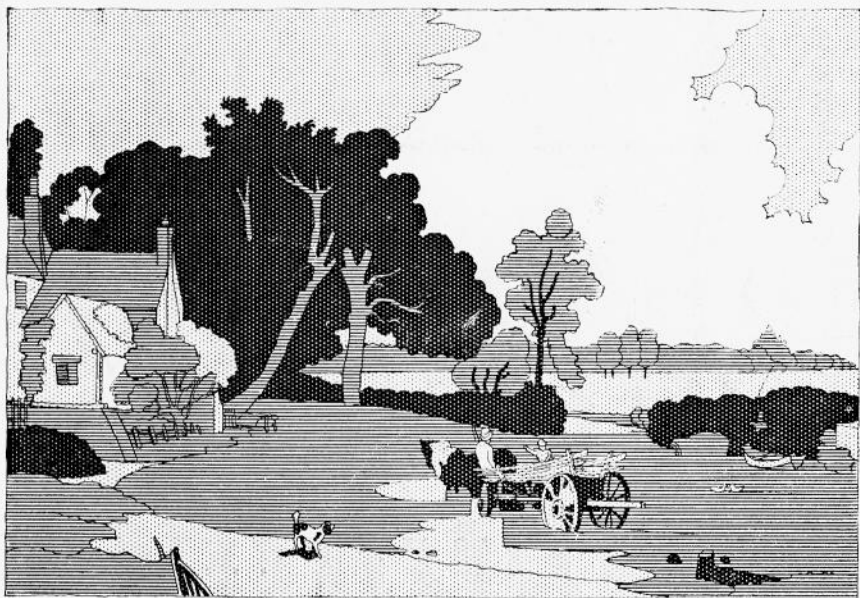


## \*LEARN FROM THE MASTERS



*The Haywain, by Constable.  
(A line simplification based on the original painting in the National Gallery.)*

### \* LANDSCAPE

The landscape is cut broadly into three principal planes: foreground, middle distance, and distance. These are further emphasised by variations in tone, the dark mass of trees contrasting strongly with the lighter effect of foreground and distance. The long edge of water-line and the movement of the haywain lead the eye smoothly into the picture. Shade and high relief are given by the sun shining diagonally from the front.

### POINTS FOR PHOTOGRAPHERS

Compose your landscapes in three simple planes, as in this picture. Choose a foreground which includes a figure or some familiar object, thus enabling the eye to judge comparative size and distance. Arrange your viewpoint with sun shining obliquely towards camera. Straight lines (such as hedges) are a necessary foil to the irregular shapes of trees.



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# THE LITTLE MAN



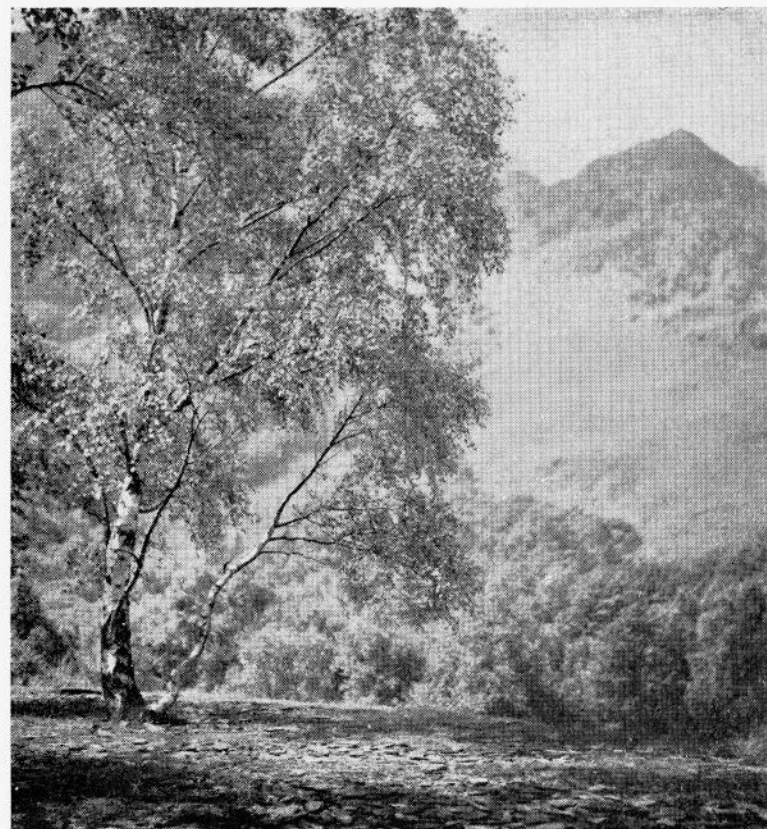
THE OFFICIAL ORGAN OF THE  
UNITED PHOTOGRAPHIC POSTFOLIOS  
OF GREAT BRITAIN

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

Edited by George H. Farnsworth  
Redland Villa, Industrial Road, Matlock, Derbyshire.

