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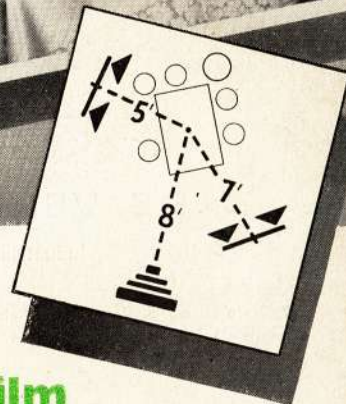
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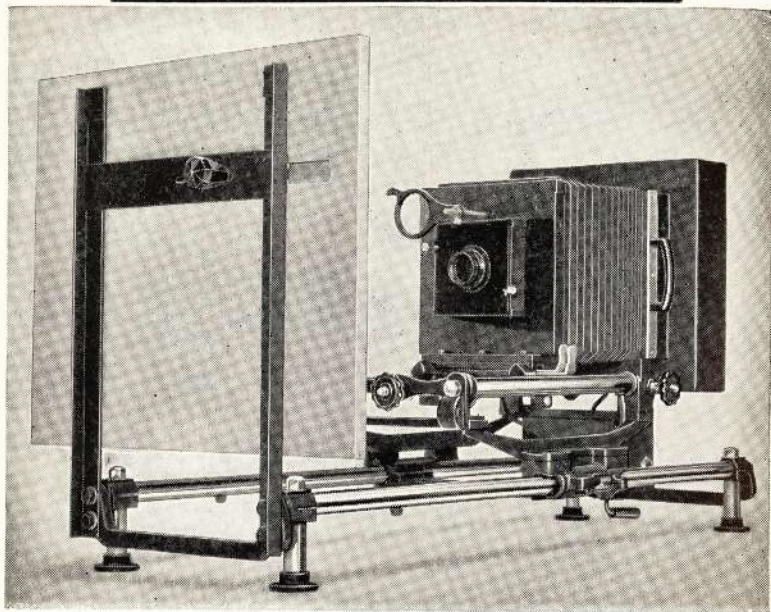
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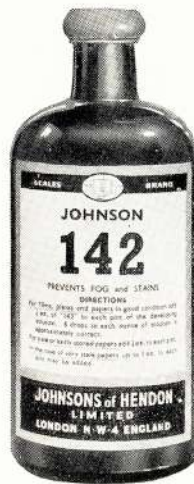
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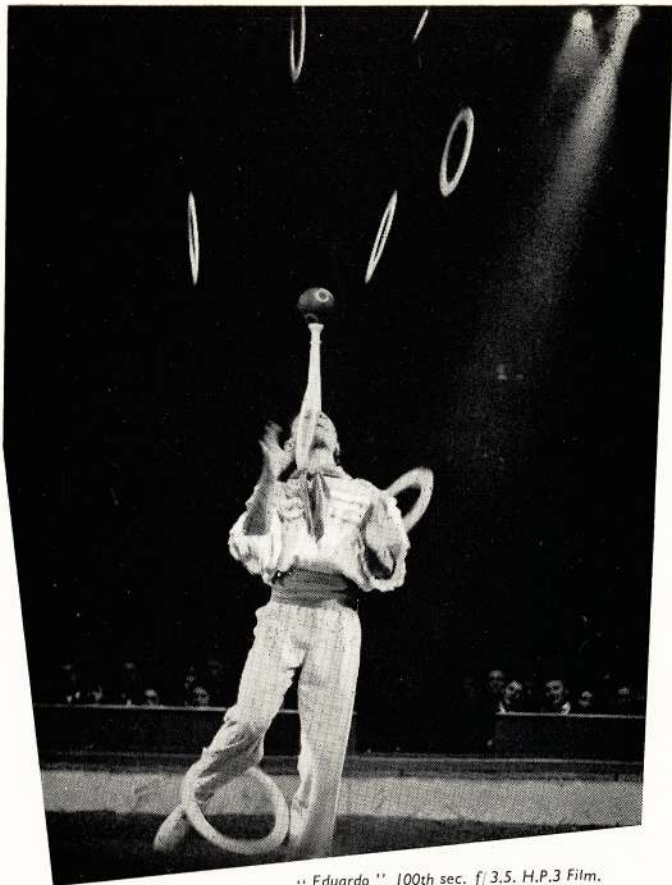
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The Little Man

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SPRING, 1950

Editorial You may remember that in our last issue, we were somewhat abashed by the success accorded this magazine since its first appearance in its "new look." Again we have received many, many letters but two of them move us to add a little advice. Our readers who thought that "The Little Man" was their idea of what a photographic magazine should be, and have therefore cancelled their orders for the "bobs-worth" they usually buy, should think twice before acting so rashly. Our world is made up of many things, some not so good, but even the latter can often offer an occasional tit-bit which is worth the money spent. We try to strike a happy balance in our editorial contents, knowing full well that too much of one thing can get monotonous, and what is more we do take notice of what our readers tell us. Your likes and dislikes are our signposts, and your editor publishes what you want, and not what he thinks you should have, which seems to be the main grouse about other photographic publications.

Our orders from America have increased, and so we are earning still more dollars for the Exchequer.

What were the outstanding introductions in 1949? We would say that the new things in photography which impressed us most was the introduction of the two Ilford Colour films. Pan F, although only available in 35 mm. size was something British to brag about, and even those who thought that the pre-war Isopan F

was the last word in fine-grain emulsions, had to think again after using the British product.

But the old country can make printing paper, and although we have tried many foreign makes of bromide, and chlorobromide papers we have yet to find any which surpass those made by our own manufacturers.

We learn of a new lens being developed which has a front element weighing about 300 lbs. The very thought of such a lens tends to overawe the modest Britisher, but as this is an American product, we can relax, look at our puny F/1.5's and be content with wishing all our photographic friends a wonderful 1950.

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PRINT QUALITY-2

By HENRY G. RUSSELL, A.R.P.S.

When I wrote the first article in the last issue, I intended it to be complete and, as I stated in conclusion to give you "something to think about and provide a topic of a controversial nature with which to enliven a passive notebook."

It has done something more than that. It has brought many letters of appreciation, and as several ask for a continuation of this subject, I am taking print quality a stage further.

There are many workers who must already know that what I advised in my first article suggests the first stage in getting that elusive, sparkling, full-toned richness in the print, but there are few who are aware that there are other ways of dealing with the making of a print, than the methods which are generally accepted as final.

Let me first outline the position of the average amateur photographer, and by "average" I mean You. Our imaginary figure uses one paper developer because it is easier to keep a stock solution of one formula than to make up the one recommended by the maker, especially as we have to be content with the make of paper the dealer has in stock. Some times he has Ilford, another time only Kodak, or maybe our photographer finds ex-government surplus suits his pocket better. And so he keeps a bottle of M.Q., for the development of all papers. It is a well-



FIG. 1.—Straight print on Normal paper in ordinary M.Q. developer.

known fact that different makes of paper vary in contrast, and a Grade 2 in Ilford is slightly softer than a Kodak bromide of the same grade.

Once these facts are appreciated, the stock solution can be adjusted to compensate for the characteristics of the paper. But for the benefit of those who are yet in the beginner stages of photographer, let us see what goes into the usual M.Q. developer.

We have Metol, which is the reducing agent and used alone gives a soft result, then Sodium Sulphite which is the preservative, and Hydroquinone which snaps up contrast. Sodium Carbonate comes next, and this being an alkali adds energy. I want you to remember those last two chemicals. Finally we add some Potassium Bromide which is a restrainer, and helps to keep the whites clean.

If we are printing on Ilford grade 2 bromide paper, and we find that the print lacks the contrast you like, make up a 5% solution of Sodium Carbonate and add $1\frac{1}{2}$ ounces of this to 10



FIG. 2.— $1\frac{1}{2}$ mins. Soft and 45 secs. Contrasty

ounces of your usual developer. This should increase contrast, but if it still isn't enough, dissolve about 10 grains of Hydroquinone in 1 ounce of water and add to the developer. The addition of the Carbonate, and the Hydroquinone, which, you will remember both snap up contrast, will provide a developer suited to a paper which is deficient in contrast. "Isn't that a lot of bother" you may say. Perhaps it is for you, but not for the other chap. But if you prefer an easier way, I suggest that you try my pet paper formula.



“CIRCUS COWGIRL”

Contax II, Definex 3 in. lens. H.P.3. Orange Filter. 1/125th sec. F/4. Very bright sunshine

D-72 BROMIDE DEVELOPER

Metol	.....	.....	45 grains
Sodium Sulphite (Anhydrous)	.....	.....	1½ ounces
Hydroquinone	.....	.....	175 grains
Sodium Carbonate (Anhydrous)	.....	.....	2¼ ounces
Potassium Bromide	.....	.....	30 grains
Water to make	.....	.....	32 ounces

For normal use take 1 part developer to 4 parts water.

For more contrast use less water, and for less contrast more water.

This procedure usually gives the type of print required, but I must warn you that you should not add too much Carbonate because an excess of this chemical will cause Greenish Blacks, and although a little more Bromide will restore the richness of colour, care must be taken not to overdo it.

The Two-Bath Method. So far, I've dealt only with the colour and contrast of the print, but let us now see what can be done with a difficult negative. By this I mean where most of the image will print on a Grade 2 paper, with the exception of a

very dense area which should call for Grade 1. Multigrade paper would be the ideal choice for printing, but unfortunately there is very little, if any available. A little thought will convince us that if it were possible to print the normal parts of the negative in the usual M.Q., and the dense areas in a soft-working formula, the problem would be solved. And the problem *is*, because you *can* print such a difficult negative by using two developers, a Soft and a Contrasty. Here are the formulas to begin with.



