



THE LITTLE MAN

AUTUMN 1938

## THE PHOTOGRAPHIC MINIATURE POSTAL PORTFOLIO

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The Council of the P.M.P.P., which under the new constitution (1937) replaces the General Committee, consists of all the above officers and two representatives from each of the Circles.

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The Annual General Meeting is held in September each year.

Pending the election of an Hon. Gen. Secretary, all official communications concerning the Club generally should be addressed to Mr. R. C. L. Herdson, 88 Elfindale Road, Herne Hill, London, S.E.24. Matters affecting any Circle should be sent to the appropriate Circle Secretary.



## THE LITTLE MAN

THE OFFICIAL ORGAN OF THE  
PHOTOGRAPHIC MINIATURE POSTAL PORTFOLIOS

All contributions should be forwarded to the Editor,  
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No. 2

AUTUMN 1938

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### THE LITTLE MAN SPEAKS

Our first appearance was kindly received, and we are duly appreciative of the encouraging letters and comments which have reached us from many quarters. One or two friendly critics appear to have detected a slight tendency to braggadocio in the manner of our first coming on. If there was such a tendency it was doubtless due to a corresponding lack of confidence and the need for a little self-encouragement. Judging by the literary response, it would appear that the matter of the Club's first utterance was considered to be either beneath or beyond criticism! The quandary is to decide which. It can only be hoped that the literary response is not the best criterion for judging the value the members put upon the Little Man. Perhaps the subscription test is better, but we hope not! Space was reserved in this issue for promised contributions which in spite of reminders did not arrive. But our pages have been filled, and thanks are due to the hardy ones who have filled them.

Each Circle has its notebook, and the officers have their circulating Committee Letter. The Little Man is intended to be the open forum for the whole Club, and the individual member is invited to make use of it to his own relief and the advantage of us all.

Your obedient servant,

THE LITTLE MAN

## PRECISION PROCESSING

It may be taken as an axiom that exposure should be for the shadows and development for the highlights. At this point, the Elder Brethren find some justification for their prejudice against modern miniature cameras using 35mm. film. Their argument is: you can expose as stated, but cannot develop for the highlights. This really shows a lack of intelligent thought on their part. The Elder Brethren proudly point to "contrasty" interiors and say "there, my son, this was on a bubble-and-squeak plate developed by the water method. That's above your standard!" and most miniaturists I am afraid must confess that it is.

Having graduated from the hard school of general photography with large sized cameras, but now using a miniature, I regretted the impracticability of "manipulation" so beloved of the Elder Brethren. Unlike them, however, I did not accept defeat and become prejudiced against the use of small-size material.

The old hit and miss methods are certainly not applicable to miniature photography, but it is not impossible, as I hope to prove, to adapt and improve the methods of the old school to modern conditions. I need not stress the advantages of the Leica and Contax, they are far too obvious even for the beloved and redoubtable "Walrus" to dismiss lightly as being offset by the difficulties of manipulation. The precision camera of today demands precision methods, if the best results are to be obtained. Such precision is really commonsense allied with carefulness. There is something in both the old and the new, and it is a combination of the advantages of both which this article attempts to outline. The methods advocated by the writer have been tried and tested: some of the older ideas have been modernised, and some of the newer "debunked." Many are neither new nor unusual, nor are they entirely the writer's own; rather are they the outcome of a blending of many suggestions and practices.

We, as amateur photographers, are presumably striving to produce pictures sufficiently good to grace the walls of a first-class exhibition. The inception of all pictures is in the mind, while the eye which beholds them, or the

brain which through imagination evolves them must be supported by a technique which will allow the fullest use of the resources of which modern material is capable. This technique must be as unconscious and as certain as the use of a knife and fork. At this point, not having reached a sufficiently high artistic standard to dogmatise thereon, I leave that aspect aside and concentrate entirely upon the technical side, which must be perfect before even the best pictorial idea is worthy of a place on the "line."

The old maxim of "exposing for the shadows" still holds good, but it must be married to "develop for the highlights." What Science hath joined let no photographer put asunder. Admittedly, exposure needs very careful thought, but thanks to the latitude of modern emulsions, considerable deviations are permissible. The Elder Brethren I fear trusted largely to wangling, either during development or with brush and pencil at a later stage on the negative, but the modern camera with its small negative almost precludes this resource.

As is well known, any subject, from open landscape to portraiture and interiors, is the normal range of photography. Any one subject has its own peculiar difficulties. In any subject there is an inherent contrast, which will vary with varying light conditions. A variation of lighting **must** produce a variation of contrast. For example, a country lane in summer on a sunny day may produce violent contrasts, but the same lane in winter with frost and mist present may have quite a small contrast range. Scientifically, these contrasts can be determined with the aid of a photometer, which may be simple or elaborate. The more elaborate the instrument the more accurate will be the results, but for photography with the latitude of modern material less than scientific accuracy is sufficient. An extinction type of meter will do the job. It is cheap. It is empirical, but sound, and so simple that no one should have any difficulty. The procedure is as follows.

Fit a fairly long hood to the meter—black paper will do—to narrow the angle of view very considerably. This will enable one to explore individual parts of a subject largely uninfluenced by others. Measure the exposure required for highlights and shadows. Dividing

the one into the other produces what I term, for want of a better expression, the contrast ratio. The following may help.

**Subject:** Open landscape, with medium heavy foreground. Exploring the subject, we find the exposure required to be as under.

**Foreground:** 1/10th.

**Distance:** 1/250th.

**Contrast Ratio:** 25 to 1.

This is a fair average subject. Actually, the sky may lead to a higher ratio being obtained, but this should be neglected, unless of course the sky is the main feature. In any case, the sky can be controlled with a suitable filter. This is of course, only an approximation, but latitude can cope with a ratio ten times the above. The ratio should be noted, as it is required later.

It is assumed that the grade of paper which will reproduce most accurately, with normal processing, what we require, has been decided upon. This will be explained later. A photo-electric meter can be used; in fact, any meter can be used equally well, but the extinction type is much quicker and perhaps more accurate, because narrowing the angle of view of other types of meters is quite a problem.

The inverse method of measuring the light in the highlights and shadows is equally good, but more difficult. However, it is noted here for those who care to try it. Having obtained the contrast ratio, one has by the way obtained the exposure, that is one tenth of a second in the subject described, i.e., shadow exposure. It is obvious, of course, that although I have not mentioned apertures and film speeds, that these are taken care of in the normal manner at the time of taking the readings.

We now come to development. It must in all cases be correlated to the exposure if a high standard of technique is desired. This cannot be avoided. I suggest therefore as a basis that the makers' times—which are based mainly on contact prints on P.O.P.—are far too long. Admitted, we all have our own ideas, and mine quite possibly are very different from the reader's. However, that does not make any difference to the method to be outlined. I develop average subjects for three-quarters of the time recommended, those of a lower contrast ratio

for longer, and a higher ratio less. At this point I append a small table of contrast ratios of different types of subjects. This has been found by experience, and is confirmed generally by technical writers, who have investigated the matter.

| Contrast Ratio | Type of Subject  |
|----------------|--|
| 10/1           | Open landscapes, seascapes, beach scenes, etc.   |
| 20/1           | Seaside subjects with figures and ships.<br>Landscapes with not too heavy foregrounds, and the like. |
| 30/1           | Average subjects.  |
| 40/1           | Subjects with rather heavy foregrounds.  |
| 50/1           | Woodland scenes, light interiors.  |

Above this ratio will be found certain types of portraiture, "contrasty" interiors and the like. A useful idea of this grading may be obtained from that well-known pocket book, Burroughs and Welcome Exposure Diary.

