

THE LITTLE MAN



THE OFFICIAL ORGAN OF THE
PHOTOGRAPHIC MINIATURE POSTAL PORTFOLIOS
PHOTOGRAPHIC POSTAL PORTFOLIOS

(Affiliated to the Royal Photographic Society,
Central Association Photographic Societies)

All contributions should be forwarded to The Editor,
88, Elfindale Road, Herne Hill, London, S.E.24. Bri. 3545.

No. 12.

MARCH, 1945.

THE LITTLE MAN SPEAKS.

RECENTLY, that is since the last issue of this magazine, the large print circles of the P.P.P., announced that yet another circle was to be created, this time reserved to Beginners, within ten days there were sufficient applicants to fill two such circles. As there was only one Circle Secretary available it followed that half the applicants had to be placed upon an ever-growing waiting list. Experienced members of the Club should seriously consider giving their services as Circle Secretaries, as such they would render the Club as well as these many enthusiasts a valued service. Mr. Frank Ramsden has taken over the lead of this new Beginners' Circle and we all wish him the best of luck in his bold adventure.

Still another large print circle comes into existence during February, this is to be open to both Intermediate and Advanced workers and is restricted to portraiture and figure studies. This new circle will be under the able leadership of F. J. Turley, A.R.P.S., himself a portraitist of recognised ability.

In this issue we have the pleasure of publishing an article from the brilliant pen of David Charles, F.R.P.S., who will be already well known to all our members. This article should prove to be useful for Note Book discussion.

The **Annual Exhibition** is rapidly drawing near, time becomes ever more precious for the keen and ambitious worker who desires to see his work gain wall space at the ROYAL. This year the competition will be stronger than ever before, and there is every reason to anticipate that our Club will be a serious challenger for the trophies. We must have the best work

Oxford
Hley
Dorchester
R. P. Jones copy



from all our front line workers. You send your entries direct to the CLUB Secretary, there are no entry forms and there is no Entry Fee. But please remember to enclose a stamped addressed label for the return of your entries. P.P.P. workers will send prints to J. H. Hole, 103, Northbrook Street, Newbury Berks.; P.M.P.P. will send to S. H. Burch, 12, Lambert Road, North Finchley, London, N.12. **Entries must reach these Secretaries by March 26th, 1945.**

May 12th is the date fixed for the projection of the accepted lantern slides at the Royal Photographic Society's House, at 5 p.m. This year **all** seats will be numbered and reserved, if you want to attend this most popular of all meetings make your application immediately to the CLUB Secretary. Previous experience clearly shows that the demand will greatly exceed the supply of tickets. Do it now.

Following the success of the Exhibition RALLY last year the venture is to be repeated this MAY. RALLY weekend will be Saturday, May 12th, at the Royal; Sunday, May 13th, at the London Zoo. Book these dates and make a real effort to support both meetings.

One last word. REMEMBER March 26th is the last day for entry of prints and slides for the Exhibition. May 12th and 13th is RALLY weekend.

P.M.P.P. members are warned to read carefully the notice in this issue concerning the Second Inter-Circle Competition.

Your obedient servant,

THE LITTLE MAN.

SECOND P.M.P.P. INTER-CIRCLE COMPETITION, 1945.

* * *

1. The Competition is open to all members of the P.M.P.P. and entries should be sent to their Circle Secretary not later than Monday, May 28th.
2. Entries shall be of standard folio size mounted on 7in. x 5in. mounts, but without criticism sheets attached. No indication of the Circle from which the entry derives shall be shown on the mount. Title and name of Competitor only shall be shown, and not more than two entries shall be submitted.

3. On receipt of the entries from his members each Circle Secretary will select not more than 12 entries for submission to the Judges, such entries to be from 6 or more workers. Unsuccessful entries will be returned to the owners.
4. In the event of insufficient entries being received by a Circle Secretary in time for the closing date, he may, if he so wishes, use current folio entries to complete the number.
5. Circle Secretary's final selection shall then be forwarded to the Hon. Sec. to reach him not later than Saturday, June 2nd.
6. The final selections shall then be submitted to the consideration of two separate Judges, points being given to each individual print.
7. On receipt of the results, the Hon. Gen. Sec. shall collate the points awarded, thus arriving at the totals for each Circle.