No. 19.

JANUARY, 1947.



"Lady of the Hills"

J. H. HOLE

Photography—

## ART or SCIENCE?

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### THE LITTLE MAN SPEAKS.

**T**HE last issue resulted in my receiving even more congratulations than I had dared to hope for. They came from many unexpected quarters as well as from Club members, and it is encouraging to feel that THE LITTLE MAN is really playing its part in enhancing the reputation of the Club wherever it is circulated. There are many difficulties in producing such a magazine with a comparatively small circulation, and the cost is by no means the least of them. The Editor is therefore appreciative of the support of our Advertisers, and compliments them particularly on the excellence of their advertisements.

The reproductions are selected from prints entered for the Inter-Circle competition, and from those which obtained the highest marks. This year we extend congratulations to Wales, as the winners of both large and small print circles have skippers who are proud of the fact that they hail from this part of the world. Our cover picture is the work of our Hon. General Secretary and shows his ability to make pictures in spite of his numerous duties.

The series "Photography as I see it" is making its mark in the photographic world. Following the out-spoken article by Mr. Marcus Adams we print the views of Mr. H. S. Newcombe, and anticipate that it will cause quite a stir amongst many photographers of our acquaintance. That is just as it should be, and we congratulate, as well as thank Mr. Newcombe for an excellent contribution to this series.

Speaking as the Editor I often wonder if the Club members fully appreciate how fortunate we are to have these exclusive views from such eminent workers, and this brings me to the question—What are you doing as a member towards your own magazine? In connection with each particular issue I have numerous tasks, but my primary function is the arranging of material submitted. It is your function to supply a good portion of that material. Why leave it to the other fellow? IT IS UP TO YOU!

Your obedient Servant,

*The Little Man*

## PHOTOGRAPHY AS I SEE IT.

By H. S. NEWCOMBE, F.R.P.S.

Long ago — before I saw the light of this troubled World—Photography was an established science. I use the word advisedly. Its devotees *had* to know something of the technique of the processes they then employed in order that they might produce results which satisfied them. Much of the beauty that they saw in their early results seemingly lay in the uncanny accuracy with which a carefully manipulated camera would record *detail*. True—they had to content themselves with lengthy exposures—and a tripod was generally in evidence ; but their slow (and consequently fine grain) plates—and the small aperture lenses then in vogue contributed to the ease with which *sharp* pictures were obtainable ; and probably contributed to the prevailing idea that sharpness of definition and extreme detail were the essentials of a really good photograph.

Later, came a reaction from the “ F/64 School ” as these old pioneers were called. In the early days of this century someone “ tried to be different,” and apparently evolved the theory that photography’s prime merit lay in its infinite capacity to record “ tone ” as distinct from outline or detail. In truth, nothing could, or yet can, match the ability of the film to depict the subtleties of light and shade, but the stalwarts who thus broke away from the “ detail everywhere ” tradition, overstepped themselves by thinking only in terms of tones and “ masses ”—and ceased to see merit in detail or the power to define objects clearly.

This revolutionary outlook produced its own devotees who professed to dislike certain pictures on the grounds that they were “ too photographic ”—and as time went on the exhibitions were filled with “ photographs ” which were, by their very treatment, made to avoid this appellation.

This cult, which thrived over a period of years, produced exhibition pictures whose principal claim to notice lay in the fact that they resembled anything but a photograph. Pseudo engravings—“ near oil,” paintings—charcoal sketches and other “ anything but photographic ” results dominated the exhibition walls.

Processes like Bromoil and Gum-bichromate thrived—and were prostituted in many cases by workers who had little of the artistic skill necessary to their employment.

For a while, this “ artistic expression ” held sway, but at last a swing in the other direction has brought photography back to sanity ; and for the last 20 years—in my opinion—we have steadily moved in the right direction.

True—we still employ differential focussing—or even, on occasion, a “ soft focus ” objective in order to secure a diffused image and thus express a particular “ mood ”—but, generally, this is now done with due consideration to the nature and requirements of the subject : and the day when a picture *had* to be diffused in order to be accepted as “ Art ” is happily past.

Latterly, we have exploited the detail recording ; and tone rendering capacities of our material more sensibly and in greater moderation. We place more emphasis on composition—choice of subject—interpretation of an idea—and even the suitability of titles ; all of which share in importance with the purely technical matters of exposure and development, in producing pictures worthy of public display.

Our conception of suitable subjects for picture-making has also undergone modification. While the earliest devotees were content clearly to depict what was in front of their cameras—with little or no consideration of “ mood ”—and while the “ artistic ” workers of the subsequent era tended deliberately to emphasise the abstract—we have latterly become saner in our outlook toward suitable subjects, and find beauty in a rather wider range of subjects, such as are found in our ordinary lives and environs.

We have learned to appreciate *lighting* as being at least equal in importance to subject matter—to exploit the ability of the lens to record detail—and the capacity of the modern film to depict tone values with accuracy.