The Elder Brethren are now rubbing their hands with glee, but I fear prematurely. They are visualising all these things mixed inextricably together among the 36 exposures. Here we take a leaf from their book. Normal tank development of the whole roll must obviously be ruled out, if the fullest advantage is to be taken of the system. The miniature user usually runs off his shots in a series, and in that case similar types of subjects are grouped together on the film. I suggest the following.

Expose in groups of six, with one blank in between each group, exposing as far as possible on similar subjects in each group. You will then have five groups of six, with approximately five blank exposures. Individual processing of each group now becomes possible. Using one of the recently introduced 9in. film holders (Dallan, made in stainless steel, special dishes for use with same being also obtainable), it will be found that six exposures can be accommodated very nicely therein, leaving a little over at each end. Cutting the film by using this holder as a template is then easily accomplished in the dark room. The necessary allowance for the first blank exposure must of course be made, the subsequent blanks providing a leading edge for threading into holder when the cut is made half-way between each group of six. My develop-

ing tank is a 10 in. hydrometer tube, internal diameter  $1\frac{3}{4}$  inches approx., which can be obtained from Messrs. Griffin & Tatlock at a cost of about 1s. 2d. Each group may now be developed individually. Even the water bath may be used, if the subject is abnormal and demands it.

At this point, another factor enters into the process. By how much must development times for subjects of various contrast ratios be increased or decreased? I suggest the following, which I have found suitable, and from which I have constructed a curve, plotting contrast ratio against time of development. Ignoring the latter half of the ratio, say 25-1, I call it simply 25, and so on with all the others. In the vertical column, therefore, I lay off a suitable scale of approximately 100 units. Along the bottom I plot time in minutes. Obviously, this time will vary with the developer and film used, but it is easily found, and once found holds true. Any change in developer or material can be judged sufficiently accurately after one trial strip has been developed, and a fresh curve constructed if necessary.

The curve should be so drawn that the point of intersection between the vertical and horizontal components occurs so as to give a reading for normal subjects three-quarters of the recommended time of development given by the makers of the film, or the developer. From the curve, all the necessary times are readily seen at a glance. My times run as follows, and are given as a starting point. They suit my material and developer. I advocate no change where material and developer have been used successfully before.

50-1 called 50. Seven minutes.

40-1 called 40. Eight minutes.

30-1 called 30. Ten minutes. (Normal subject).

20-1 called 20. Thirteen minutes.

10-1 called 10. Sixteen minutes.

It will be seen that the curve is not strictly proportional, and each individual must work it out for himself. These times are based on correct exposure for the shadows. Two film holders can be developed in one tube, care being taken to identify them if necessary. Assuming that one has made up 20 ozs., sufficient is left over for replenishment, and although it may be a heresy to suggest

such a thing, the developer should be thrown away when the whole of the film has been developed.

Fixing can be carried out in an ordinary 10x8 dish, and washing in a similar dish if necessary. Maintain reasonably constant temperatures, filter the solutions, and use a coarse grit filter on the tap. On no account should the film be wiped when washing is completed, but a final washing be given in distilled water, before the films are put in the cupboard to dry. A satisfactory drying cupboard can be made out of a box 10x10 by 6ins. deep, the larger areas of which are removed and replaced by butter muslin, the films being hung from the top (still in their sheaths) on cup hooks.

It will be noted that no particular developer or material has been advocated. With modern super-speed films, grain is not a really troublesome matter, and any normal fine grain developer will do. Hardening and fixing and stop baths should be used as recommended in the Leica Manual. Dust is the great enemy. It is dust in the air which is responsible for dust marks on film. Anti-scratch preparations can be used, and are advised in most cases. When the films are dry, they are immediately inserted in special containers, where they remain until required.

I mentioned earlier that when the contrast ratio had been determined, so also had the printing paper best suited to it. It will be realised that no paper possesses the capacity to render as much as can be obtained in the negative. Messrs. Ilford have a very carefully graded series of bromide papers (1-6 in some surfaces, 1-5 in most of the others), and have recently added Plastika,\* which somehow or other seems to fit in anywhere between grades 1 to 4. The subjects of the lowest contrast ratio (notwithstanding the fact that they have been developed for a longer time) will, to produce the truest rendering, require if not the hardest grade, at least the one next to it, the other indicated groups falling almost naturally into place. This again is not usually accepted, but works well with me.

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The remarkable qualities of this new paper have been commented on by many serious workers.—Ed.

All the recommendations in this article have been tried and proved satisfactory for the writer's needs. Obviously, slight, or even major modifications are possible and may be necessary. Special subjects will certainly require special processing, and it is now possible to give it. Only the salient features are indicated here. Further, the print must be made with the same care and precision.

Before condemning the writer out of hand as a heretic or worse, I would ask those who differ to try the method, and not to blame me if they fail, which they are not likely to do if the system is intelligently applied. The recommendation is based on this presumed intelligence.

For those interested, and by way of acknowledging the help of the authors of the articles, a short bibliography is appended.

*British Journal of Photography Almanac, 1936.* Subject contrast and Gradation. A. J. Dalladay. P.143.  
Epitome of Progress. Various. Pp. 217/222.

*British Journal of Photography Almanac, 1937.* Solving the Abnormal Exposure Problem. A. J. Dalladay. P.127.  
Epitome of Progress. Various. Pp.194/217.

*British Journal of Photography Almanac, 1938*  
Epitome of Progress, Various. Pp.205/220.

*Hiord Manual.* Latest Edition. Appropriate chapters: see Index.  
*The Photography of Coloured Objects.* Kodak. Chapters 2, 3, 5, 7.

*The British Journal of Photography.* May 1937 to February 1938. Various.  
Recent Miniature Camera Periodicals.

J. A. MacTaggart

#### MIXED PHOTOGRAPHIC WORDS

A five-minute test. Solutions appear on another page.  
1. Ramage 2. Drenivefiw 3. Ralgeren 4. Dropit 5. Retilf  
6. Swellob 7. Repeloved 8. Roxpeuse 9. Leapt 10. Scofu  
11. Rhemorettem 12. Milf 13. Nopimosotic 14. Rebidom  
15. Thilg 16. Eusemar 17. Laccess 18. Teneliag 19. Tet-rush 20. Riceput.

#### FOR THIS RELIEF MUCH THANKS

The exposure problem has always been made needlessly difficult by the chaotic speed values of emulsions. The so-called ratings are in many cases not merely rough guides, but unreliable ones. It is not often, too, that different meters will give the same reading in the same conditions. From the point of view of scientific accuracy—and many amateurs approach the hobby from this angle—this is an absurdity. One must “get to know one's meter” like a jockey learning the idiosyncracies of his mount!

Messrs. Kodak have gone a long way towards removing the practical difficulties arising from this muddle. They have issued a booklet on “Kodak Film Speeds” which is distributed free, and is of great practical value. The commonsense method has been adopted of ascertaining by actual exposure in calibrated cameras the real film speeds, and correlating these with the readings given by seventeen of the best known and most widely used exposure meters. Complete and explicit tables are given, by which it is possible with any Kodak film to use one's meter with consistent results. For instance, with the Avo meter the speed setting for S.S.Pan. is 800 H & D, and for the Prinsen 8000. For the Leudi it is 28 Scheiner, and for the Tempoflex 26. The actual speed of course, remains constant, but this chart, based as it is on authoritative experiments, avoids the danger of confusion and failure introduced by the different standards adopted by the meter manufacturers.