* * *

P.P.P. HON. TREASURER'S REPORT.

I HAVE much pleasure in submitting the Income and Expenditure Account for the year ending August 31st, 1944.

It has been a year of expansion, the second in succession, for we have brought into being two new circles and increased the membership from some ninety-five to over a hundred and twenty. In fact, in two years the membership of P.P.P. has been doubled.

From a treasurer's point of view the acquisition of new members and new circles is a mixed blessing, financially, just as progressive ideas and the fulfilment thereof add to the cost in the earlier stages of development.

This, and the doubling of printing and stationery costs have an adverse effect upon the balance in hand, bearing in mind too, that we have had to "stock up" at peak prices because stocks were low a few years back, this year our expenditure has exceeded our income by £9 10s. 8d.

Financially the Club is in a sound position so far, thanks very largely to members and Circle Secretaries "making do" during the first four years of the war. But it would be unwise to live in the past when future estimating has to be considered, especially when the facts are clearly sounding a warning. The cost per member, based on the present accounts, is 6/- per annum.

The credit or debit shown at the end of the year's working naturally fluctuated with the purchases during the year and the stock in hand at the beginning and end of it, but taking the known requirements of a member and the present day cost of each item used, we find that costs exceed the 5/- annual subscription by 1/-. I must therefore recommend that the annual subscription be increased by 2/6 to 7/6 to meet the increased cost of supplies and to provide a margin for any unexpected exigency.

* * *

**PHOTOGRAPHIC POSTAL PORTFOLIOS.
INCOME AND EXPENDITURE ACCOUNT
for Year Ended 31st August, 1944.**

Income.		£	s.	d.	£	s.	d.	Expenditure.		£	s.	d.	£	s.	d.
To Balance brought forward 1-9-43	...			23	17	0		By Purchases :—							
„ To Subscriptions Received—								Note Books	...	1	17	7			
Circle No. 1	...	5	0	0				Boxes	...	3	12	0			
„ „ 2	...	3	15	0				Binders	...	0	18	3			
„ „ 3	...	4	13	6				Printing	...	4	18	6			
„ „ 4	...	4	0	0				Labels, folders and cards	...	12	18	3			
„ „ 5	...	3	15	0								24	4	7	
„ „ 6	...	4	10	0			„ Administration Expenses :—								
		23	13	6			Circle Secretaries	...	1	6	8				
„ R.P.S. Rebates, 2 new Members		1	1	0			Re-addressing folios	...	0	3	3				
					26	14	6	Circulars	...	1	13	9			
							Exhibition and Competitions	...	0	8	6				
							Membership Applications	...	0	11	0				
							Sundry postages, receipts, etc.	...	1	0	4				
							Sub Reminders and circulars	...	0	15	0				
							Bank charges	...	0	4	0				
												6	2	6	
							„ R.P.S. 1944 Subscription	...		1	1	0			
							„ Magazine & Bulletin Expenses	...		4	17	1			
												36	5	2	
							„ Cash at Bank	...	14	1	5				
							„ Cash in hand	...	0	4	11				
							Balance carried forward	...	14	6	4				
												£50	11	6	

Excess of Expenditure over Income for the year ended 31st August, 1944 ... £9 10 8

Audited and found correct.

10th January, 1945.

R. C. LEIGHTON HERDSON.

J. H. HOLE,
Hon. Treasurer.

POSTAL CLUB NEWS.

“ True to Life ”.

THE latest addition to the list of circulating lecturettes is from Mr. C. Lacey, illustrated with fifty fine quality prints covering almost as many subjects, the lecturette is of outstanding quality, there is little letterpress, but that little is of the most helpful. The introduction, written by Mr. R. C. Leighton Herdson, which I quote below, gives a very clear indication of the subject matter of this very welcome addition to the Postal Clubs Committee Library.

“ Mr. Lacey has produced this little lecturette with great sincerity, for the varied selection of the prints it contains, illustrates very clearly the Author's outlook on camera-craft.

“ Above all else Mr. Lacey is a very human kind of cameraman, his eyes seek and find the human interest in the everyday life of the citizens, at work, at play, he reacts to the instantaneous emotion of the moment, and his ready camera quickly captures the fleeting visions while his sensitive appreciation of the inequality of Man's struggle for existence finds critical mode of expression through the medium of his skill in camera-craft.