During the last few years we have, I consider, become much more modern in *Outlook*. We appreciate new subjects—new modes of treatment, and “ see ” pictures in subjects which previously would have passed unnoticed.

The camera—instead of being the specialised hobby of the few—has become part of our very lives—and because of this we—as a race—are more ready to accept new approaches and fresh treatment. But . . . and it is an important but—we are also becoming gradually more appreciative of the purely technical wonders of *pure* photography. We are beginning to glory in the power placed in our hands by the camera—lens and film makers, which enables us to make pictures that would have been beyond the wildest dreams 20 years ago.

We have also learned to appreciate the technique of the perfect print—we have learned that a *good* photograph—speaking in the exhibition sense—does not have to rely on a diffused image—rough paper—fancy multiple mounting—or its resemblance to some other form of graphic art for its acceptance.

We have just begun to appreciate *photography* for what it is.

If you doubt me—study the big exhibitions for the next few years and note the steadily increasing use of glossy paper, with its unequalled ability to portray both detail and tone.

\* \* \*

#### NEWS ITEMS.

The Club's congratulations to Mr. W. Forbes Boyd who has gained the Associateship of the Royal Photographic Society.

\* \*

Our readers will be pleased to hear that a Welsh Photographic Alliance is being formed. Two previous attempts to achieve this desired object have been frustrated both in 1914 and 1939 due to war. Mr. Iestyn J. Rees, A.R.P.S., who is a member of Council and Secretary of Circle 3 in our Club, has been elected the Hon. Secretary of the Alliance and we can congratulate the organisers of this venture in securing the services of such a live wire. A well-known Welsh club member who is the President of Barry Society has been elected President of the Alliance. He is Mr. Gwyn Morgan, and with such a good start in the happy choice of its chief officers it seems certain that the third try will succeed.

\* \*

On the 16th November the Southampton Camera Club celebrated its Jubilee with an excellent dinner. At least we assume it was a good dinner in these times of austerity as in the menu we have received we note that the courses were described in photographic jargon that seems to have been designed to camouflage. We particularly like the reference to the main course "To tone—with great delicacy," and the announcement "Certain materials are still on the secret list and cannot be stated in advance." With the President of the R.P.S. present, along with some well-known Fellows of that august body, we feel assured that the proceedings were all correct. U.P.P. are delighted to extend our warm Birthday Greetings to this famous Club and especially to that stalwart W. R. Kay, Esq., F.R.P.S., whom most of us know particularly well and who we always associate with Southampton.

\* \*

"I regularly receive your excellent little magazine and what a marvellous show it is too! I only wish we could manage something like it in this country."

K. BENSUSAN, Johannesburg, South Africa.

#### COUNCIL NOTES.

A MEETING of the Council of the United Photographic Postfolios was held on Saturday, 7th December, 1946, when the following were present: The President (R. C. Leighton Herdson) in the chair; Messrs. George Lombardi, Iestyn J. Rees, J. H. Hole, S. H. Burch, George Farnsworth, Miss Barbara Wagstaff, Messrs. F. E. Ramsden, A. R. Cobb, Reg. Elias, R. P. Jonas, Alfred Esson and Miss Joan Lemmon (Record Secretary).

The Minutes of the previous meetings on 10th August and 14th September, which had been circulated to Members of Council, were taken as read and signed by the Chairman as a correct record of the proceedings. Apology for absence from the meeting was received from Dr. H. C. Simpson.

RALLIES: It was decided that, subject to approval by the Regional Committees, during 1947 regional rallies should be organised at South Wales (May 24th), Chester (July 12th), Cambridge (August 23rd) and at Carlisle (date not decided).

The Hon. General Secretary stated that the Club membership now numbered 415.

Standing Orders 1946/7 were considered and approved. These are published in full elsewhere in this issue.

Appointments under Standing Orders were as follows: Hon. Editor of THE LITTLE MAN Magazine—George Farnsworth.

Hon. Librarian—Miss Barbara Wagstaff, A.R.P.S.

Hon. Record Secretary—Miss Joan Lemmon.

Delegates to the Central Association—Miss Barbara Wagstaff and Mr. S. H. Burch.

FINANCE COMMITTEE—Messrs. S. H. Burch (Convenor), J. H. Hole, R. C. L. Herdson, G. Lombardi, Iestyn J. Rees, G. Farnsworth and R. P. Jonas.

Exhibition and Competition Committee—Messrs. J. H. Hole (Convenor), R. C. L. Herdson, A. R. Cobb, Iestyn J. Rees, R. P. Jonas and G. Farnsworth.

Hon. Assistant General Secretary: Mr. A. R. Cobb, Hon. Secretary of Circle One, was appointed to this office.

Council considered the question raised at A.G.M. as to whether it would be better policy to refer to Circles by their index number rather than by the name of its secretary. Resolved that in future index numbers should be used.

Another matter, brought from A.G.M., concerned the vexed question of voting systems in various circles. A request had been made at A.G.M. for Council to direct all

circles to operate on a fixed system. It was decided that as this matter concerned the domestic workings of a circle Council had no authority to issue such a directive.