FIG. 3.—1 min. Soft and 1 min. Contrasty

SOFT.
 Metol 180 grs.
 Sod. Sulphite (Anhy) ... 1 oz. 88 grs.
 Sod. Carbonate (Anhy)... 1½ ozs.
 Pot. Bromide 22 grs.
 Water to make 32 ozs.

CONTRAST.
 Metol 45 grs.
 Sod. Sulphite (Anhy) ... 1¼ ozs.
 Hydroquinone 170 grs.
 Sod. Carbonate (Anhy)... 2½ ozs
 Pot. Bromide 30 grs.
 Water to make 32 ozs.

Notice that the Contrast developer contains an excess of Sod Carbonate and Hydroquinone, and less Metol than the formula for the Soft-working developer. For use you take 1 part developer and 2 parts water. You may feel that to make up 2 solutions like these just to print an occasional difficult negative is a waste of darkroom space and money, but when I tell you that by taking 2 parts of Soft and 1 of Contrast, and then adding 6 parts water you will have a good developer for normal printing, and if you find yourself landed with a very thin negative, you'll get a good print on Grade 4 paper developed in the Contrast solution ; if you are printing a high-key, then you'll be glad you had the Soft-working developer handy, and of course, the same applies to a dense negative, so you can see there's no waste. If you're really keen to improve your printing technique, I earnestly advise you to give the two-bath technique a trial.



FIG. 4.—1½ mins. Soft and ½ min. Contrasty

Having arranged your two types of developers alongside each other, with the Soft on the left, proceed as follows. If the negative shows a minimum of dense parts, the print, after exposure should first go into the Soft for about a quarter of the usual developing time. For example, if you make a practice of developing for 3 minutes, the print will remain in the Soft for 45 seconds, and without rinsing be transferred to the Contrast for the remaining 135 secs. If the negative contains a high proportion of dense image with thin parts representing the shadows, the print

might need 2 minutes in the Soft and only 1 minute in the Contrast. Precise times cannot be given, because the correct time in each developer must be found by the usual test-strip method. But whatever you do, you must not chop and change ; the print should go into the Soft first, followed by the Contrast, and if the print isn't right don't put it back into the Soft. The Two-bath technique offers great possibilities, and I know that several of my students at London University use it as standard procedure since I first demonstrated it two years ago.

A good example of how the Two-Bath technique can make printing easier is seen in the picture "Circus Cowgirl" on page 8.

The underside of the white hat was dense and the test-strip showed that an exposure of 50 seconds was needed to print out the texture detail, whilst the highest lights on the white silk blouse required 65 seconds to give the true feeling of the material. The normal parts of this negative required 30 seconds, so here we have what can be described as a difficult negative because the varying densities demanded exposures of 30, 50 and 65 seconds. To resort to local shading during printing would have required more skill than I possess, but a good print was obtained by developing in Soft for 1¼ minutes and 1¼ minutes in Contrasty.

If you have any queries in relation to this subject, I shall be pleased to help you, and if you like this series I am quite willing to do another instalment.



Not a member of U.P.P. ?

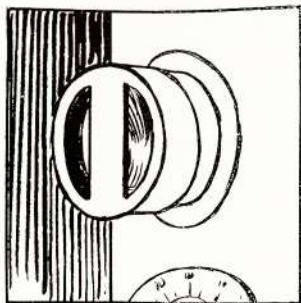
It is a well-known fact that once a member of U.P.P., always a member, because the spirit of comradeship is so strong, and the exchange of knowledge so friendly and profuse that it becomes a photographic attachment one doesn't like to lose. U.P.P. consists of a large number of postal portfolios in which prints are circulated, and criticised, and then voted upon for the most-coveted Gold Labels. Many of our now famous pictorialists reached their high standards of photography through association with a U.P.P. Circle. The cost is low, and we welcome beginners and advance workers. Join the greatest circle of photographic friends in the world.

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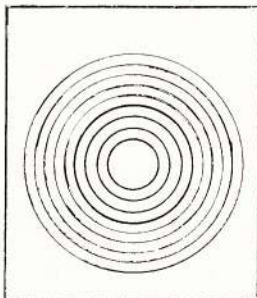
HINTS AND TIPS

FOCUSING AID. If you use a reflex camera you must know that feeling of not being satisfied that the image is in focus, so you give another turn then back, then forward again. Here is a simple little gadget which can be used on the enlarger lens, or on the reflex. The width of the strip is approximately one third the diameter of the lens. It can be made as a lens cap, or it can consist of a strip of spring metal, painted a matt black to clip over the lens. Use the largest lens aperture when focussing, and with the image out of focus there will appear lines, but when correctly focussed the lines will merge into one.



* * *

DIFFUSERS. A very effective, yet simple diffuser for enlarging can be made by stretching over a lens-cap a piece of silk stocking. Do not make this too taut, because when the material is fixed in position with glue, or other adhesive, the centre of the rayon is touched with the end of a lighted cigarette. This will produce a tiny hole in the middle of the diffuser which will not give a kind of fuzzy-wuzzy result. If you like to vary the degrees of diffusion in your enlargements, then this type of diffuser should be made larger, and on a flat piece of card so that it can be held at varying distances from the lens. If you would like to try the effect of diffusion when taking the picture, use a disc of thin Perspex upon which have been engraved a series of circles, similar to those shown in the sketch. The closer these are, the greater the degree of diffusion. A moderate effect is obtained with the circles $\frac{1}{8}$ -in. apart. The best tool for engraving the lines is a pair of draughtsman's dividers.



* * *

A 35mm. TIP. Sometimes the Leica, or Contax user has the camera loaded with a partially used film, and to do some special work he needs to reload with a different type of emulsion. To save cutting off, the shutter should be set to "B," then opened to expose a frame of film; with something sharp, like a needle, or pin, scratch a few lines on the film then turn the camera upside down and give a few sharp taps so that any tiny pieces of film will fall out of the camera. The shutter is now closed and the film rewound, and taken out. When this film is reloaded into the camera go into the darkroom, or place the camera into a changing bag, open the shutter on "B" and wind the film on until your finger feels the scratched frame. Then close shutter, wind up one frame and you are ready for action.

CAMERA TESTING. There are times when you suspect the focussing mechanism of your camera, and to satisfy yourself you have either to leave it with a camera mechanic, or make tests yourself which involves the use of film, and time taken for its development. If, instead of using film, you open the camera and place a piece of bromide paper into position, the pressure plate will keep it flat whilst you make an exposure, and development can then be carried out in the usual darkroom light. Bromide papers vary in speed, but if you make your first test allowing 6 Scheiner as the paper speed, you can adjust the exposure after seeing the result.

* * *

FLASH TEST. Precisely the same procedure as above can be followed when testing the synchronisation of a flash-gun, except that a flash bulb will have to be used, and it is suggested that F/5.6 with an exposure of 100th second might be tried to begin with. For this kind of test the object is to see whether the whole of the negative is evenly exposed, and for this purpose a sheet of newsprint is a good subject.

* * *

WARM-TONED BROMIDES. It is not essential to use a Chloro-bromide paper to get warm tones. If the ordinary bromide print is washed and dried and then bleached in the usual Chromium bleacher, washed in a subdued light to remove the yellowish stain, and then redeveloped in an exhausted Amidol developer to which has been added a few drops of 20 per cent. sodium sulphite, the result will be a print of very pleasing warm tone. This is a good method for prints which are slightly under-developed, because there is an intensifying effect this way. A rather lovely Platinum tone of black is obtained by bleaching in the following:

Potassium Bichromate	90 grs.
Sulphuric Acid	250 mins.
Common Salt	1 oz.
Water to make	10 ozs.

The print is bleached in this, washed free of stain, and then redeveloped in any Amidol formula in daylight. A different kind of tone is obtained by redeveloping in the usual Sulphide toner.

* * *

TORCH FLASHING. A good print is often spoiled by a small area of light tone appearing due to the density of that portion. If a cone of black paper is made leaving an opening at the small end of about $\frac{1}{4}$ -in. diameter, and then fixed over the end of an ordinary hand torch, unwanted light-spots, and other forms of undesirable objects in the background can be flashed out by the use of this light. Care must be exercised when flashing out because the effect of the torch light is not seen immediately, therefore whilst the print is in the developing dish flash the light area for only a matter of two seconds, and then continue to rock the dish until the true effect of the supplementary light is seen.

The flashing is done when the print is partially developed. A tiny spot is dealt with by placing the nozzle tip in contact with the bromide paper. To tone down large areas the torch is held farther away and remember, the light must be kept moving.



THIS IS THE LAW

By "BARRISTER"

This article deals with a subject which must have worried many photographers some time or the other, the law of copyright. Apart from very exceptional cases, the copyright of a photograph belongs to the author of the picture, and the author is the person who does the work by virtue of which the work produced is copyright. This also applies to the writing of an article for the photographic press, or even a book on photography, and the author in this case would be the person who composed the sentences of which the book is made up. Some time ago a man wrote the skeleton, or a synopsis of a book and passed it over to a "ghost" writer who did the actual work of writing the book; some time afterwards there was dispute and the parties went to law. It was agreed that the "ghost" was the author, and owned the copyright because he did the actual work.