“ Lacey sees life as it is, he has no use for rose-tinted spectacles, his keen eye and alert mind instinctively appraise the value of the scenes before him, the joy of the child, the work-a-day world, the leisure of Wealth, the joys and the sacrifices of his fellow beings. His camera, maybe at times a little caustic in its expression, is nevertheless *true to life*, and so too is Lacey, the man behind *this camera* ”.

* * *

EXHIBITION NEWS

THE Central Association exhibition is again to be held during the month of May, it will be open to the public from the 4th to the 31st of the month. The general layout of the Exhibition will be much on the same lines as last year, there will again be a special room set aside for the work of Postal Club Members, and they will compete with the other (ordinary) Clubs for the two trophies. The Switch Shield, for the inter-Society scrap, and the W. L. F. Wastell Memorial Trophy for Individual work.

There are however one or two important points that you should keep in mind when preparing (as I hope all members are) for this Exhibition. The entries this year can only be accepted through the CLUB Secretaries, this means that

P.P.P. members must send their entries to Mr. J. H. Hole of 103, Northbrook Street, Newbury, Berks., while P.M.P.P. members must send their entries to Mr. S. H. Burch, of 12, Lambert Road, North Finchley, London, N.12. It is very important that this regulation should be carried out. Make a note of it now.

Another important point is the change in the conditions of the W. L. F. Wastell Trophy Competition. A new Regulation issued by the Exhibition Committee changes the "set subject" from the restriction of London Area to *anywhere in the British Isles*. The subject set is "STREET SCENE WITH FIGURE OR FIGURES". This brings the competition within the grasp of all workers in these Portfolios. You should all be able to compete this year.

The Switch Shield, Inter-Society Competition has also been revised and again it increases the scope of the competition. In previous years it has been necessary to submit prints and slides in each of four classes in order to compete successfully in this competition. Now the Exhibition Committee has made a substantial cut. This year the competition is for entries in only two classes, viz., the Pictorial Slides and the Pictorial Prints. We hope that those of our members who do make lantern slides will hunt up some really good pictorial slides to support the Club in this section of the competition. There is every reason to be optimistic over this year's "battle" for both P.M.P.P. and P.P.P. gave a very strong entry in both these classes last year.

Yet another "improvement" in this year's exhibition is the fact that the Council of the R.P.S. has, upon the petition of the Executive Committee of the C.A., granted a *Sunday* opening for the Exhibition. This will be the last Sunday of the show, May 27th, 1945. Those of you who can do so might make a rendezvous for this date. The Sunday opening will be from 2-30 till 5 p.m., we hope to meet many of you at Prince's Gate on May 27th.

Here is another point to keep in mind. The projection of the lantern slides is scheduled for Saturday, MAY 12th, 1945. As in previous years there will again be a Criticism by a "Brains Trust" formed by a competent board of Critics. As in previous years this *Top Liner* has brought overcrowded houses the show this year will be strictly limited to ticket-holders only. If you want another grand afternoon book your ticket early. So far as is known at the moment of going to press, the projection will commence at 5 p.m. (the normal closing hour of the Exhibition), this will leave the Exhibition

room open all the afternoon for visitors. Now don't be disappointed, book your seat early by making your application to Messrs. Burch or Hole. Seats still vacant at 4-50 will be counted as being unreserved and may be given over to any person who may request them. Moral: Be in time.

For your guidance here are the essential points about your entries for the Exhibition. There are no entry forms for you to fill in, there are no entry fees for you to pay. Prints and mounts may be of any size up to 20ins. x 16ins. and slides 3½ins. x 3½ins. or 2ins. x 2ins., all the work must be your own, no trade processed work will be accepted. There are the following classes: Pictorial Prints, Pictorial Slides, Scientific and Record Prints, Scientific and Record Slides, and Stereoscopic prints and transparencies to usual measurements. Any work that you submit for the W. L. F. Wastell Trophy should be clearly marked on the back of mounts, or on the binding of slides, with a letter "W".

Make sure that you get your entry to the CLUB Secretary before the twenty-sixth of March, 1945, in order that he might get his club entry to the Exhibition before the closing date.

* * *

CENTRAL ASSOCIATION NEWS.