Council approved the appointment of Mr. David Hopkins, Cowbridge, Glam., as a Circle Secretary for a new circle to be founded.

The Editor of THE LITTLE MAN Magazine was congratulated upon his issue of the October 1946 number of the Magazine.

The Council heard with deep regret the news of the death of Col. Barton, an old and valued friend of the Club.

Council expressed appreciation for the gift of several books donated to the Club Library by Mr. V. Harris of Matlock.

Inter-Circle Competition, 1946. The Judges were Messrs. G. C. Weston, Hon. F.R.P.S., C. Wickison, F.R.P.S., and E. F. Fincham, F.R.P.S. The Council expressed its deep appreciation for such valued services from three such eminent members of the Central Association Board of Judges.

The Results were as under : Small Print Circles, No. 3—40 points ; No. 19—35 points ; No. 9—33 points ; No. 13—32 points ; No. 17—32 points ; No. 11—27 points ; No. 5—24 points ; No. 21—21 points ; No. 7—20 points ; No. 15—20 points. The average being 2.84 out of possible seven points. The Large print circles, No. 14—51 points ; No. 4—40 points ; No. 6—40 points ; No. 16—38 points ; No. 20—27 points ; No. 22—27 points ; No. 26—27 points. The average being 3.58 out of a possible seven points. The Lantern Slide Circle gained an average of 3.6 per entry.

#### OFFICERS AND COUNCIL.

PRESIDENT : R. C. Leighton Herdson, F.R.S.A., A.R.P.S.

VICE-PRESIDENTS: George Lombardi, Iestyn J. Rees, A.R.P.S.

HON. TREASURER : Syd. H. Burch.

HON. GENERAL SECRETARY : Jack H. Hole.

HON. ASSISTANT GENERAL SECRETARY : A. R. Cobb.

REPRESENTATIVES OF CIRCLE SECRETARIES :

Miss Barbara Waffstaff, A.R.P.S., R. C. Elias,

Dr. C. H. Simpson, F. E. Ramsden.

MEMBERS' REPRESENTATIVES :

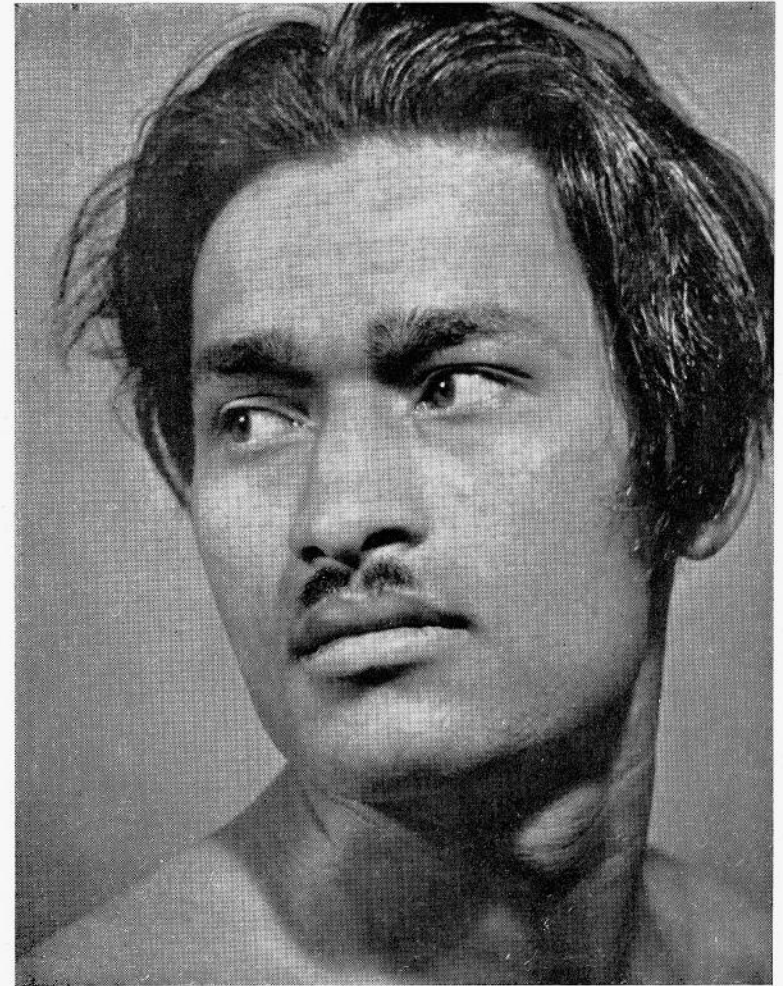
R. P. Jonas and Alfred Esson.

HON. EDITOR, "THE LITTLE MAN" MAGAZINE :

George Farnsworth.