In the case of a photograph the author is not the person who takes it, but the person who owns the negative when it was made, and according to the law, a negative is not made until it is processed. If you make a portrait for "valuable consideration" to the order of some person then, unless there is an agreement to the contrary, the copyright belongs to the person who gave the order for the portrait. The term "for valuable consideration" means that the person who ordered the picture gave, or offered something in exchange for the work undertaken. This need not be money; if, for example a man asked you to take a picture of his wife and for this purpose he provided you with a camera, then the copyright of the portrait would be his because he has asked you to take a picture "for valuable consideration."

A friend of mine was asked to go to the home of a lady for the purpose of taking some pictures of her daughters, and for which she agreed to pay a "booking fee" of 10/6. He took many pictures, submitted many proofs, and heard no more. Although his expenses were considerably more than 10/6, and the lady wanted no prints at all, the copyright of the photographs were hers, and although he later had an opportunity of selling some of the portraits to a publication, he could not do so without the consent of the owner of the negative, who, in this case was the lady.

But let us suppose that you offer to take some pictures of a person just because you think that he, or she is a good model; you then become the author and own the copyright, but if the model asks for prints and you provide them and make a charge, however small, he, or she, has the copyright.

A photograph taken in a street, or other public highway becomes your copyright, but even so the picture must not be used to cause annoyance or hold any person shown in the picture to ridicule. For example, some of you may remember the case some years ago where a photographer took a picture showing a rather tired-looking policeman on duty in a London street. There is nothing wrong in that, but when a firm selling Bath Salts reproduced the picture in an advertisement with a caption "Use So-and-So for Sore Feet" the policeman took action and was awarded damages.

Even the photographer who attends a wedding by request, but without payment, is not always sure of owning the copyright of such pictures. In another court case some years ago, the photographer who went to a wedding without payment, and who expected to cover his costs and make a good profit on the prints he expected to sell, sold a print to a publication. This is a rare case because the court ruled that in being asked to attend the wedding, the photographs were "ordered" and the copyright vested in the bridegroom, although whether there was "valuable consideration" was a more difficult question.

As you can see, the law of copyright is very complicated, but it can be accepted as safe if you do not accept any reward whatsoever for taking the photographs, and make no charge for prints, then the copyright is yours. There is also what is known as Infringement of Copyright. If you go to your local cinema, and take photographs of the pictures on the screen, you are infringing the existing copyright of a work by copying, although the Copyright Act does not use the word "copy" in this connection, but refers to it as "reproducing" the work concerned, or a part of it.

If you want to go deeper into the subject, I recommend a small book "Copyright" by T. A. Blanco White, which is published by Stevens & Sons, 119 Chancery Lane, London, and costs 4/-.

* * *

COLOUR PHOTOGRAPHY

By E. A. JAMES. A.R.P.S.

(2) CHOICE OF FILM AND EQUIPMENT.

With regard to film, "availability" is the operative word rather than "choice" and the following table indicates what may be obtained :—

FILM.	COLOUR BALANCED FOR	TYPES AVAILABLE	PROCESSING
1. On Home Market and usually available.			
Dufaycolor	... Daylight (usually Artificial with filter)	35 mm. roll film and sheet film	Home or trade
Kodachrome	... Daylight	35 mm. only	by Kodak only
Kodachrome Type A	... Photoflood	35 mm. only	by Kodak only
Ilford Colour D	... Daylight	35 mm. only	by Ilford only
Ilford Colour A	... Photoflood	35 mm. only	by Ilford only
Ektachrome Type B	... Photopearl	sheet film only	Home or Trade
2. On "Dollar" markets and sometimes obtainable in this country.			
Anscocolor	... Daylight	35 mm., roll film	Home or Trade
Anscocolor	... Artificial	and sheet film	
Ektachrome	... Daylight	roll and sheet	Home or Trade
Ektachrome Type B	... Artificial	film	

In addition, other films (*e.g.*, Gevacolor, Keencolor and Filmcolor) very occasionally appear from foreign sources and others are "promised" for the home market.

So far as the films tabled above are concerned Dufaycolor is the only remaining representative of the additive processes in which panchromatic emulsion lies behind a mosaic screen comprising the three primary colours. The remainder are based on the subtractive principle and consist of three layers of emulsion each recording one of the three primary colours; during processing the complementary colours are either developed or added and the silver image bleached away.

Comparisons between the films are very difficult as each have their attributes and disadvantages. Dufaycolor, owing to its mosaic screen, is considerably denser so far as projection is concerned but it is by far the easiest material for home processing and after treatment whilst its rendering of pastel shades is remarkable. Kodachrome and Ilford Colour each give in their own way brilliant colour transparencies with excellent definition but the processing is out of the operator's hands. Ektachrome and Anscocolor give first rate colour rendering and have the very definite advantage

of being capable of processing at home or by trade houses giving individual as distinct from mass-processed attention. At present such processing must be carried out strictly in accordance with the makers' instructions but in time modifications will be worked out and published by the more expert research workers. In addition the makers of Anscocolor have issued instructions in regard to subsequent modification of the transparencies.

The question of equipment is largely a personal matter, but as all colour films are slow by present-day standards, it is essential that the camera should have a lens with an aperture of at least f6.3 and an accurate shutter preferably with slow speeds. The basic exposure recommended by some makers on an average subject in *full sunlight* is approximately 1/50th at f5.6/f6.3 so that, for work in a hand held camera, an aperture of f4.5 or more is desirable unless the worker is prepared to carry and use a tripod most of the time.

The important thing in deciding on the camera equipment to be used is to have regard to the ultimate result: do you wish to project 2 in. x 2 in. slides in one of the many small projectors available or do you want to use a standard 3½ in. x 3½ in. lantern? On the other hand you may not want to project at all but to view the transparencies in the hand or some form of table viewer. For the embryo exhibition worker the latter course is important because in spite of "selection by projection" and the odd "projection evening," the public visiting exhibitions always see the slides in an illuminated frame or stand.

The ability to process individual shots and the opportunity of retaking the near-misses is an advantage of the camera using sheet film whilst roll film and 35 mm. stock are convenient for longer trips or holidays. In the case of all the dye-coupled processes the manufacturers recommend that film be processed as soon as possible after exposure as changes in the colour balance may be caused by delay. A maximum delay of two weeks between exposure and processing has been suggested and here lies one very definite disadvantage of 35 mm. stock, *viz.*, that, except at holiday times, a cassette of 18 or 20 frames takes quite a lot of disposing of without just duplicating shots to get to the end. Relative costs of material and processing are another important factor, *e.g.*, 2½ in x 3½ in. sheet film may work out at up to 5s. 0d. per shot as against 10d. per frame in 35 mm. (assuming, of course, every egg a bird!)

At the present time the availability of film gives the miniature preference but as and when roll film is marketed the 16 and 12 on 120 sizes will undoubtedly become equally popular with the amateur.



"LANDSCAPE" by W. FORBES BOYD.

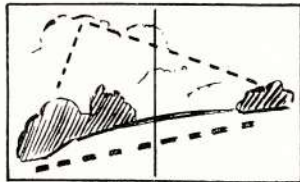
Circle 15

A GOOD PICTURE AND WHY

This is an interesting picture for the student of composition to study, because it is a fine example of balance as based upon the old Steelyard principles. In the small diagram you will see that the space is divided down the centre; imagine the Steelyard with its large weight on the left, its point of balance, the hook, and the small weight maintaining balance by being out at the extreme end of the arm. The building represents centre of balance with the clump of bushes on left as the large weight, and balanced by the small tree on right.

The sweep of the horizon gives a strong diagonal movement into the picture, with the tree on right barring the way and tending to ricochet the eye upwards to the tip of the cloud, and down again to the start.

Even the formation of the clouds repeat the Steelyard balance with a large mass on the left, and a small wisp on the right. A very pleasing arrangement which thoroughly deserved the Gold Label it was awarded.



RINGING THE BELL

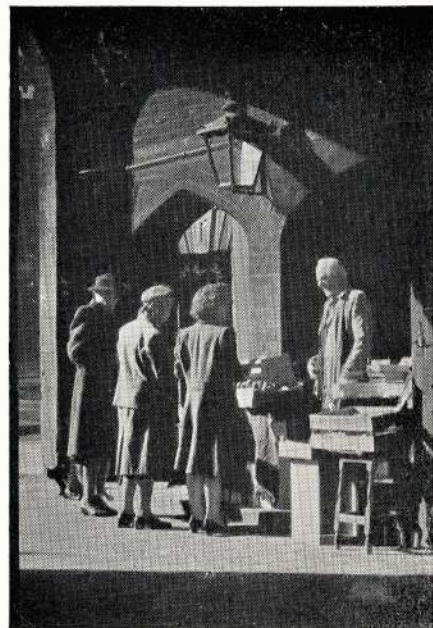
By A. A. CROFTS.

As one who has for many years been called upon to judge photographs for competitions of all kinds, I know how often a good print will just miss "ringing the bell" of success because of lack of thought, or inattention to minor details due to a feeling of "not standing a chance."

There are far too many amateurs who are hypnotised by the idea of selling pictures to the press. Unless you have plenty of spare time to get about, you might as well try climbing Nelson's Column as to make anything more than a mere pittance out of press photography.