Consequent upon the death of Mr. F. J. Mortimer, a new Chairman has been appointed to the Executive Committee, this is Mr. G. H. Dannatt, and Mr. Percy W. Harris has been appointed Vice-Chairman. Both are well known and highly respected in photographic Circles and will have the full confidence of club members. With so able a leadership the Central should continue to make good progress.

* * *

P.M.P.P. CIRCLE 7/8. PERMANENT COLLECTION AND BEST PRINT OF THE YEAR COMPETITION.

SOME time ago, it was suggested by one of the members that Circle 7/8 should build up a permanent collection of the best of the prints entered in the regular monthly folios. The small size of these prints was felt to be a somewhat unnecessary restriction, and it was decided that the prints for the permanent collection should be about whole plate, on 10ins. by 8ins. mounts. Owing to the inevitable variation in the general standard of the prints from one folio to the next, the eligibility of prints for the permanent collection is decided by

the total number of points awarded to each print by the members ; those scoring over 30 being eligible. Thus one folio may yield 3 or 4 points and the next, one only.

The scheme has now been further developed to include a "Best Print of the Year" competition. This will become an annual event and a Challenge Cup has been presented, to be held by the author of the best print of the year. The scheme promises to be a great success and the eligible prints from the folios circulated in 1943 are now going the round of the Circle for voting. Considering present conditions and wartime restrictions and other difficulties, the standard of the prints is remarkably high.

Mr. Percy W. Harris, F.R.P.S., has very kindly provided a commentary on the prints which adds considerably to their interest. When the 1943 collection has completed the round of Circle 7/8, it will be available for loan to other circles of P.M.P.P. and P.P.P. and Circle Secretaries wishing to book it should apply to : MR. R. P. JONAS, "Townsend Close", Iffley, Oxford.

* * *

SYSTEM FOR "SEEING"

by DAVID CHARLES, F.R.P.S.

SURPRISE is often felt when a photograph of some simple, homely, everyday subject causes admiration and delight, while a more sophisticated effort, obviously produced with labour and with care, may entirely fail to please.

Some will opine that "for taste there's no accounting". Others will trot out diagrammatic "laws", to find not one of them will fit the particular case, or will lose themselves in mazes of vague verbiage. An admirer will gape goggle-eyed at the achievement, while a critic of the failure will dramatically demonstrate how he would have improved it. Which methods of expression are intensely democratic and ensure a happy time being had by all. All that is excepting for the puzzled beginnerish wouldbe-artist, who wonders what he should do to make a picture just as fine from any subject he may find.

For those who wonder, and for those who find their work too harshly criticised too often for their peace of mind, there is, admittedly, no set of rules for all occasions. Yet there is a way, a well-proved way, to get that mysterious, elusive "seeing" instinct working right, and here it is.

Most things we look at have uncouth shapes, and appear to be distributed in a higgledy-piggledy fashion about the world. Some of these untidy shapes and groupings deceive the would-be photographer by their bright attractive tints, which he must sternly disregard. Graceful shapes, and graceful groupings of those shapes, let me emphasise, are the right material for photographic pictures. A rose-bush, or a whole rose bed, apart from detached occasional blooms, is nothing but a dark repulsive criss-cross mass of awkward angles against the darkish earth. The "sheerest", loveliest silk stockings, discarded on the floor are just a jumbled, shapeless mass as untidy and undelightful as is a builder's yard, or Covent Garden market.

It isn't what they are that makes these things repulsive to the eye, it is that they are mere niggledy-piggledy refuse dumps of ill-related, uncouth shapes. All these, and many more things around us, should hurt our eyes as much as similar masses of discordant sounds offend our ears.

On the other hand a set of identical neat shapes too evenly set out is like a set of notes—a scale—played on the piano. Orderly perhaps, but boring ; and if repeated many times, a torture ! Soldiers on parade, geraniums in the park, books or bottles on a shelf, bread-and-butter on a plate.

Music which delights the ear is not a precise set of notes mechanically repeated, but is a theme or motive—a group of notes—repeated with *harmonious variations*. It is the varied rhythmic, un-mechanical repetition of the tune, which changes it from boredom to delight ! Translating this idea from sound to sight, a rhythmic repetition of a graceful form will never fail to charm the eye. Some ears of corn, the branches of certain trees (by no means all trees !), ripples on the lake, ballet dancers, are examples of this rhythmic repetition of a graceful form.