A very interesting explanation is given in the booklet about emulsion speeds in artificial light. It says

It is a common but erroneous belief that panchromatic materials are faster to artificial light than to daylight, and this misconception has obtained seeming support in the past from the frequent claims of “half-watt speeds” considerably greater than the figures claimed for the normal speed to daylight. In actual fact, however, such figures are not meant to be given this interpretation, and the advent of photo-electric exposure meters has shown them to be misleading.

What is undoubtedly true—and this is the intended meaning of these claims—is that with artificial light a panchromatic film is equivalent in speed to a non-panchromatic film of higher daylight speed.

Who is responsible for this misapprehension? It is not due to general stupidity among the photographic public, but more probably to a short-sighted advertising policy. One of the most helpful and valuable textbooks the amateur can possess is the "Ilford Manual", but even this admirably written and illuminating volume is not explicit on this point. We read on page 106

If a panchromatic plate be compared with an ordinary plate, it may be found that in daylight equal exposures will yield similar negatives on the two plates. In a room illuminated by gas-filled tungsten lamps (so-called half-watt lamps) the ordinary plate may require three times as much exposure as the panchromatic plate.

but it does not say that the panchromatic material also, may require double instead of half the exposure in the same circumstances. On page 40 we read

No matter what system is used, the speed ratios indicated are for exposures for white light (average noon daylight) only, irrespective of the colour sensitivity of the emulsions. The various rules as to relative speeds apply fairly well to plates and films of very different colour-sensitiveness if exposed by average daylight. With artificial light of yellowish colour such as half-watt lamps, or with the yellowish daylight of early morning or late evening, the speed of a colour-sensitive emulsion becomes relatively greater according to its sensitiveness to green and yellow.

This "relatively greater" does not imply a comparison of the speed of the same emulsion in daylight and artificial light, but a comparison of the speed of different emulsions in artificial light. But methods of announcing emulsion speeds may support the fallacy of the former.

Some time ago the present writer, on the occasion of a club lecture delivered by a trade lecturer, remarked that whenever sensitive material is marked with double speed with artificial light, the safe procedure is to read "half" for "double." This was greeted as a wisecrack by a good many who seriously contended that it was characteristic of panchromatic emulsions to be much faster to half-watt than to daylight! The familiar ratings on some packages have been disingenuous, and while misleading the user have only the dubious advantage of quoting a very high hypothetical speed on the package. The consumer is not interested in hypothetical speeds,

and to quote them presumes a hope that he will regard them before purchase as actual speeds.

What is meant by "Daylight 701; Half-watt 2002 H & D"? The writer understands it to mean that the emulsion is of such a speed that it will function properly in daylight at 701, but that if it were to function as well in artificial light, its speed would have to be **increased** to 2002. This may or may not be of theoretical interest, but it is of no practical value, and certainly is not of sufficient importance to be prominently displayed on boxes. Such an inscription has already induced many amateurs to believe that the speed is already 2002, with results which can be imagined. The figure seems to mean that an ortho film with a real daylight speed of 2002 would produce a similar result to a panchromatic film of 701 to daylight, if both were used with artificial light! This may be very interesting to a student in the laboratory, but not to the club worker in studio or field.

The same criticism applies to the interpretation that 2002 represents the real speed, and that 701 is included to show how inferior a different emulsion would be. We are not interested in this comparison, in what a film could or could not do if it were not what is but something else. We all know that a dwarf could reach as high as a giant if he were as tall as the giant! It seems likely that these speed "comparisons" are not meant to be "interpreted" at all, but merely to impress those who are likely to be influenced by a high figure.

Kodak's booklet puts the facts plainly and beyond dispute.

The exposure under electric lighting has to be longer than in the daylight whichever material is used, though the increase with certain grades of panchromatic film may be only slight. In other words, even the panchromatic film is slower to electric light than to daylight.

Table III shows, for instance that for E.F. Pan Film exposure must be increased  $1\frac{1}{2}$  times.

Messrs. Kodak deserve to reap the appropriate reward for their enterprise in providing such a valuable and overdue aid to the use of their material.

A.C.

## SOME THOUGHTS ON CRITICISM

A photographic print is a visual means of communication (accompanied by a title) between the photographer and the viewer. It may be a straightforward presentation of facts, or it may communicate the author's appreciation of beauty, his impression of a personality, etc. It may even enter the realm of fantasy.

... ..

The first duty of the critic must be to allow the print and its title to make its communication. Until the nature of this is realised any attempt at detailed analysis is premature.

Having discovered what the print is intended to convey, the critic may safely proceed to analyse the methods used by the photographer to achieve this end.

In the broadest sense of the word all these methods are included in the term technique. The major technical devices used by the photographer are key, tone and composition. (Developing and printing methods are to be regarded as the means by which these major technical devices are controlled).

Key and tone are related to one another. A delicate high key print demands cool tone. The fullness of warm tone would render delicate gradations anaemic.

On the other hand, a print in a low key often gains in richness by the judicious use of warm tone.

... ..

The test of technique is its aptness to the intended communication. Methods appropriate in one context may be completely out of place in another. The importance of appropriate key is rarely stressed with the result that amateur critics occasionally complain that a print entitled, say, "Requiem" is "rather gloomy."

... ..

The foundation of composition is the frame. The subdivisions of the frame, their proportions, the placing and relation of light and dark masses, etc.,

have been studied by generations of painters, and their experience is at the service of photographers and critics.

... ..

This conception of criticism has little in common with the idea of criticism as fault-finding. The purpose of criticism is essentially educative. Good criticism is persuasive. Where faults exist the photographer should not simply be told he is in error. He should be given reasons which will persuade him of the justness of the criticism and suggestions which if followed will effect an evident improvement.

It should be the sincere desire of the critic to assist the photographer. If he must destroy let it be only that something better may be achieved.

Critics will do well to remember that their pronouncements often reveal as much about the critic as the criticised.

It is a sobering reflection.

J. J. Brady

Destructive criticism is the only criticism worthy the name. Constructive criticism is merely telling another man how to do his job. Actually it is not criticism at all.—From "English Justice", by "Solicitor".

But this film, which is rather remotely based on a story by O. Henry, has many more than negative virtues.....Miss Beatrice Lillie's burlesque is astonishingly funny, vigorously satirical, and particularly severe on all kinds of popular music.....Her burlesque is a criticism of life as well as of music, and she has only to appear to make us feel that we are sharing an intelligent though sometimes obscure joke against every kind of pretentious nonsense.—"Times" review of "Doctor Rhythm" film.

But the general effect of the Exhibition is to confirm an old belief that, while imaginative art is one thing, distorted realism never gets anywhere except with people who look "through" instead of "at" pictures.—"The Times."

The first step towards understanding art may be taken by recognising it as the expression of an illumined state of mind and not an attempt to catch a likeness. Everything, then, depends upon an enlightened vision which is to the artist his idea. Everything? Yes, everything. Skill, the means of expression, can be found if only the idea is right.—Marion Richardson, in her introduction to the Exhibition of Children's Drawings.