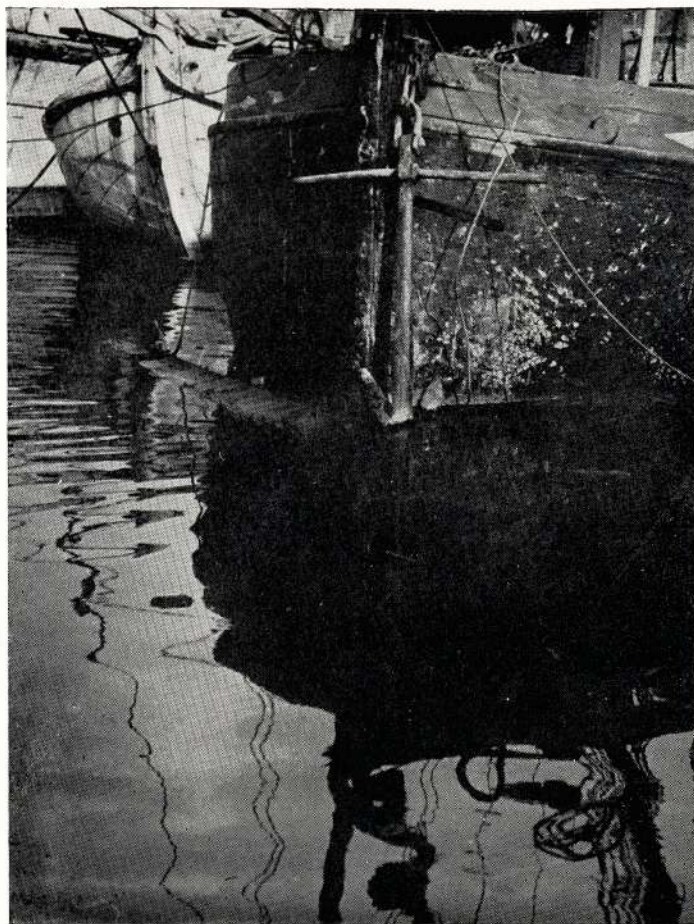
But isn't winning a competition "selling" a picture? Of course it is, but you earn far more that way with your camera because if you pull off a first prize you will get anything from 3 guineas to £1,000, but a picture sold to the press will bring a miserly guinea at the most. You might think that I am letting my imagination run away with me when I mention £1,000 as a first prize, but let me remind you that before the war the "Daily Herald" gave £1,500 and it was won by Mr. Reg. Jenkins with a picture of his wife holding a kitten to her face, and taken whilst on holiday at Chard, in Dorset.

I know that I can safely say that every reader of this magazine is pictorially minded, therefore I can also say with confidence that his technical knowledge is good enough to make a first-class print. But



"THE STALL"

A successful competition picture which has also sold for a cover illustration.



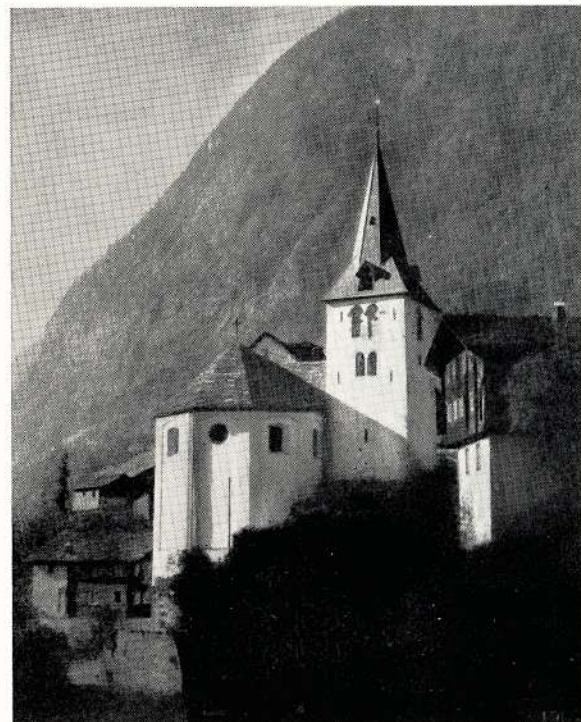
“ REFLECTIONS ”

A Competition winner taken by the Thames in London with a Baby Box Teagor.

competition judges look for something more than that. First, if the competition rules specify a set-subject, they want to see subject material which illustrates the title. If it is “Christmas” it is no use just sending a picture of snow, because snow falls in England during the Summer sometimes, and in some foreign countries there is snow all the year round. A fresh conception will always impress the judges. Let us take an example. The subject was a

Riverside Scene, and there were, I think 204 entries, everyone showing a picture taken by the river precisely as the average on-looker sees it, with the exception of three. “Reflections” which is reproduced won second place and earned 3 guineas, but it was taken with a box camera which cost its owner 30/-. Instead of standing in a normal position and taking the usual boats, trees, and river, the photographer clambered down on to the beach and showed us the beauty of reflected pattern.

The use of a foreground “frame” is shown in “The Stall” which was taken by a man who was spending his holiday in London. But there is much more than this to tell; the photographer spent the best part of a day hanging around this spot until the light fell upon the stall and the vendor, and he then waited for the customers to provide a natural group. This picture has sold several times, besides winning 5 guineas in a competition, and it will earn many guineas in the years to come. With wrong viewpoint and wrong



“ NO TITLE ”
by
B. FRANKLIN.

*
*Simplicity in
composition is
always
appreciated by
competition
judges*

lighting, this picture would not have been worth a button, and so from this we learn that the use of a foreground "frame" with correct lighting will bring the prize a little nearer.

If you visualize all your competition pictures in terms of utter simplicity, you will have made the first step towards impressing the judge. Make the picture easy for him to understand, and it will be easier for him to enjoy. In the picture of the Church by B. Franklin, you have a good example of simple composition with every ounce of concentration upon the white structures, and although this picture did not win a cash prize, it did get high marks in an important competition.

I know two amateur photographers who supplement their incomes by appreciable amounts each year with the money they win in competitions, or by the reproduction fees they receive for cover pictures, and other publishing purposes. Both these men are systematic with their photography, and like most keen amateurs they take enough pictures during their holidays to keep them going for a year. Having decided upon the district where they will spend their week, or fortnight's vacation, they get all available literature, and guides and study these for the object of planning operations when they arrive. A spot which is unquestionably good picture-making material will be watched at all hours of the day for the best lighting, and possibly the right type of human interest.



"EVENING ON WYNNE HILL"
by C. H. REYNOLDS. Circle 15

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A WINNING PLAN. I have often been asked why it is that the same name will be seen in the prize-winning lists, time and time again, yet my enquirers are confident that *their* entries were just as good, although they failed to "ring the bell." I shall not attempt to answer such a question here, but I can give a clue why some competitors are so frequently successful. Most of their pictures are taken long before the competition is announced! I am not suggesting that they are "Piddingtons" with the power to know what is

going on in the Editor's mind when he decides the subject for the next competition; but they can always find a print to suit the subject because *they have built up a good stock of negatives.* To do this, the amateur must get into the habit of always carrying a camera, or making it a practice to devote the week-end to picture-making. There is no hurry, and if you intend to plan for competitions in, shall we say 1951, your first step is to take pictures, make small prints and file them with the negatives.



"PORLOCK WEIR"
A. G. WHEELER. Circle 7

You may say, "Why 1951? . . . Why not now?" If you have a good stock of negatives, go ahead, but if you haven't then take your time. I think that an example is called for here. If you are always taking pictures, wet or fine, and a competition subject is "Water" or "Rain" or maybe "Sunshine Corner," you will most surely have a negative in your file which will illustrate any of the imaginary subjects quoted. But supposing you haven't a stock, and you are impatient to go into action, you immediately meet an obstacle if the weather is sunny and dry, and you are called upon to produce a print to illustrate "Rain," or to be awkward, it might have been raining for a week and the set-subject is "Sunshine Corner." No, there is one sound plan in this competition business and that is to begin with a good negative file.

This brings us to another little problem. There are some competition rules which ask for the negative, and the copyright of a prize-winning picture. Personally, I think th's is an unfair demand although if the prize is a big one, then you are getting a good price for a small piece of celluloid, but where the prize is only a matter of shillings, then I think the competitor should

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Turn to Page 30

FROM OTHER MAGS

HINTS FOR BEGINNERS

The Highlight, July, 1949.

"Taking a Picture" involves several factors, the most important of which are Exposure and Focus.

So here we go with a few disclosures on exposure and a bit of hocus about focus.

Exposure.

To begin with, let us consider the beginner's first love, the box camera. With this type of instrument, the photographer has practically no say in the matter of exposure, the kind manufacturer having taken care of it for him. Aperture and shutter speed have been fixed at a ratio designed to give the tyro a reasonable chance of success when he points the camera in the general direction of the subject, asks it to smile (the subject, not the camera), and presses the trigger.

Beyond using fast film in the winter and medium to slow in the summer, plus a filter which, among other things, stops a certain amount of light reaching the film, the box camera user is at the mercy of prevailing light conditions.

It is when the beginner invests in a better class of camera that exposure becomes a personal problem. Aperture and shutter speed are now variable instead of fixed.

Examine the front end of your camera. Around the lens you will find engraved some such hieroglyphics as—Zeititz Bottleglazz, $f/4.5$, $F=100\text{mm}$. The two words refer to the make and type of lens, the $f/4.5$ is the maximum aperture, and $F=100\text{mm}$ is the focal length. The focal length is the distance from its centre to the film plane when the camera is focussed on infinity.