To search around one's usual surroundings for graceful shapes which repeat themselves with "harmonious variations" may seem at first an almost hopeless quest. Even the clouds, reputedly so beautiful, may be absent or disgracefully untidy ! The next day, with almost feminine perversity, they become in form and grouping almost mechanically uniform ; but they presently relent, and will then arrange themselves in graduated rhythmic patternings as though designed by Peter Scott himself. Suddenly and unexpectedly the birds rise up and fly across those clouds before your very eyes in the irregularly regular formation that Scott delights to paint. Then in a flash they're gone !

Soon other things are noticed : the arching of two horses' necks, the one above the other ; the elongated shadow-pattern of a fern, of trellis, or of passing feet upon the garden path ; again of orange-peel upon a plate ; identical spires against the sky, given magical beauty by the variation of size resulting from perspective ; a box of matches spills upon the table in a curiously intriguing pattern ; a stone thrown in a pond turns reflections of a staid Victorian mansion or a factory into something vaguely like a fairy castle.

These patternings, when recognised, are seldom pictures in themselves ; nor does every picture comprise them ; but the very looking for and finding of them is to exercise the sense of form which is born in everyone but which withers from so many years' neglect. As soon as he begins to find some of these patterns and designs around him the student looks on subjects in a new-found way. He begins to recognise on sight both if and when, as well as why the individual subject that he wants to photograph holds—or not—the special quality that added to its intrinsic or sentimental interest, can make of it a picture ; that is to say the harmony which intrigues the eye as it does the ear in music.

Sound, without harmony, is merely ugly noise and has no pleasing message whatsoever. A photograph without harmony still tells us things, even pleasing things, about the subject. That is the danger where artistic photography is concerned, that the difference between a record and a picture is not so sharply cut. But spend a month or two in seeking out designs and patterns that lie subtly all around (and photograph, perhaps, the best of them). Presently, in place of searching painfully, you'll find these happy themes begin to strike your eye unsought, even when and where you least expect them. When that occurs it shows you that the sense-of-form, the "flair" for composition, the "seeing eye", or what you choose to call it, is rapidly a-growing, and will soon be yours—for keeps.

* * *

A NOTEBOOK CONVERSATION PIECE FROM P.P.P. CIRCLE No. 6 NOTEBOOK.

* * *

Paper Negative Work :

G. E. GAISFORD : Your first print and negative requires a smooth surface paper (similar to Ilford Natural Grain Smooth) AND OF SIMILAR WEIGHT. For the first print, expose for three to four times normal exposure and develop *fully*. This will look hopeless until examined by transmitted light when all

the detail will be seen *in* the emulsion. Make paper negative on the same type of paper, printing in frame with paper positive placed emulsion to OUTSIDE of frame and paper on which negative is to be printed *also emulsion to front*. When making your final print any paper or surface can be chosen to suit your taste, and the paper negative is then placed *emulsion facing* back of printing frame and the *finished printing paper with its emulsion to that of the paper negative*. By this means the slight paper texture of the paper negative, because you are finally exposing THROUGH the paper, is "cancelled out" by the texture of this same negative.

* * *

S. C. CLEMENT : How do you do the first paper negative ? Through the back of the paper or projected straight on to the emulsion side ? Have you tried flashing this paper through the back for sufficient time (using the enlarger light without a negative in the carrier) in order to balance out the grain ? You will of course project the image, as usual, on to the face of the emulsion.

* * *

H. T. BROOKES : Flashing the paper is tricky—extremely tricky. Satisfactory minimization of the paper grain can be attained, usually, either by the use of a fair sized transparency on glass or film and printing the negative through the paper base (this loses least definition and quality) or, (this allows of maximum opportunity for wangling or retouching) by making a paper transparency the same size as the large negative is to be and printing it through the paper base. Then printing the large negative from it by contact with the paper base of the negative in contact with the emulsion side of the transparency. The final print is printed with its emulsion in contact with the emulsion side of the negative. A printing frame with strong pressure plate and clear flawless glass should be used.

* * *

G. E. GAISFORD (*in reply to S. C. Clement*) :

First paper negative projected through the back is my preference. Suitable paper does not give objectionable grain and, in any case, it is somewhat "cancelled out" when printing the positive. Have not found any necessity for flashing to correct grain, only for ordinary controlling needs as in ordinary projection—when required.