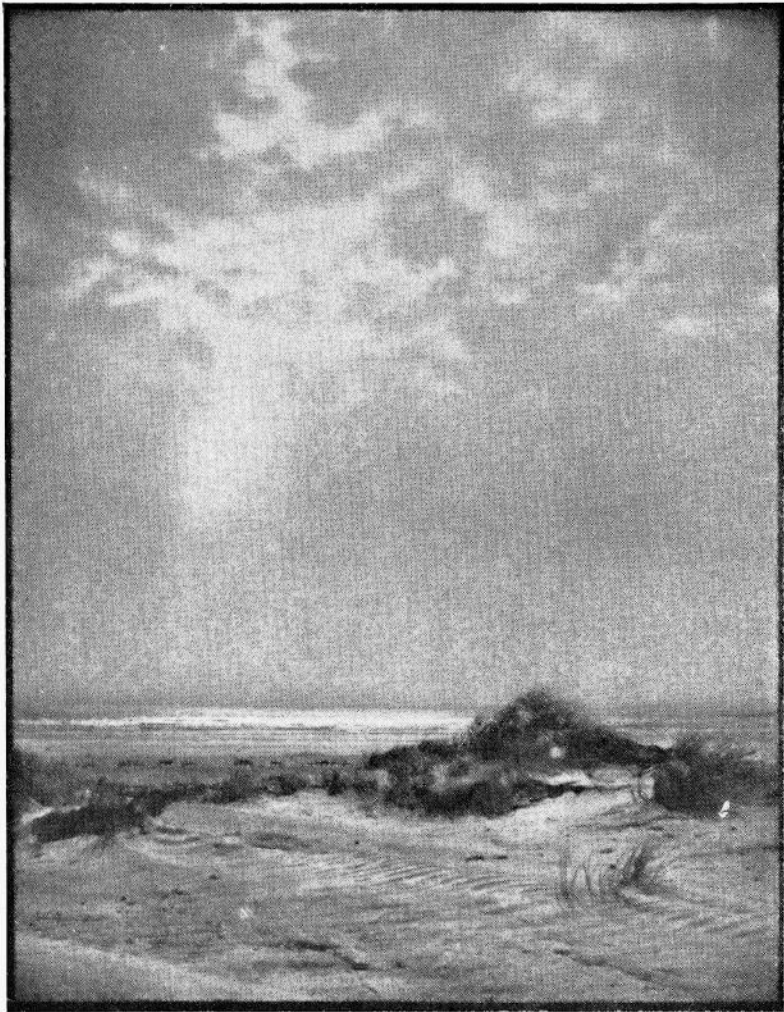
HON. LIBRARIAN : Miss Barbara Wagstaff, A.R.P.S.

HON. RECORD SECRETARY : Miss Joan Lemmon.



"Gentleman from Ceylon"

by ALBERT MARRION, A.R.P.S. (Circle seven)



"Silver Lining"

by H. A. COULTER (Circle twenty-six)



"Swing"

by J. H. RICHES (Circle nine)

**LINES ON AN X-RAY PORTRAIT OF A LADY.**

She is so tall, so slender, and her bones  
 Those frail phosphates, those carbonates of lime  
 Are well produced by cathode tubes sublime,  
 By oscillations, amperes, and by ohms,  
 Her dorsal vertebrae are not concealed  
 By epidermis, but are well revealed.

Around her ribs, those beautiful twenty-four,  
 Her flesh a halo makes, misty in line.  
 Her noseless, eyeless face looks into mine  
 And I but whisper "Sweetheart, je t'adore."  
 Her white and gleaming teeth at me do laugh,  
 Ah! Lovely, cruel, sweet radiograph!

LAURENCE K. RUSSELL.

The above is from "Life," 12th March, 1896,  
 less than one year after X-Rays were discovered.

\* \* \*

**BROMOIL.**

Bromoil is a lady, with a lady's subtle charm  
 And to win her, you must woo her  
 With an unimpassioned calm.  
 Then she'll turn life's dreariest picture  
 To a masterpiece at touch.  
 For Bromoil is a lady, if you treat her, sir, as such.

But Bromoil too's a female, with a female's fickle ways,  
 Her tantrums and her peevishness  
 And isolation days.  
 And stubbornness and cussedness  
 Contrariness and sich.

When Bromoil's not a lady, She's a cross-eyed little  
 witch.

CONTRIBUTED.

\* \* \*

"The great arts are not merely to beautify and rejoice  
 man's being, they are absolutely necessary to its balance  
 and completion. To the discernment of truth and beauty,  
 to the arousing of man's imagination, to the widening of  
 the span of this celestial region, should Art be mainly  
 dedicated, for this most truly is its mission."