The f number is the relationship of the aperture to the focal length. In this case, the maximum aperture (or "stop" as it is called) is $1/4.5$ of 100mm . This applies to all the f numbers which will be found engraved around the lens housing—4.5, 5.6, 8, 11, 16, 22, 32.

For instance, $f/8$ would have a diameter of $\frac{1}{8}$ the focal length which, with a 4in. focal length lens, would be $\frac{1}{2}$ in.

Each successive f number admits half as much light as the number preceding it— $f/11$ half as much as $f/8$, etc. The larger the number, the smaller the aperture.

The beginner who possesses neither a photo-electric nor an extinction-type exposure meter, should invest in an exposure guide. These are procurable from photo supply stores for a few shillings, and are capable of very satisfactory results.

There are several types; some have a revolving disc, others consist of tables under such headings as "Light Conditions," "Type of Subject," "Film Speed," etc., but whatever form they take, their cheapness is no indication of their efficiency.

Lacking any type of exposure aid, the beginner quite probably will string himself up by his own inexperience. He is then only guessing at his exposures and, although the law of averages may concede him a few correct ones, he is not likely to have the law on his side for the whole film. So play safe, and use at least an exposure guide.

Focus.

Here again, the box camera owner has nothing to worry about. So long as he remembers to keep to at least 10ft. away from his subject, everything from that distance on to infinity will be in reasonably acceptable focus.

But the owner of a more expensive camera must focus the thing himself. If the camera is of the reflex type or is equipped with a back-focusing screen, focusing presents no problem. If the lens is adjusted until the subject is sharp on the screen, it will be sharp on the film. Likewise, the coupled range-finder is designed to take the "cuss" out of focus.

But when we come to the cameras

which are not equipped with screens or distance meters, then an understanding of focus becomes vitally necessary to the production of good pictures.

These cameras have a focusing scale either on the base-board or around the front cell of the lens. The distance to be focused must be estimated or measured out, and the scale set accordingly.

Depth of Field.

"Depth of Field" is sometimes used as synonymous with "Depth of focus" and "depth of definition," the third expression more correctly indicating what is meant. Theoretically, objects on different planes, however small their separation, are brought to a focus by the lens at different points. In practice, however, it is found that there is a certain range within which objects are rendered with a satisfactory degree of sharpness.

The distance between the nearest and the farthest sharp object is the depth of definition. The two chief factors regulating this are the focal length of the lens and the size of the stop employed; the shorter the first and the smaller the second, the greater is the depth of definition; the longer the focal length and the larger the aperture, the smaller is the depth of definition.

Also, the shorter the camera to subject distance, the shallower is the depth of field. If you are working at 3ft. 6in. or 4ft. don't be ashamed to measure the distance instead of just guessing at it.

If a subject of known depth of field (such as a group of people) is to be rendered sharp all over, here is how to find the point upon which to set the focusing scale:

Multiply the nearer and farther distances together, double the result and divide the sum by the two distances added together.

Example:

Nearer distance: 10ft.

Farther distance: 15ft.

$10 \times 15 = 150$. Doubled = 300.

The two distances added together equal 25.

$300 \div 25 = 12\text{ft.}$, the distance on which to focus. Use a fairly small stop.

Besides exposure and focus, there are one or two other points about "taking the picture" which must be considered if optimum results are expected.

Use a tripod wherever possible. Hand-held exposures may appear quite satisfactory in a contact print but—unless a rapid shutter speed has been used—an enlargement very often exhibits a general fuzziness directly attributable to camera shake. If you *must* hold the camera in the hand, hold your breath at the moment of exposure, especially with cameras held at waist level.

Use a lens hood. It has always puzzled me why the lens hood is not supplied by camera manufacturers as standard equipment instead of being classed as an accessory. The object of a lens hood is to cut out extraneous light which has a flattening effect on the image. Its efficacy can be proved in a very simple manner. First, look at a brightly lighted scene with the naked eye; then shut one eye and cup the hand around the other. Immediately everything stands out much clearer and brighter because of the exclusion of stray light. A lens hood should be used at all times, and not only when photographing against the light.

Filters.

The only filter with which the beginner should concern himself is the pale or medium yellow. This filter can be used with either pan. or ortho. film and is employed to reduce the excessive action of the ultra-violet, the violet and blue rays, which it does by partially or wholly absorbing them, and thus, by prolonging the exposure, gives the green and yellow rays more time to act so that the colours may be reproduced more nearly in the order of their respective visual luminosities. The yellow filter will allow clouds to be recorded which, without it, would blend into the over-exposed blue of the sky.

In conclusion, remember the final print receives its initial impetus at the moment the exposure is made in the camera. If you aspire to good prints, pay attention to their genesis, the all important "taking the picture."

USE YOUR IMAGINATION!

("The Highlight," April, 1949)

Imaginative, Creative Photography—what is it? What is it that lifts certain camera workers clear out of the ranks of the "button-pushers" into those of the artists?

It isn't something that calls necessarily for expensive and highly complicated photographic equipment—your $f/2.5$ lens is about as much use in getting your pictures into salon exhibitions as long hair and a bow tie are to the Royal Academy aspirant. And although a working knowledge of some of the better-known projection and print-finishing methods is of considerable value, it is only secondary to the prime essential for pictures that really live—imagination.

Of course, there are camera-men who may not need any imagination. They are the people who specialise, often in highly technical work — photomicrography, micro - photography, nature, record, medical and other branches which require the exact delineation of the lens without any human meddling in the final result. These people will not be interested in this twaddle about imagination!

But—imagination. What is it?

Well, it is invention. It is seeing beyond your ordinary conception of, say, technique; taking an ordinary picture in a "different" way. It means taking things like interest, atmosphere, and design into consideration, as well as the ever-important lighting. But it means a whole lot more than that, too.

When an author contemplates the novel he would write, he *thinks* about it weeks, months, sometimes years before he ever puts pen to paper. He lives with his characters, so that he gets to know them intimately, as if they were members of his own family.

That is what imagination means. And you can apply the same principles to your picture-making.

Think about your picture. Think about it for weeks before you pose a single model, drape a curtain, light a vase.

A real picture is as much a part of your heart and mind as it is of your camera and darkroom.

The test of a real picture should be the questions: "Does it make me pause and think? Does it make me feel the emotion the artist intended me to feel?"

If others, viewing your work, can answer in the affirmative, you've used your imagination to effect.

Yes, you'll need more than a $f/2.5$ lens!

—I. E. WALMSLEY.

*

BABY PICTURE HINTS

("U.S. Camera," April, 1949)

Foremost among hints on picturing baby is the necessity of the photographer having patience . . . patience . . . patience. If you are not working with equipment which can be shifted quickly and easily you'll have to work out a method of keeping the child in a limited area, high chair, play pen or crib.

Strange elements, introduced into the child's world, will result in strange, unnatural photographs, whether these elements be people, cameras or settings. Therefore, work in the child's own room or home as much as possible and give him time to become used to any strangers, photographic equipment or toys introduced for the occasion. By all means avoid costumes, tricky poses (the bearskin, for example), and forced attitudes. The pictures will fall flat unless you use commonsense and patience and picture the youngster as he really is.

Ortho. film will also bring out freckles, a good point for a desired projection of character—but use caution and commonsense again, for heavy freckles and ortho. film will make a nearly black face.

In the darkroom, don't ever forget that a baby is a soft subject, and process your films and prints accordingly. Use a soft working developer; if there are black shadows in the print, change your lighting.

THE MAN BEHIND THE CAMERA

By FRITZ ESCHEN, Berlin.

When looking over some of the beautiful prints of a well-known photographer, an even better-known illustrator once said: "These are really superb pictures. You must have a magnificent camera." The photographer made no reply. Somewhat later the illustrator showed the photographer some drawings which were at least as good. The photographer studied them carefully and quietly remarked: "They are really outstanding work; you must have a magnificent pencil." The draughtsman understood and departed silently.

This episode actually happened and depicts a characteristic, though false, critical attitude of many who look at photographs. Not the maker of the picture, with his individuality and knowledge, but the photographic apparatus and its construction are given credit. The camera itself and not the man behind it, as he should be, is assumed to be responsible for the quality of the pictures.

Photographers, however, have a justifiable desire to be valued at their real worth; that is, according to their artistic endowment and their craftsmanship. Using a simile dating back to Fox-Talbot, to the good photographer the camera is only the pencil with which he draws. Just as with the limner the production of good pictures is due never to chance, but always to a combination of natural endowment and a complete mastery of technique, so a camera alone, though equipped with all the accessories of the most modern technique, can offer no guarantee for the production of good pictures. The man behind the camera must always assume the responsibility for the success of a photograph.

The essence of photography has completely changed in the course of a few decades: it has acquired a meaningful content, formerly all that was required was to produce sharp, clean work; and even that was not simple, because the handling of the inefficient and—by contrast with modern—primitive apparatus, and the no less intricate methods of developing the negative a positive, required the undivided attention of the photographer.