ALLAN F. ROBERTSON : The tip to expose first positive and also the negative about four times normal, itself gets rid of most of the grain. A lot depends on the paper used. I think Ilford Fine Grain Smooth is much preferable to Natural Grain, which is rather rough. I have had a good result on a velvet surface.

For any process involving duplicate negatives I think it wise to keep work soft at all stages : if not, you get blanks at one end or other of the scale in the final result. The latter must be normal contrast of course.

* * *

(Correspondence on this subject will be welcomed.—ED.)

To the Editor of "The Little Man."

DEAR EDITOR,

Thank you for the copy of THE LITTLE MAN which you so kindly sent me. I feel I really must congratulate you on your energy and enthusiasm in conducting the Postal Portfolios.

I have received the first portfolios of Circle 7 P.P.P., and must say it promises great things. I am impressed especially by the general "get-up" and arrangements of the whole thing.

If I am not mistaken, you were one of the prime movers in starting this series of Postal Portfolios some years ago and carried them through a series of dog-fights and struggles to what is now undoubtedly an excellent and important organisation.

Over eleven years ago I founded the Harrow Camera Club and have been its Secretary ever since, so I can appreciate the amount of work entailed in getting together, and keeping, a good body of workers.

I must confess to having watched the early struggles and published correspondence of the P.M.P.P. and P.P.P. with somewhat supercilious amusement, from the security of a very enthusiastic and successful club which also ran its own circulatory portfolio. There is no doubt, however, of the value of the Postal Portfolios to the lone workers who have no convenient club where they can meet fellow enthusiasts.

It seems to me now, also, that there is a further important advantage even to established club members in joining such portfolios, where they can have the opportunity of encountering by correspondence, workers in all parts of the country in addition to those in their own neighbourhood. It can broaden what might otherwise (and sometimes does) become a rather narrow outlook. I shall recommend the postal Portfolios to the club.

I think THE LITTLE MAN is an excellent addition and link up.

Yours sincerely,

CHARLES W. JOHNSON,
Hon. Sec., Harrow C.C.

LIST OF OFFICERS OF THE CLUBS.

* * *

President (P.M.P.P. and P.P.P.) : R. C. LEIGHTON HERDSON, F.Z.S., A.R.P.S.
Vice-President (Emergency Council) : E. J. EPRILE, F.R.I.B.A.
Hon. General Secretary P.M.P.P. : S. H. BURCH.
Hon. General Secretary P.P.P. : J. H. HOLE.
(Both General Secretaries are also Treasurers.)

* * *

P.M.P.P. Circle Secretaries—

Circle No. 1 : J. W. MATTINSON, 45 Trafalgar Street, Carlisle.
Circle No. 2 : I. J. REES, A.R.P.S., 125 St. John St., Ogmere Vale, Glam.
Circle No. 3 : C. W. SNELLING, 118 Craneford Way, Twickenham, Middx.
Circle No. 4 : R. C. ELIAS, "Loncoed", Gwynfryn Road, Pontardulais, Swansea, Glam.
Circle No. 5 : S. H. BURCH, 12 Lambert Road, North Finchley, London, N.12.
Circle No. 6 : R. C. L. HERDSON, A.R.P.S., 88 Elfindale Rd., London, S.E.24.
Circle No. 7 : MISS BARBARA WAGSTAFF, A.R.P.S., 1-21, Northwood Hall, Hornsey Lane, London, N.6.
Circle No. 8 : R. CAISTER, 50 Glebe Lane, Maidstone, Kent.
Circle No. 9 : L. HOWELL, 20 Mays Hill Road, Shortlands, Kent.

* * *

P.P.P. Circle Secretaries—

Circle No. 1 : DAVID OWEN, A.R.P.S., 203 Penrhos Road, Bangor, N. Wales.
Circle No. 2 : S-LDR. G. W. LOMBARDI, 5 Purley Avenue, Cirencester, Glos.
Circle No. 3 : E. RALPH, 721 Ecclesall Road, Sheffield, 11.
Circle No. 4 : A. B. CHATFIELD, A.R.P.S., 17 Heathfield Avenue, Crewe, Ches.
Circle No. 5 : DR. H. C. SIMPSON, Meadow Bank, Thursby, Carlisle.
Circle No. 6 : S. CROWDEN CLEMENT, A.R.P.S., Southfields, Wickwar, Glos.
Circle No. 7 : E. E. EVANS, A.R.P.S., School House, Parkmill, Swansea, Glam.
Circle No. 8 : FRANK RAMSDEN, 132, Cross Lane, Crookes, Sheffield, 10.
Circle No. 9 : F. J. TURLEY, A.R.P.S., 84, Sunnybank, Hull.