## A DAY THAT COUNTS

On the second Saturday in September it has been the custom to hold the Annual General Meeting of the P.M.P.P. This has always been held in London because the metropolis has ever proved the best centre for mass gatherings. All previous annual meetings have been remarkably well supported by members from all parts of the United Kingdom. The popularity of this meeting has increased each year and on September 10 I anticipate a larger gathering than ever before. Again the Council have made the date coincide with the Exhibitions of the R.P.S. and the London Salon, thus allowing country members to participate in all three events on the one visit, a real feast of photographic fare.

The arrangements for this meeting are similar to those of last year, and the Sunday ramble which was so much appreciated will again be a feature of the meeting for those that remain the night in London. I anticipate the ramble will miss the City of London, as this was well covered last year, and will take a route more to the west of the Strand. But the A.G.M. means something more than an opportunity to meet a host of postal friends, for it is at this meeting that the policy of the Club for the coming year is openly discussed and the officials elected. Naturally all are somewhat anxious that the various offices should fall into competent hands.

There is always some speculation regarding the possible changes either in policy or officials, and this year I expect to see an even keener interest in forecasts. As the election of Circle Secretaries and Council Members are matters conducted by the individual circles concerned, the A.G.M. has only to formally confirm the appointments, but in the case of the other officers, the President, Hon. General Secretary and Treasurer, these have to be nominated and elected at the A.G.M.

So far as current events allow one to forecast, the Circle elections are not likely to bring any changes to the ranks of Circle Secretaries, but I would not be surprised to see a number of changes in the delegates elected to sit upon the Council. The main consideration should I think be that such members are within easy reach of London in order that they may take an active part in the

administration of the Club's affairs and make adequate reports to their Circle members through the medium of the Notebooks.

Some speculation is bound to arise over the post of Hon. General Secretary, Mr. Slight having resigned membership of the Club at the June Council Meeting. Who will fill this exacting position I would not care to forecast; it certainly needs someone conversant with the Club's affairs and intimate with committee work. No doubt this election will form one of the interesting features of the day's programme.

There seems every indication that the Hon. Treasurer will not balance his budget. A deficit, probably a small one, is almost certain unless some unexpected revenue becomes available to him. There is no secret about the fact that the P.M.P.P. has for years been run at a figure which has left no margin for reserve funds to be built up, revenue and expenditure being within a fraction of each other, and that fraction usually on the wrong side. Mr. Burch will almost certainly ask for an increased subscription, five shillings suggests itself as the most likely sum he will recommend. Such a suggestion is almost sure to cause considerable discussion, but bearing in mind previous instances I forecast that he will get what he asks provided he can satisfy the meeting that it is justified, as a real necessity.

The Presidency may provide us with another problem difficult to solve. Mr. Leighton Herdson has, with I think two exceptions, presided over all the meetings of P.M.P.P. since it first took to having committees and annual gatherings. During these years he has had the unenviable task of steering the Club through its most trying period, many notable changes having taken place while he has occupied the Chair. It is a topic of conversation in many quarters that he now feels he has held this office sufficiently long, and that the time has come when some other member should take the reins. Here we are likely to be confronted with the popularity of the official, and this coupled with the fact that he has successfully engineered so many important events will tend to make members feel that so capable a leader should be held to his office. Nomination of a successor will prove a difficult nut for both Council and A.G.M. to crack.

because writing on brown paper can be a real nuisance at times.

Well, then; all these things cost money, and it seems to me we wouldn't like to be without any of them, now. And I am sure there is not a member who doesn't realise the amount of time a circle secretary devotes to the smooth running of the Circle. Are we to ask him not only to provide the time, and do the work, but also to fork out for the postages as well?

It may surprise many to know that postages incurred by circle secretaries average 25s. to 30s. for twelve months. If this expense fell upon the secretary, it would be an intolerable burden, and would make it very difficult to find persons willing to act.

A simple balance sheet discloses the Club's finances to be as follows:

| INCOME        |     |         | EXPENDITURE               |     |         |
|---------------|-----|---------|---------------------------|-----|---------|
|               | £   | s. d.   |                           | £   | s. d.   |
| Subscriptions | ... | 34 8 0  | Expenses to May 1st       | ... | 26 1 6½ |
| Debit balance | ... | 7 12 5½ | Estimated further expense |     |         |
|               |     |         | 8 Circle Secs. Expenses   |     |         |
|               |     |         | at 25s.                   | ... | 10 0 0  |
|               |     |         | Gen. Secs. Expenses       | ... | 6 0 0   |
|               |     | <hr/>   |                           |     | <hr/>   |
|               |     | 42 1 6½ |                           |     | 42 1 6½ |

As you can see we end the year once again depending on next year's subscriptions for some of this year's expenses, and it is for this reason that I am asking for an increase.

Besides this deficit on present income, there are certain schemes which the Council would like to inaugurate, but which lack of funds prevents.

For instance, it is proposed to start a "Lecture Library" to be handled entirely by the Hon. General Secretary, or a librarian appointed for the purpose. Any circle secretary who requires a lecture applies to him, and he sends him one on. This means more postages.

Another point I would like to stress. The Council of the P.M.P.P. meets four times a year. Up to now, these meetings have been held at the private houses of one or

two of the members. The usual attendance is in the region of 14 or 15. The wife of the member who extends this hospitality, has the room to tidy up, either after the meeting or next morning—usually a Sunday. A voluntary service, to say nothing of light refreshments supplied gratis.

Is this fair, or are we justified in taking such service for granted?

To this I say No! Emphatically.

And when we increase the number of Circles, which I think is inevitable, a private house will be out of the question for a Council meeting. This will entail hiring a suitable room, either in a restaurant or elsewhere, and paying for the accommodation.

But not on a deficit.

These were the reasons which prompted me to broach the question at the last Council meeting, and I then made a suggestion which I thought would help counteract an increase of 2s.

Briefly, this was to reduce the maximum membership of each circle to 20 members instead of 30, and in order to retain the present members, to start one or two more circles to accommodate the overflow.

This would reduce the weight of parcels by 30 prints, in the case of a full membership circle. But the chief benefit would be that with only 20 members, each one could have the folio three or four days, which has been the wish of many for a long time.

With this extra time, and the feeling that the Club is really on a more solid financial footing instead of living—or should I say dying?—hand to mouth, I am sure an extra two shillings would not be considered too great a price to pay.

It is a question for you as members to decide for or against, at the next A.G.M.

I appeal to you!

S. H. Burch,

Hon. Treasurer

## A PLEA FOR THE NOTEBOOKS

Although the mainstay of the Club will always be the prints and their criticism, the claims of the Notebooks cannot be pressed too strongly.

They are all we have to take the place of the help and guidance which comes from the friendly intercourse which is the great feature of the ordinary camera club life.

It must be admitted that it needs far less effort to chat than to write about the little things that worry and puzzle us. But where all are keen the written word has the advantage of more fully rewarding careful thought than the unprepared conversations of the clubroom. The keen worker can't spend too much time and thought on his chosen hobby.

For all that there's nothing like big empty sheets of paper to make you forget all you want to say. Surely though, there are enough subjects. I remember long ago a precept for overcoming stage fright in public speaking. First be clear about what you want to say; then forget the crowd. Just pick out one of your listeners in the middle distance and tell him all about it. Don't worry about the rest at all. I think one could imitate that: just write to the one member that you think will most appreciate you—just imagine you are talking to him and.....let yourself go. If you stop to think of the crowd you will get prosy and will fail.

Just think of all the things you are curious about. What sort of people are you writing to; what cameras and apparatus do they use? How do they manage for a darkroom? Has anyone ever tried that—? I wonder what sort of results he got. And that's what he wants to know about you.