Technical advances in every department of photography have largely released the photographer from purely mechanical drudgery and set his mind free for pictorial creation. The consequence of this is the emergence and recognition of the desire for artistic creation. We will here only briefly allude to and

dismiss the idea that photography nevertheless is and will remain, a handicap. The photographic print will never be a work of art in the ultimate and deepest sense, because it is impossible for the photographer, by reason of definite technical requirements and limitations, to create and compose his work as freely as the artist-painter can. This, however, does not in the slightest degree prevent the photographer from employing a powerful artistic inspiration in developing his pictorial motive. It must strongly be emphasized that the photographer who, like the free creative artist, bases his work on esthetic considerations, will, because of the complete transformation of all critical values in photography, far surpass those photographers who are solely craftsmen. This transformation is responsible for a remarkable event: professional photography in recent years has risen in the social scale. While the calling was originally pursued by people whose greatest capabilities were limited to pure handicraft (with exceptions, naturally! with exceptions!) and who came from a social class in which hand labor in some form had been inherited and exercised for generations, the present requirement of really artistic feeling in the calling of photography demands workers who can meet these conditions only when they bring to their work the necessary cultural background acquired from youth up. This means that it is no longer sufficient to acquire a careful studio and darkroom technique through a shorter or longer tutelage, and then to stagnate helplessly in old traditions, hemmed in by a thousand worn-out dogmas. Speaking practically, it is today far less important that a photographer should be master of innumerable technical processes, such as the different printing and toning methods, than that he should be able, for instance, to photograph a simple white porcelain cup so that its picture, in light and shade and in graphic construction, shall conform to the most important laws of art, without the cup's own shape being lost or overshadowed. In a practical test, you would be astonished at what a small percentage of photographers could fulfill these conditions.

What is the amateur's position in these matters? The amateur stands at the antipodes from the old professional photographer, and his difficulties are exactly opposite to those of commercial photography. While the old professional almost without exception refuses to abandon his conservatism in spite of the evident advantages which the change to modern photography would produce, the amateur grasps avidly at every latest gadget and often thus becomes the slave of technique, which naturally should be his servant.

There is no doubt that the amateur is mainly responsible for

the competition in the photographic industry, through his increasing demands for extremes. This competition for the favour of the amateur has produced results which can only be described as overwhelming. To freshen the memory (we forget so quickly) by a few examples, we may name such different factors as miniature photography, electric exposure meters, diversification and increase in speed of exposure material, the introduction of universal and fine-grain developers, improvement of photographic papers, and the construction of lenses of extreme speed and satisfactory corrections. This by no means exhausts the list, to complete which would be tedious. The amateur has greedily absorbed all these advances and thus developed the desire to own only the most modern equipment with all the latest gimcracks and gadgets. Thereby, compared to the professional, he has lost the sense of exact craftsmanship, without which, in the final analysis, no good photographic work can be achieved. In other words, the amateur (and in many cases not only the amateur) has got completely out of his depth in technique.

All these mistakes are evident in the retrogression of photography, which shows the effects of both extremes. Rapid technical progress has outstripped the growth of education, so that part of the disparity is due to old pedantry, the rest to a certain snobbishness. The best way to overcome these difficulties might be made plain by a comparison with education in seamanship as it is successfully practiced to day. The future masters of the main, before they get their final promotion to transoceanic steamships equipped with all the technical improvements of today, are given basic instruction on ancient sailing vessels, hard to manage. Here every task, no matter how difficult or how trivial, must be performed wholeheartedly. After those students who have sufficient aptitude have emerged from those who have not, this training results in an intimate acquaintance with the element which they have to master.

How shall the man behind the camera be created? That can be quickly and unmistakably answered; he must follow the dictates of his ethetic conscience exactly and with creative feeling in making his pictures, and employ in his print production accurate and pedantically careful craftsmanship. It is not the camera which produces the picture, but the man behind the camera, and he must have the picture completely thought out before the camera is even touched. The only reason that a glance at the groundglass is needed, is for determining the framing of the picture, the sharpness of focus, and perhaps the amount of stopping down. Under no circumstances should the construction of the picture

be made on the groundglass. Every compromise must be avoided. The great art in photography is : Omit and subordinate ! Leave out unessentials, emphasize essentials ! An exposure which does not give promise of reproducing what its author (say photographer) has conceived, had better remain untaken.

The man behind the camera must have an artistic conscience, which can and shall always be his mentor. This conscience must be a stern and hard critic and forbid every compromise if the man behind the camera is to draw from his work that inner peace and joy which alone determine lasting success.

AMERICAN PHOTOGRAPHY, *September, 1948*

RINGING THE BELL—*from page 23.*

retain the copyright. However, the experienced competitor gets over this problem by making several pictures of the same subject from a slightly different view-point, and although he has lost one negative for a good fee, he still has several others with the same prize-winning qualities for future use.

PLEASING THE JUDGE. This is important. Having got your print ready for submission do not scrawl the caption, or other details on the back of the picture with a pencil, unless it is done very lightly. If you type, or write anything, do it on a slip of paper leaving ample space at either end and then tack the slip on to the back of the print by the *ends only*. I remember some time ago an Editor, who was also the judge, taking a print which had been awarded 2nd prize in a very close contest, turning it over to remove the slip of paper which contained all the technical information asked for by the rules. The competitor had fixed this so well that the print was torn in trying to get it off, and the irate man threw the print on one side and altered the award to a "Consolation" prize, because he only reproduced the first three prize winning prints. Make it an easy job for the judges to remove the caption-slip, and also make it easy for the print to be repacked for return.

Do not write letters explaining your picture. Read the rules, and do everything which they demand. If you don't, then your print may never reach the judges' table, so humour the man who is to award the prizes by making his job easy, and providing your entry is good, your ambition to win competitions will be more easily realised.

COMPETITION

There was a grand entry for the "Portrait" subject in this competition, although most of the pictures weren't portraits in the true sense of the word. A portrait is, or should be a representation of a person as she, or he is in normal life, therefore a picture of a rubber-faced gentleman giving a facial impersonation of Popeye the Sailor man comes into the Character Study category. For this reason many entries had to be ruled out. On the next four pages we have reproduced the prize-winners, also a new idea which we think will help those who have failed to get a place.

Some of the entries in the "Portrait" subject should have been disqualified on the spot, because they did not comply with the rules, which asked that all technical data should be written on the back of the print. This information can be very helpful to a beginner who, shall we say has two Photofloods, and uses DK 20. He sees a picture which is awarded a prize . . . he is impressed, but if the technical data is missing he hasn't the foggiest idea of whether it was taken with Photofloods, or daylight. But if he is told the picture was taken with two lamps and that the negative was developed in DK 20 for so many minutes at such and such a temperature, he has information which can guide him in his future attempts at portraiture. After all, "help the other chap" is the spirit of U.P.P.

The next subject
"STILL-LIFE"

CLOSING DATE—MONDAY, APRIL 17th.

THE RULES.—You can submit up to 3 entries, which should not exceed 8½ x 6½, unmounted. We prefer glossy prints, but it isn't imperative. Prints must be your unaided work. All Technical Data on back of print. U.P.P. members should add their Circle number. Send return postage and packing if you want your prints back.

THE PRIZES.

MEMBERS OF U.P.P.

1st Prize £2 2s. 0d. ; 2nd Prize 1£ 1s. 0d. ; 3rd Prize 10/6.

NON-MEMBERS OF U.P.P.

1st Prize £1 1s. 0d. and 2 years' subscription to "Little Man."

2nd Prize 10/6 and 1 year's subscription to "Little Man."

3rd Prize 1 year's subscription to "Little Man."

Send entries to THE EDITOR, 61 EBURY STREET, LONDON, S.W.1.



FIRST PRIZE

"JOHN" *by* DENNIS H. THURGUR.

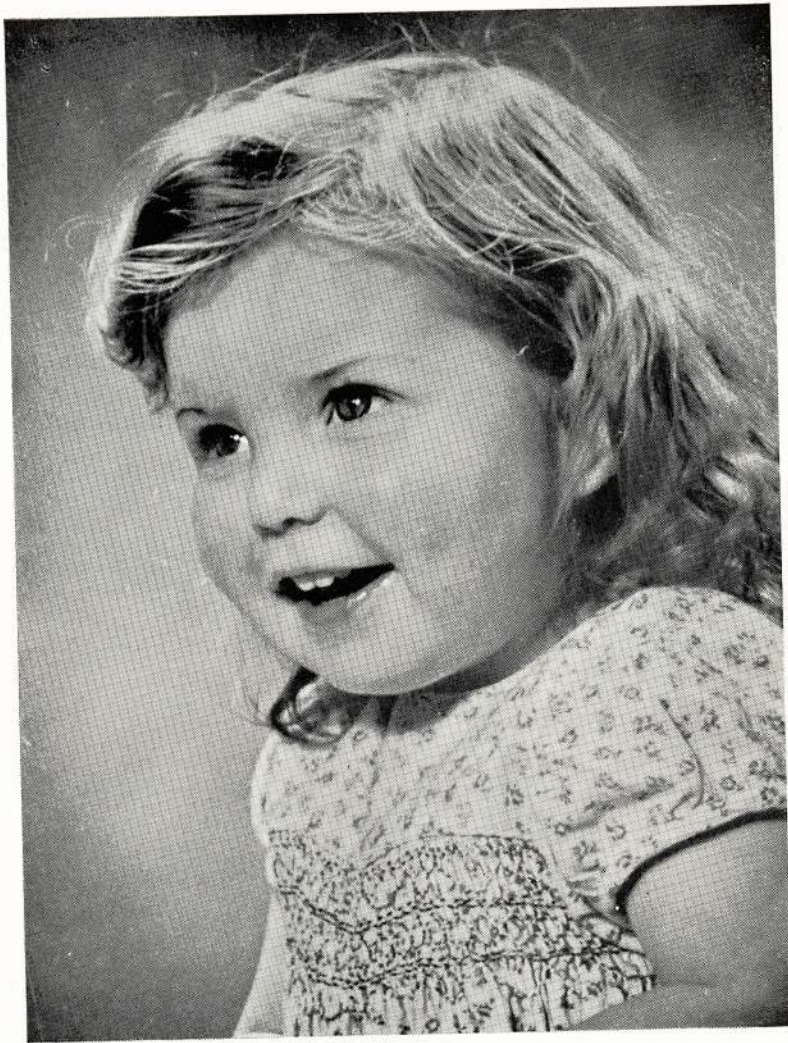
Circle 11.