P.P.P. Circles Nos. 6 and 7 are restricted in membership to those who are Associates or Fellows of the Royal Photographic Society. Circle 6 allows prints of any subject whereas Circles 7 and 9 are strictly limited to Portraits and Figure Studies.

P.P.P. Circle 8 is a circle reserved for Beginners only and serves as a Nursery to the more advanced Circles of the Club.

NEW MEMBERS.

- J. F. Boucher, Oaklodge, Stoke Hill, Stoke Bishop, Bristol 9.
 W. A. E. Brown, 80, Page Hall Road, Sheffield 9.
 L. Burrows, Penshurst, Aston Lane, Burbage, Hinckley, Leics.
 F. A. Capper, 3, Overdale Road, Northenden, Manchester.
 G. V. Carr, 244, Upper Fant Road, Maidstone, Kent.
 J. Caudwell, Clough Farm, Croft, Skegness.
 P. Cleeve, Eastcote, Merstham, Surrey.
 J. J. Coonan, The Mall, Roscrea, Co. Tipperary, Eire.
 J. E. Coulson, 15, St. Judes Terrace, South Shields.
 J. C. Cuthbert, Lily Cottage, 105, Saddlebow Road, Kings Lynn.
 H. D. Duggleby, 17, Shiphay Park Road, Torquay, Devon.
 S. Pizer Frosh, 208, Charlton Rd., Charlton, London, S.E.7.
 B. Jennings, 35, Derwent Road, Palmers Green, London, N.13.
 B. E. Jones, 46, Stanway Road, Shirley, Birmingham.
 A. E. Malin, 11, Marion Grove, Woodford Green, Essex.
 M. Mayse, 121, Winchmore Hill Road, Southgate, N.14.
 E. W. Sadden, Custom House, Stornoway, Lewis.
 K. N. Scott, Black and White Hut, Lower Road, Higher Denham,
 Uxbridge, Middx.
 H. E. Sutton, The Wong, Horncastle, Lincolnshire.
 Miss Rosalind Watts, 61, Ebury Street, S.W.1.
 S. West, 121, Boxall Lane, Aldershot.
 J. T. Whitfield, 46, Skinburness Drive, Silloth, Cumberland.
 C. H. Whittaker, 8, Fairfield Road, Hoole, Chester.
 R. J. Williams, 585, Ferndale Road, Swindon, Wilts.
 E. Pinnington, 11, Oakdale Road, Waterloo, Liverpool 22.
 J. E. Podd, Enfield, 31, King Edward Road, Ipswich.
 E. E. Rawarth, 98, Victoria Road, Padiham, Nr. Burnley, Lancs.
 C. H. Reynolds, 296, Owler Lane, Sheffield, 9.
 A. H. Roberts, 46, Deane Road, Fairfield, Liverpool 7.
 E. T. Robey, 8, Wragby Road, Leytonstone, London E.11.
 I. L. Robson, 46, Warwick Road, Carlisle.
 Mrs. P. Rowley, Peel House, Towyn, Merioneth.

* * *

NEW ADDRESSES.

- A. H. Saillard, 53, Acton House, Horn Lane, W.3.
 F. Harrison, 23, Fuschill Street, Carlisle.
 R. Brewes, 47, Newminster Road, Fenham, Newcastle 4.

SNAP SHOTS.

" the primary concern of a record is *TRUTH*, whilst that of a picture is *BEAUTY* and it is the predominance of one or other of these factors in a photograph which determines whether it is a record or a picture".

HERBERT BAIRSTOW (in "*The Gallery*").

* * *

Can you solve these photographic problems ?

T R E L F I .

M R A A C E .

L I M D O R .

S N I R T O T O D I .

F R A S R N E T .

D Y D E L A E .

N E G A L E I T .

N I D U E T C R O .

C R A I T A I L I F .

T I M U G N O N .

* * *