And when we have read the criticisms... I wonder why he said that about Jones' picture; I should have thought... Well, why don't we let ourselves go? It's like question time at the club. There are one or two questions, then everyone seems satisfied. But once the meeting is over everyone is full of questions and dissension and discussion. Why not come out with it at the proper time?

Here's a notebook all to yourself—no one to worry you (? young married member)—just let drive. You need not be afraid that the other fellow will laugh at you: probably, on the contrary, he will think you real "hot stuff."

You older hands will say "That's all right for the 'new chum' but we have tried all that and more besides." You have too, but why don't you stick to it?

Half of you who read this will say "by the way he talks one would think it was a matter of bread and butter." Well, even the youngster with his first camera, or the young fellow with his first serious camera has far more enthusiasm than most of our members show.

You know one cannot expect to join any club and be exhibiting at the Royal in three months. If it were as easy as that there would not be much in it for the exercise of intelligence and taste.

This cry "It's only a hobby after all" is only an admission of defeat. Even a miser will "burn the midnight oil", and when I think how far some enthusiasts go with their hobbies—model boats and trains and gliders, stamps, even amateur wireless—I wonder we get anywhere at all with the meagre interest and effort evinced by some of us; that is, if the folios are any guide.

With all that we might talk about, by far the larger number of notebook entries remind me of the electioneer's gibe at his rival that "his only speech in three years on the council—his maiden speech and his only one—was 'could we have the window shut because there is a draught.'" Most entries are apologies for not making a proper entry and often a page is taken up with no more than that. All too often the authors show a marked aversion from taking anything seriously.

I am anxious not to be misunderstood. I say "all too often" but I do acknowledge what a lot of useful and interesting matter goes into the notebooks. Technical topics usually get a good reception and yet that is the aspect best represented in the photographic press, while the aspect which is most debatable and most avoided in the press and elsewhere the discussion of what we most lack, aesthetic quality, is mostly sneered at when referred to at all. If you want to rouse a man, just gibe at something he does know about (even jazz) and he will be on

the defensive at once. And the converse is equally true that the man who gibes most is one who is most ignorant of what he gibes at.

If we are going to have pictures they must have aesthetic value as well as technical value, so it is equally necessary to discuss both.

Members come and go, and it is inevitable that the same old questions repeat themselves. These may be a little boring to old members, though there is often an answer with surprising new information. In time I think there will be fewer chestnuts for as we build up a library of good lecturettes the enquirer will be best answered by the appropriate reference. But there will always be a crop of personal experiences and difficulties.

Here we might well ask ourselves "What is the Club for?" Mutual help is one of our first articles. And from what I have seen of the Club whose who have been longest in it and admit they have gained considerably, are always willing to pass it on. It takes a lot of good work to become a bore.

Where personal contact is limited and personal taste so prominent, a not uncommon reaction is, "Pooh! I like so and so trying to tell me anything", and I can imagine the snorts sometimes emitted as the notebook is read! But we find it is usually those who are themselves advanced who are most tolerant of others. It was Sir Oliver Lodge who said that all he had learned of the so-called exact sciences made him very chary of ignoring theories which at first sound most unlikely to be true.

To many this may appear as crazy as some of the notes you read. But I want to appeal for more forbearance of the other fellow. Don't just skim through and say to yourself "Tripe!" Often, if you read more carefully and think more deeply you may find that the tripe is not so soft after all.

Possibly I have more time than some of you who have to rush through the folio in half an hour. Some replies to notes would make one think that the writer had purposely misread the note he pretends to answer. A sly joke anyone can laugh at but it's not clever to abuse another's intelligence because the very tenor of such a note will hinder the other man from answering out of respect for the others. Dogfights may be fun for the

two or three in them, but very, very poor entertainment for the rest.

Time, I realise, is a great factor, but I think we could make better use of it than we sometimes now do.

When we sit down to write do we ever think of where that box is going and what may be the state of mind of those who will open it? Do we ever realise what a power that box contains to cheer a sick man or recreate one who has had a gruelling day's business?

Every month the notebook brings to you a clean page. What will you do with it?

A. H. Danks

### P.M.P.P. THIRD COLLECTION OF PRINTS

#### JUDGE'S REPORT

Following are the prints that have been selected for this Third Collection. We feel rather disappointed that the appeal made for entries received so little support from our membership, though the quality of the entries generally was of equal standing to that in either of the two previous collections. The prints were in the first instance submitted to the Council of the Association of Postal Portfolios, and then by them submitted to Mr. E. A. Robbins, F.R.P.S., (President of the Royal Photographic Society), and Mr. J. C. A. Redhead, F.R.P.S.

It is felt that the P.M.P.P., was honoured in having the services of the two judges to adjudicate upon the entries, and our thanks are due to both these gentlemen and to the Council of the A.P.P., for the kind interest taken in our behalf.

Only twelve entries merited inclusion in the collection, the total entry received being seventy five prints, of these the Selection committee rejected forty-one entries which were obviously below the standard of previous collections and the remaining thirty-four were submitted to the Judges, who again rejected twenty-two. With so many workers within our ranks we should have secured a much higher number than this and we can only repeat that it is our earnest hope that future appeals for this annual collection will meet with a far more substantial support than has this Third Collection.

Entries accepted for the collection.

- Barwell, E.—“Spring”  
Brown, F. Y.—“Early Summer—Wastwater”  
Forbes-Boyd, W.—“Charmoz: The Mystic Mountain”  
Forbes-Boyd, W.—“The Summit View”  
Forbes-Boyd, W.—“The Light of Heaven & Earth”  
Lombardi, G. W.—“Placid Water”  
Langmuir, H. H.—“March Wind”  
Langmuir, H. H.—“Reflections”  
Langmuir, H. H.—“The Lodge Gates”  
Mattinson, J. W.—“Lakeside—Spring”  
Reeves, J. H.—“Kurhaus, Wiesbaden”  
Reeves, J. H.—“Through Richmond Park”

We reproduce here the report received from Mr. E. A. Robins.

I feel complimented in being asked to judge the Miniature prints sent me by the Association of Postal Portfolios, for I do not pretend to be a pictorial worker and in order that my judgement should be substantiated I asked Mr. J. C. A. Redhead, F.R.P.S., to assist me. Luckily, he confirmed my judgement, thus flattering me into thinking my pictorial bias is not so bad.

The first thing that strikes me is that no details are given of size of original negative, printing process, etc., all of which details would be useful in judging, and also to the members of the P.M.P.P., and it seems to me that a contact print from the original negative would make the enlargement more interesting.

Generally, the pictures are of excellent quality and the subjects are well chosen, and the only criticisms that I feel are merited are the following:—

- “Spring”—Would be improved by less foreground.  
“Summit View”—Figure is rather overpowering.  
“Lakeside—Spring”—By far the best but is rather flat in quality.  
“Placid Water”—Very good, but subject rather hackneyed.  
“Light of Heaven & Earth”—Excellent.  
\*“Tinzen”—Very flat quality.  
\*\*“Essex Village”—Good, but mounting board is not suitable.  
\*\*“Drama”—Spoilt by mounting.  
\*These prints were amongst those rejected. [Editor].

## “NOT PICTORIAL”

This is a phrase very frequently met with on the criticism sheets. A print will often be praised for many qualities, and the author's heart will warm to the kindly critic, only to be chilled and rebuffed by the last two words, by which the critic intends to make clear that in spite of all his praise, the print fails to fulfil the prime requirement—it is “not pictorial”.