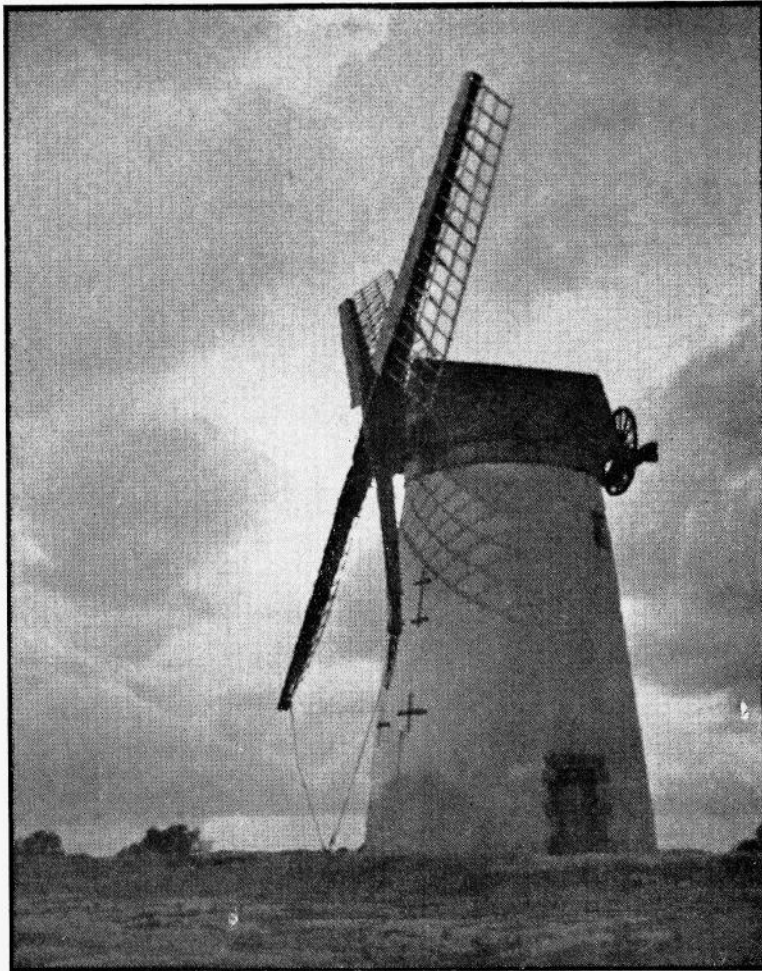
G. F. WATTS.

\* \* \*

**PHOTOGRAPHIC TERMS**—(Can you find them?)

(1) TRELFI ; (2) SNIRTOTODI ; (3) NIDUETCRO ; (4)  
 NERILGGAN ; (5) CRAITAILIF ; (6) SIGTALLHHF ; (7)  
 TIMUGNON ; (8) DADEELY ; (9) MRTIUSCCI ; (10) SETYIINNF.

Answers on page twelve.



"Silver Lining"

by G. A. THOMPSON (Circle sixteen)

### EXTRACT FROM A CIRCLE NOTE-BOOK.

THE LITTLE MAN Magazine is our magazine. We receive a copy and say like others, "Good, isn't it?" It is good, but do we, can we, receive a copy and say like the few, "I helped." There were grouses at the increase in the subscription to the Club, but those grouses are now things of the past. We receive four copies of THE LITTLE MAN per year in that subscription and some of you know the high cost of printing these days. Many ask how the Club can provide all these things for ten bob a year. The answer is that all the officers are so enthusiastic that they allow nothing to prevent the Club members getting the very best. This enthusiasm is full 100% on the part of the Editor and we are happy that the Magazine is such a success. We can make certain that this success not only continues but improves. We should be able to say "Good, isn't it? Circle —, my circle, did that."

\* \* \*

### CIRCLE NEWS.

CIRCLE 13, MISS BARBARA WAGSTAFF.

As previously reported this circle runs an annual competition for the best print of the year. The most successful prints in the folio voting are eligible to compete, but each worker is limited to two prints in each competition in order to include entries from as many workers as possible, and also to avoid the collection being too unwieldy. Special prints up to whole-plate size are made, and most members welcome this opportunity of both making and seeing larger prints than the usual twelve square inches.

In 1943 Mr. F. G. Mirfield's "Snow and Shadow" was the winning print and was also adjudged the best by the commentator, Mr. Percy W. Harris, F.R.P.S.: The 1944 collection was badly delayed over the commentary but has now completed circulation and in a very close result Mr. P. E. Austin with "Clearing Mist" has been successful in winning the cup presented to the winner of this interesting competition. Whilst the Secretary arranges for a commentary on the prints by a well known Photographer, the winning print is decided by a vote of the circle members. The 1945 collection has already had a commentary from Mr. H. S. Newcombe, F.R.P.S. to whom the circle express their appreciation, and it is now circulating for the voting of the members.

Both the 1943 and 1944 collections are now available to other Circles and may be obtained by application from the Circle Secretary to the Hon. Librarian.

R. P. J.

The Circle has sustained a sad loss by the death of Col. G. B. Barton, A.R.P.S. He joined Circle 7 of P.M.P.P. which later merged with Circle 8 and then became Circle 13 of U.P.P. In Col. Barton we have lost a friend and an enthusiastic worker, we shall miss his note book entries for they were always stimulating, and we shall miss his name from the top of the voting lists, where very rightly he frequently figured; the quality of his work was always good and his entries always interesting. Ill-health forced him to give up for a short time but he made a fine recovery and was able to enjoy the Folios again but unfortunately his weakened constitution was unable to stand against a relapse and we saw his last entry in February.