SECOND PRIZE

"NO TITLE" *by* NORMAN STOW.

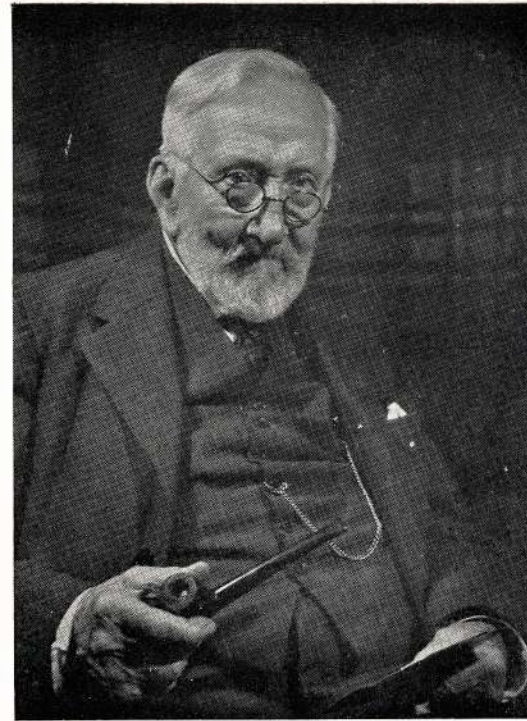
Circle 9.



THIRD PRIZE

“JEAN” by ARNOLD KIDSON, A.R.P.S.

Circles 12 & 16.



**A PORTRAIT
WHICH FAILED
AND WHY**

*

“THE
MASTER HAND”

by

DENNIS H. THURGUR

(Circle 11)

Portraiture can be divided into two classes ; the commercial, which offers the sitter a result free from the wrinkles of age, and the pictorial which aims to show the character of the model through faultless technique. By “ technique ” we mean the use of Tonal Emphasis so that all interest is concentrated upon the subject, apart from the more mundane production of the negative. First, look at this print through half-closed eyes, and you see a triangle of tones equal to the tones of the face ; the left hand, right hand and piece of handkerchief. Cover the lower right corner with the thumb, and the left hand and handkerchief then serve the purpose of leading the eye into the picture and up to the head. But study the face of this grand model for a moment, and enjoy the benign personality of this “ master hand,” then with some slips of paper mask off $\frac{1}{2}$ in. on the left, $\frac{3}{4}$ in. off right, and then $1\frac{1}{2}$ in. off the bottom. In short, dispense with the unimportant frills so that the head becomes the dominating part of the picture. What you leave out depends upon your appreciation of the problems involved when you set about making a pictorial portrait. When the hands are included, the tones should be lower than those of the face, or they should be posed well inside the picture. Disturbing elements such as handkerchiefs, wrist-watches, watch-chains and other personal embellishments seldom enhance the character of a fine face, and should therefore be attended to. More thought with this portrait in the matter of tone-placing and composition, would have earned it a prize.



U.P.P. NEWS

UNITED PHOTOGRAPHIC POSTFOLIOS OF Gt. BRITAIN

CENTRAL ASSOCIATION EXHIBITION

My correspondence with members over the past year has shown that there are several misconceptions about this Annual Exhibition and the submission and judging of prints and transparencies. As these misconceptions may be fairly common, I have persuaded the Editor to spare me a little space in this issue to explain exactly what happens.

The Central Association Annual Exhibition is an exhibition open only to clubs affiliated to the Association and all entries are sent in by the Clubs and not by individuals. In many ordinary (as distinct from postal) clubs the entry is selected by the Club Committee from the club's own Annual exhibition or monthly competitions, but in a postal club such as ours I feel that any pre-selection in this way would put a most unfair onus on the Exhibition Secretary even if he could call on his Exhibition Committee to help him which is often impossible. Every print or transparency is therefore sent forward to the Central Association unless it fails to comply with the few simple rules. For example, members sometimes send in a print with, say, a 1946 Exhibition label on the back when the rules say no print exhibited before, say, 1947, is eligible; or a member may submit more than the allowed number of prints, when the Exhibition Secretary or Committee is forced to make a pre-selection to reduce the number sent forward.

When it comes to judging at the Central Association, all the prints in one class go before the panel of judges who divide them into two categories. One batch, the not so good, are put aside and allotted one point each and the other batch come up for review again, when the same process of division into two batches is adopted once more. This time the not so good batch are allotted two points and again the others come before the judges. This is repeated until those still in the running have been up six times and if any survive this last scrutiny they earn the maximum of of seven points. All the sevens, sixes, fives and fours are almost certain to be hung and it will depend on the severity of the early

eliminations whether all, or only some of the threes and perhaps some twos reach the walls. The same procedure is adopted for the other classes, including the transparencies.

This method of judging is adopted partly for the purpose of the Switch Shield which is awarded to the club which puts up the best show in prints and transparencies combined. After the entries have all been marked, the ten highest scoring prints from each club, irrespective of class, are taken, provided they are from at least 5 different workers and not more than 3 from one worker, and their total points constitute the club's score for prints. The same is done for transparencies and the combined total forms the club's total score. This means that any club submitting at least ten prints and ten transparencies each by at least five members automatically competes for the Switch Shield. It also means that only the ten best prints and transparencies count and so the club's score does not suffer at all from including entries which are be low average. This is an added reason why we make no pre-selection of U.P.P. entries.

Lastly there is the Wastell Trophy, presented in memory of that great Londoner, W. L. F. Wastell, known to so many photographers as "Walrus," for the best picture "typifying the Spirit of London." There is no need to mark entries specially for this competition, as every print which complies in subject matter is automatically considered for this trophy.

(The new basis of marking for the Switch Shield, approved for the 1950 Competition, is 12 prints from at least six workers, and six slides from at least 3 workers).

* * *

CIRCLE 28 FOR COLOUR WORKERS.

Those U.P.P. members who are interested in colour work should most certainly drop a line to Eric Haycock, Secretary Circle 28, because he is now building up the second Circle devoted exclusively to colour transparencies. There are some excellent slides in this box, and it is fascinating to look at these and see the difference between the various systems of colour production, and those which are home-processed and those done by the manufacturer. There is also much to be learned in the choice of subject matter for colour work, and membership must be very helpful in the ideas obtained from a perusal of the work of other colour enthusiasts. Eric has only a few vacancies, and they are a friendly crowd so drop a line to Eric Haycock, "Edmonton," Bryn Marl Road, Mochdre, Colwyn Bay, N. Wales.

IDEAS FOR CIRCLES.

The contents of this short article were sent to us in the form of a letter, but the suggestions offered were, in our opinion, so good we have given them more space.—EDITOR.

As a member of several Circles I know that there is a great difference in the "feeling" of the various boxes when they arrive. By the term "feeling" I mean the emotion you experience when you see the familiar rectangular shaped packet awaiting you upon your return from work. The writing on the label tells you it is Circle A, so you leave it until you feel like opening it, but should it happen to be Circle C, or B, then there is a fluttering inside you which prompts you to take a peep at the notebook; there is an appreciation of something new and exciting with some Circles, whilst with others they are just more boxes to be looked at and passed on.

Having read so far, especially if you are a Circle Sec., you foretell a grouse, and if your boxes are a bit flat with notebooks which are dull, or empty, you may think that I am aiming my remarks at you. But that isn't so. Human nature being what it is, all secretaries cannot possibly be similar in ideas, or have the knack of writing stimulating notes, but there are little ways in which "liveliness" can be introduced into a Circle.

First, the "Rattler" box. This is one which has barely enough inside to keep the walls of the box upright, and as the postman approaches your door, the contents rattle with his every step. This is depressing. A few folded sheets of newspaper will cure the "contents-shake."

When you look at your Circle notebook, what is the first thing you look for? To see who has won the Gold Label? Of course, we all do. If it is you what a "kick" you get . . . or do you? It all depends upon the Secretary. In one of my Circles no fuss is made at all, and it often requires careful scrutiny to find who is the lucky G.L. winner, but in another Circle a whole page is given to a humorous drawing in colour designed to suit the individual. For example, a short time ago a member who runs a radio shop won the G.L. The drawing showed a radio shop closed, with a large notice in the window bearing the notice: "Closed for Gold Label Celebrations" and also showing a Spiv leaning against the wall with a broken down radio under his arm. From his lips came the words: "What a Performance!" I might mention that the Spiv has become so popular, that he appears

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in every notebook, and he is used to announce special attractions, therefore he pops up throughout the book.

One of my circle secs. noticed that there were six members who lived in and near London ; he also noticed that in another circle of which he was a member, there were nine.

These two have organised an inter-circle big print competition, and in April they are all visiting the Zoo on a Sunday morning for which one of the Secs. has obtained the required number of private-visit tickets.

This is the kind of spirit which welds together a group of people whose friendship will endure for many years, and I should mention that both these boxes have healthy memberships, with 20 in one and 18 in the other.