I suggest that this is the one criticism that can never be true; that however bad a photograph may be, it is, and always must be, pictorial.

At first sight it may appear to be an unimportant question of the use of terms, but criticism is largely concerned with the right use of terms, and a very great deal of inconclusive discussion as well as confused and contradictory criticism results from their loose use.

Recent comments on entries in one circle suggest that we are not entirely agreed as to the meaning of “photograph” and I think it will generally be admitted that all circles find little common ground about the meaning of “pictorialism.” It has even been held that a special definition is needed for the word as used by photographers! But unhappily, even among those who think that the camera calls for an extended connotation of the word, there is still no agreement as to what the connotation includes. There can be no useful criticism in such circumstances. A word becomes valueless—a mere noise—when it ceases to serve as a medium of exchange. Doubt about its meaning makes it as vicious as debased currency. If by “pictorialism” you mean “construction” and I mean “aesthetic appeal” the use of the word makes confusion worse confounded, for we are talking of different things.

As I use the word it means neither construction nor aesthetic appeal, any more than a “horse” means a chemical or a building because a horse is built of chemicals. A picture may have an aesthetic appeal as a result of its construction, but it is not these things which make it a picture. Sculpture and music have construction and aesthetic appeal, but are not pictures. They have these qualities in common with other arts, and not exclusively. What we need to ascertain is the distinctive quality or

attribute that a picture has which nothing else has—what it is that makes a picture a picture and not, say, a statue. In other words, we need a precise definition, a description which applies to a picture and to nothing else.

A picture is a graphic presentation or portrayal in two dimensions. This is the lowest common denominator of all pictures. Any elaboration of this merely describes or classifies particular examples. If for instance, the presentation is also a representation, it is a picture of a particular kind. What we loosely call a "record" is merely a representational picture of a more or less realistic kind, with less or more conformity to established arbitrary conventions of arrangement. It is always a picture irrespective of its nonconformity or realism. A child's drawing or a sophisticated arrangement of tones with no obvious reference to natural shapes, is a picture, whatever adjectival our taste or prejudice may apply to it. This is the essential fact that is so frequently lost sight of in our criticisms. We constantly read of a print "this is not pictorial" when what is meant is usually "this is a picture which does not suit my taste, or does not conform to my graphic code." An architect's drawing, a photograph of a building or a landscape, a Turner painting are all pictures of different kinds. Caligraphy is the beginning of pictorialism—"if you can write you can draw"—and so far as pictorialism is concerned there is no essential difference between drawing with the pencil, the brush, the needle or the camera. The difference lies in method and effect, but the two-dimensional presentation is fundamentally the same.

By the very nature of the medium it appears to be impossible to produce a photograph which is not a picture. It may be attractive or uninteresting, confused or forceful, trivial or stupid, true or false, but it seems to me that the one thing which cannot on any account be said of it is that it is "not pictorial". T.B.

## SAMUEL PEPYS—PHOTOGRAPHER

**12th June** Rumour in the Citie this daie that Lord George has been heard to declare his intention of resigning from his official position in the P.M.P.P. and believe there may be some truth in this as he so fed upp of late.

**15th June** To Committee meeting at my Lord Leigh's this evening at eight of the cloque to find already assembled my Lords Finchley, Rickie, Sutton, A.D. and A.H. Springfield and their ladieships Wagg and Lac and Lord George, as goodlie a companie as one could well wish. My Lord G to report that the Committee Notebook has been found and was once more in circulation. A daft thing that it ever got lost but glad to know it now once more to be distributed amongst us.

Much gass as usual, but this time some businesse done including the acceptance of Lord George's resignation from P.M.P.P. at wh: not surprised, but a sorrie thing nevertheless when one remembers his pioneer work with his band of irresponsibles.

**27th June** Letter this daie from my Lord Leigh telling me he now in the pink and returning to me my three prints which swelled the number of the first annual collection of our Clubb. Hurriedlie to put them in my darkroom cupboard for fear others may see them, yet well do remember the time, over three yrs. ago, when I thought them good, but now not sure; wh: but goes to prove how the P.M.P.P. tends to ginger upp our efforts, making us dissatisfied with our own work—wh: surelie is the best of all reactions, it showing us how far we have yet to goe.

**17th July** Sir Boydes Forb, so I hear on the QT, now divorced from his Ladie Nicotine, to conserve, soe I am informed, his wind for more mountain climbing but wonder whether it may not be better to gass in the notebook, yet a wise thing and I doe congratulate him sincerelie upon this step towards the smoake abatement nuisance.

**2nd July** This day at the A.B.C. Restaurant Sir B.F. to persuade Sir Sutton of the benefits to be gained from non-smoking and so eloquent his discourse that Sir S to decide, upon the spott, he alsoe will chuck the dirtie habit and as proof thereof to distribute the remain-

der of his gaspers amongst those present, to their great delight. Yet a sorrie thing for a man to give upp a bad habit himself upon conviction yet to sow the seeds of corruption amongst his friends—wh: reminded me of the poor woman who took her late husband's medicines sooner than waste them; yet maybe some Scotch blood in his vessels.

**3rd July** Up earlie to prepare myself for the outing of the lalac Clubb to Whipsnade Zoo and an almightie rush it proved to be for me to get bathing, breaking fast, etc. in time to meet the party. Arrive Whipsnade nigh on noon to find there a queue upp to the turnstile as tho' the whole world appeared to be visiting the Zoo this daie and most of them equipped with cameras from the humble five bob box camera to the super de-luxe minia-ture compleate with gadgets nigh on as bulkie an outfit as those sported by the half plate merchants yet much more costlie. But Lord! the gett upp of some of them, especiallie the ladies in shortts; wh: methought would have turned the great Samuel's face green with envie to behold, he not having soe manie privileges in his daie to view feminine bits and pieces as we enjoy, but doubtless aware that the shorter the shortts the longer the looks.

**5th July** Letter from Lord Leigh, telling me how he is busie converting his attick into a storeroom for the parcels recentlie received like an unexpected and withal verie disconcerting avalanche from Lord George, so that he cannot move about his hall and staircase without acrobatic feats, but I trust this conversion will not encroach upon his Department of Archives—soe necessary to our ever growing bodie and the careful preservation of wh: I heartilie approve.

News to hand from private sources that my Lord Rickie now contemplating double harness and to meditate how often a Bachelor ship is wrecked upon a permanent wave; put no doubt this partly due to his recent stay in hospital, where so many go in to have their tonsils or other parts removed but lose their heart into the bargain. To wonder if this nurse is the one I hear was called "Appendix" because of the desire upon the part of all the doctors to take her out. Understand my Lord Rickie and his good ladie propose to visit Manchester during Septemr: wh: will keep his Grace awaie fr: the A.G.M.; a sorrie thing seeing he not there last yr. but

trust he will persuade his good ladie to grant him a daie off that he may come south, but share Sir A. Chappie's confusion of mind upon the point, to wit: is Lord Rickie's true place at the head of his merrie men of Circle 8 or by the side of his Ladie in Arcadie? Truly 'tis a fact that Chivalrie came before Photographie, but a knottie point whether things now remain in this posture! But Lord! to resolve this coil, would advise her to graciouslie accompanie him to the A.G.M. and soe swell the group of Ladies I understand will needful temper our grave debate this yr.!