BARBARA WAGSTAFF.

\* \* \*

CIRCLE 3, IESTYN J. REES.

On December the 1st this Circle sent out its 150th folio. The secretary celebrated the occasion by designing an excellent greetings card which he sent to all other Circles secretaries for inclusion in their next folio. The cover design is a tasteful arrangement signifying the callings of the various members of this progressive Circle. We take this opportunity of extending our birthday greetings to them, and we heartily endorse the sentiments of their energetic secretary that there is a wonderful bond of friendship in U.P.P. that repays a thousand-fold the efforts put into it by both the officers and the members.

\* \* \*

CIRCLE 11, "LEIGH'S."

This Circle continues to maintain a lively note-book and following a discussion of print and pictorial merit the average standard of the work submitted has shown a strong upward trend.

At the present time this discussion is still being pursued and as the members are an efficient and keen crowd it is very rarely that one finds a dud entry amongst the prints. Should a member occasionally fall by the way he is told of his lapse in no uncertain manner. Known as Leigh's mob, each member undertakes to submit the best print possible each round, and in spite of the strong punches given the good fellowship of the Circle is of the highest level and strong friendships have been formed.

"Maximum help from all" is the motto of the finest mob I have ever worked with.



## CIRCLE 6, SIDNEY POLLARD'S.

In November this Circle sent out its hundredth folio. With George Farnsworth as skipper this Circle was floated in the old days of P.P.P. as Circle 3. When George became a "Directed person" during the war Ralph took over, but the writer has now been the skipper for some time and is proud to say the quality of the work submitted is still as high as ever. The members are a grand set of workers and competition for the new stickies is very keen. On the occasion of their 100th the Circle send greetings to all other Circles.

\* \* \*

## LIBRARY NEWS.

The following Lecturettes, all of which are suitable for including in a circulating Folio of either Large or Small Print Circles, have been added to the Library in response to the recent appeal.

- (1) "Summary of tests on Ilford Multigrade Paper."
  - (2) "The Paper-negative Process."
- Both the above Lecturettes are by W. Lee Thomas, A.R.P.S. and show the results of his experiments and experience.
- (3) "Abandoned by the Sea" by F. G. Mirfield. An interesting lecturette with thirty illustrations.
  - (4) "The Road to the Isles" by R. P. Jonas. Containing more than twenty-five illustrations from exposures made on a train journey in this beautiful country.
  - (5) "How to make a transparent negative envelope," by W. Forbes Boyd. Of particular interest to 35/mm. workers as it shows by diagrams and working drawings how to make envelopes to hold seven strips of six exposures.

The Librarian has made a number of the type shown in this Lecturette and states the cost works out at less than threepence per envelope.

The Librarian desires to express her appreciation of this response and to advise Circle Secretaries that any one of the above would be of real interest to their Members.

In response to the appeal for prints to make up suitable collections the Librarian acknowledges with thanks small size prints from Messrs. A. J. Roberts and P. R. Moss. Still more prints are urgently needed so will Members please co-operate and give name and Circle number on all prints donated to these collections.

"Projection printing with the Photometer," by A. J. Haynes.  
 "Retouching and Finishing," by Spencer and Adamson.  
 Donated to the Library by Donald Eadie.

- Additions to the Library from Mr. Vivian Beynon Harris.
- "The fine grain negative," by Augustus Wolfman.
  - "Profitable photography with the miniature camera," by Edwin C. Buxbaum, A.R.P.S.
  - "Color photography with the miniature camera," by Luis Marden.
  - "Camera journalism with the miniature camera," by George W. Hesse.
  - "Photography by artificial light," by Marcel Natkin.
  - "Home portraiture with the miniature camera," by Minicam.
  - "Photography to-day," by D. A. Spencer.
  - "Portrait photography," by Franz Feidler.
  - "Big dogs and little dogs," by Hedda Walther (48 photographs).
  - "The beauty of the female form," by Bertram Park and Yvonne Gregory.
  - "Photographic Filters and how to use them," by Count H. C. A. Von Schoenfeldt, A.R.P.S.
  - "Modern Photography," Two volumes, 1934-35 and 1935-36.

The above books have been in the care of the Editor during the war years. Mr. Harris has now informed the Editor that he may do as he pleases with them, so as Mr. Harris was at one time a Member of the Club they have been added to the Club Library.

