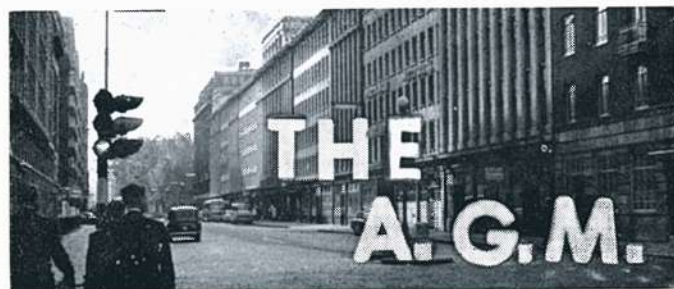
And in the hedges, the snowberries, the heralds of winter; and so my thoughts wander on to the first scurrying of snowflakes as they dance along the mountain track in front of you. There, one sees all the moods of winter, the blanket of snow and the enveloping mist, a world of eerie silence; the blizzard with its buffeting and howling round the high crags, a signal to keep to the valley. Then those clear, sunny, winter days of severe frost with those scintillating ice decorations in the gulleys, the glistening snow clad mountain sides enclosing those lovely ice-encrusted tarns; a world half asleep yet sparklingly alive and awake.

And so one thinks, too, of spring, when the buds burst and this beautiful life cycle starts all over again. How these fresh, green, draperies, compete with the visions of autumn for first place! The lovely blooms, the rhododendrons, the azaleas, the swaying daffodils in multitude in Dora's Field, the stately uncurling, bracken fronds as they break through their own russet carpet, and the white hawthorn bushes dotted about the mountain sides.

Then summer, really a dull affair but for the flowers: the dullness of the greens of the foliage and grass and the flatness of the lighting under the high sun. No, summer is not for me: give me the other seasons for beauty. But there are compensations for summer is the time when you can lie in the heather under a warm sun, perhaps on some mountain top and gaze across the sea to Ireland and across the Firth to Scotland from whence other mountains seem to beckon. Perhaps a quotation from a poem in Wasdale Church ideally fits the mood: "When unforgotten man may find release from the world's daily striving and its sin".

Youth having passed and the pace having become slower, not for me the high summit and the rocky crag, but instead the slow saunter in the valley, the chance to meander through lanes bounded by moss-covered walls, to hear the chattering of the mountain streams as they tumble along their stony beds, to smell the earthy fragrance, mingling at times with the sweet smell of wood smoke from a fire.

This is the Lake District, a symphony of mood, of colour and of sound. And what has all this to do with photography? Well, it is now 33 years since, as a youth, I took my first box camera to the Lake District and tried to capture this elusive magic. This was a start to the quickening of that visual perception photography gives and for which I shall always be grateful. One progressed with monochrome photography, seeing the sparkling displays on the water and the cloud formations in the sky, the delicate tones of the misty morning, and the modelling oblique lighting affords. Then on to colour, another world, with the colours themselves offering contrast and harmony; a new technique and a further awakening of the senses. Indeed, to walk with photography is to walk with nature, and how pleasantly so often with good photographic friends too. Indeed, who could ask for more?



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

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TALKING POINT —

(An extract from a Circle Notebook)

NO doubt something similar has been said before, but it does seem that in criticising prints a certain amount of reticence prevails and one feels, in a few instances, kindness has been substituted for rebuke. Similarly, if a print is of excellent standard I see no necessity to rack one's brains to find something wrong with it. I think perhaps too much emphasis is placed on one meaning of the word "criticism", i.e. pointing out a fault rather than "judging of merit". In my opinion, I feel that if I cannot see a fault of sufficient importance there is no reason to adopt the attitude, "Well, there must be something wrong with it", or even to falsify a point where no error exists.

On the other hand it would be a poor show if a deserving censure were taken personally. It is, perhaps, that with this thought in mind — and the knowledge that one is just about to enter one's own print — harsher criticism is rare. These comments are also prompted by happenings at Camera Clubs in which certain people are held in reverence and fear and are looked upon as perfectionists quite unable to produce poor prints. It is unfortunate that so many members abet this situation, and when prints of "the few" are shown they nod their heads approvingly rather than voice their opinions.