**7th July** Sir J. H. of Newbury back, I hear, from his motor tour of Scotland, he having had nine daies out of eleven when to use his verie words, it rained like Hell. A new expression to me for such heat seemeth liklie to turn all into steam and so alwaies a fog, but do give way to superior knowledge. He to tell me on one occasion waded out to see the beautie of a certain waterfall under cover of a mackintosh and soe wet a business decided to goe and see; a lecture on "The Heart of Scotland" at C.C.C. to make upp for it and soe enabled to acquire sufficient information to give an account of what Scot. looks likes in sunshine. He convinced that Scotd. a wet countrie with wh: I agree, having had some of it myself and he can wonder that the chief export of Scotland is not whiskey, wh: they invented to combat the climate, put Scotsmen.

**14th July** Greatlie intrigued to learn that the Pip-pip C.C. nigh on North London are running a sett subject competition namelie "Blue". To suggest that if their members visit a certain Annual Ex: in London this season they will feel soe, and obtain numerous hints and present daie photo publications full from cover to cover with suggestions wh: should carrie off any competition—but Lord! who is to judge this competition?

**20th July** Letter from Sir A. Chappie telling me "Little Man" already in type and waiting for my extracts from Diarie—but a sorrie thing I unable to send them straight awaie having had the builders and decorators in and out the house continuously ever since Easter and not a room to myself all that time not even my darkroom wh. completelie demolisht but to hope that he will excuse delay and to assure him this the best I can let him have

and not a moment wasted in getting it off to him altho' perhaps he think otherwise.\* To wish him well of his mag: a fine gett upp and as well done as one could wish—an argument to all other clubbs that the P.M.P.P. is a noise throughout the land and to look with interest to the next issue. And soe to bed wondering where our hobbie will lead us and whether our A.G.M. of the 10th Sept: will overflow the room at 150 and iff so what is to be done with the overflow.

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\*On the contrarie, my dr: Saml: my heartie good thankfulness for your help. Would that many more members alsoe take to hart the goodlie example you sett.—Ed.

### 1937-1938

The general impression that 1937-1938 would show a marked increase of interest in photography has without any doubt been confirmed. In both still and cine work the ranks of the amateur enthusiasts have swelled enormously, many new clubs and postal portfolios have come into existence, there have been a number of new publications relative to photography and existing publications have made even better and wiser use of photography than at any previous time. One Sunday newspaper even went so far as to restrict entries to Club Photographers, each entry requiring to be certified by the club secretary.

Perhaps the most photographed event was the Coronation. This provided such fine scope for both amateur still and cine worker in colour or in monochrome. There can be little doubt that it contributed extensively in bringing many new recruits to photography.

During this period we have found a much wider interest being taken in colour photography, the results of amateur workers have been remarkably successful and examples seen at various exhibitions and club shows indicate that the average amateur has not experienced any great difficulty in handling the various colour processes.

We have seen many new introductions in other materials, bromide and chlorobromide papers of exceptionally pleasing surfaces and interesting properties

have been welcome newcomers. An outstanding event has been the marketing of the new Kodak warm-toned lantern slide plate.

New apparatus has had a distinct tendency toward encouraging and catering for the miniature worker, and towards incorporating within the camera body such accessories as exposure meters, filters, rangefinders, etc. Particularly intriguing has been the Compass Camera. The supply of new apparatus has not by any means been confined to cameras, we have had many interesting new items in recent catalogues such as tripods, lighting units, developing tanks and sky shades, etc.

A notable feature has been the greater interest taken in the amateur photographer by the trade. This has been made apparent in the many fine illustrated catalogues, specimen books and instructive literature which has been so generously distributed to mutual advantage. Another feature of merit in this respect which calls for comment is the extremely useful lecture services that several leading firms have made available to the camera clubs. The trade generally have been most helpful to the amateur and I think these services rendered have been fully appreciated.

We have also seen a tendency in open exhibitions towards being more sympathetic with entries that depend for their appeal upon their theme more than upon their pictorial rendering of pretty faces or landscape.

To my mind the really outstanding event in recent photographic times was Mr. J. Dudley Johnston's visit to America at the invitation of the Oval Table Society of New York to act as one of its selection committee and to be present at the opening ceremony of its exhibition. In September last Mr. Johnston collected and sent to them 560 pictorial and 200 scientific and technical prints to represent the British contribution. Of the Exhibition itself Mr. Johnston says, "Taken all in all I can honestly say that I have never seen its equal."

The "Royal", and British photographers generally, were fortunate in having so typical an English gentleman as Mr. J. Dudley Johnston invited as their Ambassador to America. Mr. Johnston did not go as an officially accredited emissary, but as such was accepted there, and as such he is accepted here at home. One could hardly



mention his name without coupling with it that of the Royal Photographic Society and British photography.

The American photographers, and they include in their ranks many names that have earned world-wide renown, have always had a deep regard for the R.P.S., and have given to our exhibitions in this country their fullest support. Hardly an exhibition of any standing in this country is without examples by American workers.

The benefits that this visit will bestow upon photography, and more particularly within this country, will be considerable. Mr. Johnston did more than any other could have done to cement the Anglo-American bond in photography and we can only express our gratitude our admiration for all he did while in America.

L.H.

Messrs Ilford bring to our notice an improvement which has been effected in Selo Hypersensitive Fine Grain Panchromatic Film for miniature cameras taking 35mm. perforated film. This film has been increased in speed from 27 to 31 Scheiner and becomes the fastest film available for miniature cameras. In the Ilford Speed Group its classification is F.

The increase in speed does not involve any increase in grain size, in latitude and gradation improvement also has been effected.

It might be explained that for miniature cameras taking ordinary roll films a comparative film is available, namely, Selo Hypersensitive Panchromatic, of the same speed, 31 Scheiner, and the same Ilford Speed Group classification, namely, F.

#### MIXED PHOTOGRAPHIC WORDS

Solutions.—1. Camera 2. Viewfinder 3. Enlarger 4. Tripod  
5. Filter 6. Bellows 7. Developer 8. Exposure 9. Plate  
10. Focus 11. Thermometer 12. Film 13. Composition 14  
Bromide 15. Light 16. Measure 17. Scales 18 Gelatine  
19. Shutter 20. Picture. Miss M. K. Lack (C.8)

The editor much regrets that owing to Mr. Faulkner's long absence abroad it has not been possible to publish the promised article from his pen.

#### Report of the Council Meeting held June 15, 1938.

A meeting of the Council of the P.M.P.P. was held on the above date, the President (Mr. R. C. Leighton Herdson) presiding. Those present were Messrs. S. H. Burch (1 & 5), A. Chapman (6), A. Danks (3 & 5), Allen Hoare (5 & 7), C. H. Reeves (2), C. T. Rickard (4), G. E. H. Slater (2), and G. A. Slight (Hon. Gen. Secretary); Miss B. Wagstaff and Miss M. Lack (both of 8), and Miss Marie Walker (Records Secretary).

The Agenda before the meeting covered a number of subjects, the principal being the arrangements for the Annual General Meeting. The Council expressed its appreciation of the first issue of "The Little Man" Magazine. The Chairman in his remarks said that every member of the Club owed something to the Editor, who had provided an opportunity for the individual to express to the membership such views and opinions as any might find themselves desirous of broadcasting, and he hoped the members would realise that they had this privilege and make full use of it.

The Appeal of the Royal Photographic Society for donations towards its New Premises Fund was placed before the Council and it was decided that an appeal should be made to Club members at the A.G.M. on behalf of the Fund

Renewal of Affiliation of the P.M.P.P. to the Association of Postal Portfolios was also brought forward for discussion and consideration, and the Council decided that there was every reason why it should recommend the A.G.M. to support the Association again.