\* \* \*

## THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN.

## Standing Orders 1946-47.

1. The Council shall meet at least four times each year during the first weeks of March, June, August and December. The President can convene other meetings of the Council at his discretion (Art. 8).
2. There shall be published in the club magazine, THE LITTLE MAN, as soon as possible after each meeting, under the heading "Council Meeting," a statement of such business done at the meeting as the Council shall direct, including the following: Date of the Meeting; the names of the Chairman and Members present; the composition of any Committee that the Council may appoint.
3. The Council shall vote only upon such questions as may be specifically set forth in the Agenda accompanying the notice of the meeting, excepting the following item, which shall be held to be sufficiently indicated by the term "Other Urgent Business," viz.: (a) Reading of Minutes of previous meeting, (b) the receiving of presents, (c) passing of accounts for payment, (d) reading of letters. It shall, nevertheless, be in order for the Chairman to put additional matter to the vote, but if it is objected that due notice has not been given and the Chairman considers the matter one of urgency, it shall be in order to propose that the matter is Urgent, and if two-thirds of those present vote in favour of urgency, that matter shall be considered in the same way as if due notice had been given.

4. REGIONAL RALLIES. Each region wherein a Rally is to be held shall form a Rally Committee consisting of five persons approved by Council. These five persons shall constitute the Controlling Committee and all matters relative to that Rally shall be deemed to be domestic matters of the appointed Committee and shall be free of any further control of Council EXCEPTING that such Committee shall consist of (1) a Rally Chairman, (2) a Rally Secretary, (3) a Rally Treasurer, and two Rally Stewards. The Rally Chairman shall preside at all Meetings organised by the Rally Committee, he may NOT vacate the Chair in favour of the Club President should he be present at the Rally. Each and every Rally must commence with an inaugural meeting, presided over by the Rally Chairman, where possible such meeting shall be in the form of a luncheon or a dinner as directed by the Rally Committee (Art. 3.c., 9a. 16).

5. FINANCE COMMITTEE. This Committee shall consist of the following: The Hon. Treasurer, (Convener) The President, both the Vice-Presidents, the Hon. General Secretary, The Editor of the Club Magazine and one other Representative of the Ordinary Members.

6. EXHIBITION AND COMPETITIONS COMMITTEE. This Committee shall consist of the Hon. General Secretary (Convener), Assistant General Secretary, One Representative of the Circle Secretaries, One Representative of the Ordinary Members, and the Editor of the Club Magazine.

7. The President shall be a member, ex officio, of all committees. The Hon. Treasurer shall be a member, ex officio of all committees involving expenditure of club funds.

8. Cheques upon the Club's Bankers shall be signed by the Hon. Treasurer and the Hon. General Secretary of the Club or the President and the Hon. Treasurer of the Club; or in the absence of the Hon. Treasurer by the Hon. General Secretary and the President.

9. The Council may nominate a member of each Committee to be the convener, who shall be responsible for the summoning, conduct and reporting of that Committee.

10. At its first meeting following the Annual General Meeting the Council shall appoint the Hon. Editor of the Club Magazine, THE LITTLE MAN. (Art. 3b), who shall be responsible to the Council for the reports of Council Meetings as in (2) hereof, and such other articles, reports and correspondence as he shall deem suitable for publication.

11. At its first meeting following the Annual General Meeting the Council shall appoint an Hon. Librarian (Art. 3b) to manage the Club's Library of books, lecturettes and such other documents as the Council may deem suitable for circulation amongst the Circles of the Club, any member of the Club may have on loan any available items from the library providing his application is countersigned by the Secretary of his Circle.

12. At the first meeting following the Annual General Meeting the Council shall appoint an Hon. Records Secretary to record all proposals submitted to the Council, all press notices, and such other official records as the Council may desire to retain.

13. At the first meeting following the Annual General Meeting the Council shall nominate two members of the Council as delegates to the Central Association (Art. 14).

14. Voting at Council Meetings shall be by show of hands, the Chairman shall have a casting vote.

15. At every meeting of Council seven shall form a quorum (Art. 17).

Answers to Photographic Terms on page 8—  
 (1) Filter; (2) Distortion; (3) Reduction; (4) Enlarging;  
 (5) Artificial; (6) Flashlight; (7) Mounting; (8) Delayed;  
 (9) Criticisms; (10) Intensity.

## LATE NEWS ITEM

WE have just seen an advance copy of the "Wellcome" Photographic Year Book 1947. It is even better than their pre-war publication and will certainly be in great demand by all photographers. We are informed that it will be on sale by all photographic dealers early next month, price 3s. 5½d. per copy, inclusive of purchase tax. All our readers are strongly advised to order a copy immediately, as this excellent publication is certain to be sold out very quickly.

EDITOR.



## GOOD-BYE TO ALL THAT . . . .

For nearly sixty years Burroughs Wellcome & Co. have paid careful attention to the chemical needs of amateur photographers. The first 'Tabloid' brand Photographic Chemical was placed on the market in 1892, only a year after the daylight-loading roll film made its debut. Since that time the range of 'Tabloid' Photographic Chemicals has been extended to keep pace with current trends, but always on sound practical lines. "Stunts" and fashions of the moment have not been allowed to divert policy. The name of Burroughs Wellcome & Co. is recognised as a guarantee of quality.

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