The Treasurer raised the point concerning members who resigned from the Club and rejoined during the same (Club) year. "Where such a case arose" asked Mr. Burch, "is the renewal of membership free from any further claim for a subscription, or must such a member be held liable for a subscription?" The Council "interpret the word 'resignation' to mean a total abandonment of all rights of participation in the Club activities" and thus such a renewal of membership would make a further subscription to be due from the member concerned.

The Annual General Meeting has been fixed for Saturday, Sept. 10 next. As in previous years there will be an informal gathering at the London Salon in the morning at 11 a.m., the Meeting itself being held at the A.B.C. Cafe at 150 Southampton Row, W.C. Tea at the same place at 4.30 p.m., and the evening at the Exhibition of the R.P.P.

On the Sunday there will be an organised ramble in London to which members of any Circle affiliated to the Association is cordially invited. The meeting place will be the Achilles Statue, which is situated just inside the main gates of Hyde Park (Hyde Park Corner) at 10.30 a.m.,

Admiralty Arch (Trafalgar Square) about mid-day, and following the lunch interval members will assemble at Admiralty Arch at 2 p.m. The Ramble will be under the direction of the Hon. Secretary of the Association of Postal Portfolios (Mr. F. C. R. Herdson).

Mr. A. Chapman (6) considered that every member who is so placed upon his Circle's Rota that instead of posting on the folio he can make the pass-on by hand, thus effecting a saving of between seven and eleven pence, should contribute the sum so saved to the Club Funds. If members did this, then according to this member's calculations, the Club would benefit to the extent of about ten pounds per annum. Such a donation would be sufficient to render any increased subscription the source of a valuable reserve fund, and would moreover, make the so-called "effective subscription" equal for all. The Council considered the suggestion, but it met with no sympathy from any quarter, and it was felt that in any case such a movement would have to be a voluntary one. There was no proposition and no vote was taken.

Annual General Meeting arrangements were then discussed.

Just before the close of the meeting Mr. G. A. Slight asked the President to accept his resignation from the P.M.P.P. and from his office of the Hon. General Secretary of the Club. The President said that such a resignation could only be accepted with regret; it was always a sorry thing accepting resignations from executive officers, but Mr. Slight would realise that the Club were fully appreciative of all that he had done on their behalf during the years that he had held this important post, and he hoped Mr. Slight would find as happy a time with his new interests as he had done with this Club.

Until the appointment of another to this office all matters relative thereto should be addressed to Mr. Herdson at 88 Elfindale Road, Herne Hill, London, S.E.24.

The P.M.P.P. No. 1 Collection of prints has now been withdrawn from circulation. Members who desire the return of their prints should apply to the President, enclosing two penny stamps to cover postage.

The Following prints have been retained:—

"That's a good one" by Dolce L. Rowan.

"The Beaufort Arms" by C. D. Notley.

"Harbour Mouth" by E. Roy King.

"Morning Rain" by W. G. Briggs.

"The Water Butt" by W. G. Briggs.

Circle Secretaries are requested to send all lectorettes held by them to the President at their earliest convenience. Any that are now in circulation should be forwarded as soon as the round is completed.

## CORRESPONDENCE

Dear Sir,

A matter was discussed at the last Council Meeting which may find an echo at the A.G.M., and as I was responsible for bringing it to the Council's notice, perhaps a brief statement in the Magazine will serve to acquaint the members with the idea.

The treasurer has warned us that an increase in the subscription may be found necessary. I want to avoid that increase, not by opposing the treasurer but by suggesting an alternative which will meet his financial needs while ensuring that every member shares an equal burden.

When an increase has previously been proposed it has been effectively met with the argument that the present subscription is in effect not 3s. but 3s. plus 9d. a month postage, and that any increase in members' expenses is therefore unjustified. This is, however, not the fact. A large number of members do not pay any postage on the folio because they hand it on.

This argument against the increase, relying as it does on the postage burden, is therefore based on a misrepresentation of the facts. It would be valid if all members' expenses included this cost whether they handed on or not. I have estimated that if the money thus saved from the Post Office were handed to the Club, the treasurer would benefit by about £10 per annum, and an increase in subscription would be quite unnecessary.

Handing-on is an excellent practice, and should be adopted wherever practicable. But the arrangement of a rota, like every other detail of the Club's administration, is governed by the interests of the Club, and is presumably not conformable to the interests of particular members. Tom is not put next to Harry to save Tom 9d. but because the circle wellbeing indicates that to be his appropriate position. The money saving is a fortunate by-product. It happens also to be a valuable one, but is it to be regarded as a private privilege or the perquisite of the Club? I suggest the latter.

The idea that this £10 now diverted from the P.O. to members' pockets, should be diverted to the coffers of the Club which makes the saving possible, has met with several replies. No one has yet objected on the ground that they enjoy the privilege of paying less than others, and wish to retain it, but the alleged extreme difficulty of purchasing postal orders has been put forward as a valid objection. How the money should be remitted is a minor problem presumably not beyond solution. It has been said that an extra £10 income is "unimportant" but it was not the treasurer who said it! The whole idea has been called "piffle", unworthy of a moment's consideration. Reasons in support of this view were promised after research, but have apparently been found hard to come by.

The payment would, of course, be voluntary, but it would also be equitable. If handing-on members indignantly oppose the idea, let us hear no more appeals based on the fiction of the "effective" subscription of 12s. a year.

I am myself a handing-on member.

Yours truly,

ALBERT CHAPMAN

Such wheeling wisdom  
In the wings  
Of white, white birds  
I'd never felt  
Before I saw, as one akin  
The molten sunlight move and melt  
And drip upon those whirring wings,  
Transmuting them to holy things.  
I looked

and looked and  
Looked until  
My spirit strove  
To soar away,  
Singing the old eternal theme  
It sang before it came to stay  
In this my body. Suddenly  
The fetters broke, and it was free.  
And now my spirit  
Is a bird.  
In every flock  
Of pigeon, flies  
My spirit singing to the skies.  
And since that day I am not whole;  
I lack a soul. I lack a soul.

Phay Hutton

Staring ahead  
With unobservant eyes, I ruminate  
Upon the spinning circle of existence;  
Chewing the cud of thought with a certain cowl-like quality.  
And I think with great content of the flow of talk,  
Intelligence and wisdom that smoulder and flame  
In sudden brilliant scraps of conversation  
Which hover about those white and living oblongs,  
Those flames which are the faces of my friends.

How long will it last, I wonder, this joyfulness,  
Before the circle breaks and each co-member  
Goes on his slow preponderous way alone,  
Unarmed and so unfitted for the fight.

Phay Hutton

Since printing the text we have received the results of the CAMBERWELL CLUB THEME SHIELD COMPETITION. The adjudication was made by the R.P.S. board of Judges, who made the following awards:—

Winner of the Shield and Silver Plaque: Mr. F. Hall, Rugby.  
"PAWNS"

Second place: Mr. J. H. Clark, London.  
"INDUSTRY"

Third place: Mr. Albert Chapman, Dulwich.  
"THIS YEAR OF GRACE!"

The Competition is open to all photographers in the United Kingdom, and entries for the next should be received by December 1, 1938, at 135 Denmark Hill, Camberwell, S.E.5. No entry form is necessary

The entry fee is 1s. for two pictures.