I could fill a page or so with more little ideas which I have seen in various circles, and which make all the difference between a concave, and a convex box, but I hope that what I have already written will be sufficient to show how much a "live" sec. can do towards the nourishment of an ailing circle.

H. M.

* * *

MAY RALLY.

With the Summer not so far ahead many Circles are beginning to plan local rallies of members and friends. The London Rally opens the season in May when members from all over the country will be gathering at the Royal on the 13th to see the Central Association Exhibition and the projection of the accepted slides. Afterwards they will be going to the Ariston Restaurant, Argyll Street, for the Annual Re-union Dinner. London members are offering hospitality to friends from the Provinces, thus proving that Disraeli was right when he said that "London is a roost for every bird."

* * *

THE "SWITCH" SHIELD.

U.P.P. members are wondering if their Club will be successful in winning the inter-club competition for the Switch Shield this year. Exhibition Secretary Roland Jonas appears to be well aware of the dilemma of some members who have divided loyalties between U.P.P. and their local club, for he points out that they cannot enter in both and the decision must be theirs. However, hopes of success are high, for everyone agrees that there is ample good work being produced in U.P.P., it is only a matter of sending it along.

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CIRCLE CHANGES.

Some Circles have had a change of leadership during the past few months. D. R. F. Jayne, of Brecon, has become secretary of Circle 4 upon the resignation of W. H. Lewis; John Bardsley, A.R.P.S., who is Secretary of the C.A. Exhibition, has handed over the secretaryship of the Portrait Workers Circle to another prodigious worker for photography, Albert Marrion, A.R.P.S., of Birkenhead. Circle 22 has been disbanded and two new groups formed—one with the original number is being led by Bertram Griffin, of London, W.6., and the other numbered 32 under John Pickard, of Hessele. A Circle with members in both England and Eire recently changed its leader when Jack Coonan handed over to Middleton Davis, of Bray, Co. Wicklow.

* * *

CIRCLES 9 & 15 MEET.

The picture below shows some of the London members of Circles 9 and 15 who met during the evening of Sunday, February 26th. This was the first of the proposed informal meetings of London members of these two Circles. About six o'clock conversation was subdued a little to enjoy a very tempting tea provided by our hostess Rosalind Watts, ably assisted by Mr. and Mrs. Danninger of Circle 15, and although some of the members had to go early, they managed to stay until full justice was done to the delectable "eats." Time passed all too quickly and after drinks and music the party dispersed feeling all the better for having met in the flesh members who had, hitherto, only been pen-names.



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CLUB NEWS

There are so many members of U.P.P., who are also members of their local photographic societies, that we are making this a regular feature. What one club is doing will often suggest ideas to another, and we therefore invite secretaries to let us have news, and views about club activities. Please remember that for the time being we publish this magazine every March, June, September, and December, so try and let us have information which will be topical when the magazine appears. If your club is holding a show in March, don't send the news after the 31st of January. Information about lectures, and competitions which have been heard and held is always welcome and interesting to others, so let us hear from you.

ARMLEY & WORTLEY P.S. This seems to be a go-ahead crowd and for their Whole-Plate Exhibition they received well over 100 prints which were judged by Harold Grainger, F.R.P.S., who awarded first place to John Edenbrow, second prize went to Reg. D. Hughes, and two of the prints which were considered worthy of "Highly Commended" were by Mr. Pitman and Mr. Dickenson. To celebrate Christmas they gave a party to all the children between the ages of six and sixty. The great moment was the appearance of Santa in his traditional red robes sprinkled with "snow" supplied by the local chemist, and as he had in his sack a present for every child, you can well imagine the excitement of the imaginative youngsters. Then followed tea for the 93 people present. A grand show Armley, and long may you live to keep the spirit of photography interesting. The secretary is: N. W. Graham, 9, Ring Road, Farnley, Leeds.

HOLLOWAY C.C. Here is news of yet another Christmas party, but this time in North London. Members of this club make a point of social activities, so that the wives and friends of members can enjoy some of the lighter side of Holloway's club functions. This club held its annual Dinner Dance at Beales Restaurant, Holloway, during the evening of December 7th, and it is interesting to note that our past president, R. C. Leighton Herdson, was present, together with Len Burrell, Editor of "Photography." One has to attend a "do" of this kind to appreciate the versatility of some amateur photographers, and to see the Syllabus Secretary and his wife giving a remarkably fine if somewhat burlesque interpretation of the Can-Can, is something which proves that anything can happen when photography is thrown



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overboard, for sheer hilarity and terpsichorean ability. We are told that in this club there are no fewer than seven members of Circles 9 and 15. The secretary is : D. Bell, 7, Chester House, Chester Road, N.19.

* * *

THE HENDON C. & C.C. This club situated in North-West London, used to be known as The Colindale C.C., and featured among its founder members our editor, who renewed his acquaintance with the old club when he gave one of his informal chats, illustrated by exhibition prints. From the report received the evening was a great success, and those living in this district should contact their secretary : Mr. W. Enlund, 30, Ash Tree Dell, Kingsbury, N.W.9.

THE HANDSWORTH P.S. This is an example of how information can be a little out-of-date, although through no fault of the secretary. This society are holding their International Exhibition, April 20th-29th, and the closing date for prints is March 16th which leaves no time in which to get an entry form, and to submit prints. However, for those readers in this sarea who appreciate good pictures, a visit should be made to this exhibition. Further information will be supplied by Mr. J. T. Parry, 110, Hathersage Road, Great Barr, Birmingham.

POTTERS BAR & DISTRICT P.S. This society is still going strong and there still are a few vacancies for membership. The secretary is Mr. H. L. Atwood, 20, The Drive, Potters Bar, Middx.

* * *

Correspondence

"Dear Mr. Russell : Thanks for the copy of "The Little Man" and I must say this publication is an excellent one, and I hope it will have a long life so as to encourage workers throughout England and the Colonies. I want some extra copies for which I enclose a P.O. Please send as many as you can for this amount. I want to distribute these among people in South Africa as well as to a few friends in England."—Will Till, F.R.P.S., South Africa.

"Dear Sir : I bought my first copy of 'The Little Man' at the Victoria branch of Wallace Heaton's, and the current number from City Sale and Exchange, Fleet Street, but as I am in Leeds for the next six months, and no dealer here sells it, could you send me a copy regularly until I return to London. I cannot join U.P.P., because I move about too much on my job."—M. O'Reilly.

"Dear Sir : How you boys manage to turn out such a slick little mag. in your spare time just beats me, when full-time editors just can't hit the grade. Please let me have any back numbers, but don't forget all the new ones too when they come along."—Nat Redvers, New York.

"Dear Sir : May I praise your frank and unbiassed criticisms in your review section. I am sure that all readers look with confidence to your opinions about new things, which is possibly why 'The Little Man' has been so well received. I much enjoyed 'Print Quality' which was just plain common-sense, and I am sure that many amateurs must have derived much benefit from reading such a constructive article. Could this subject be continued please?"—Barbara Wells, Taunton.

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In Our Opinion

NEWS and REVIEWS

THE "KODAK" FLASH ATTACHMENT.

When the Kodak people introduced their new Six-20 models and the Brownie Reflex last year, we noticed that contacts for flash had been incorporated into their designs. We now have the pleasure of telling you that a special Kodak Flash Attachment is available; there are two models, one of the Six-20 and the other for the Brownie Reflex. Using an S.M., or Speed Midget type flash bulb, of which there are now supplies available we made a test with

the Flash Attachment fitted to the Brownie Reflex loaded with Verichrome film. The result was better than we had expected, because our test was made with an energetic puppy as the model, but at a distance of 8 feet, the animal was well illuminated, the image sharp and without any movement.

This flash accessory is beautifully designed, with a special plastic protecting screen, and an ingenious bulb-ejector. Both models of this Kodak Flash Attachment costs £1 6s. 6d. inclusive of tax.



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ARTICLES IN THE SPRING ISSUE

HOME PORTRAITURE, a new approach by T. P. H. Miller. BIRD PHOTOGRAPHY AT ODD MOMENTS by S. McClelland. RIVER RAMBLING by Leslie Sansom. COMPOSITION, PART 2 by Charles Went. MANY PRINTS WERE OF POOR QUALITY by R. G. Cruikshank. BETWEEN OURSELVES by Minicam. WITH THE CLUBS AND POSTAL PORTFOLIOS, U.P.P. SALON, COMPETITION, REVIEWS, etc.

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The illustration of the Agifold will give some idea of its design, although there are many features which cannot be shown in a picture. This excellent British camera takes either a 120 or 620 film, and is masked to make negatives $2\frac{1}{4}$ in. x $2\frac{1}{4}$ in. square; this makes for film economy and provides a format which offers scope in the composition of the final print.

Synchronised flash contacts are built-in and automatically fire the bulb with the shutter. There are two models of the Agifold, but both have an Agilux F/4.5 anastigmat lens with a focal length of 9 cm, which is coated. Focuss-

ing is from $3\frac{1}{2}$ feet to Infinity, and the shutter speeds in the cheaper model are from 1/25th to 1/125th, with the usual T and B settings; in the better model there are 8 speeds — B, 1, $\frac{1}{2}$, $\frac{1}{5}$, $\frac{1}{10}$, $\frac{1}{25}$, $\frac{1}{50}$, $\frac{1}{100}$ and $\frac{1}{150}$ th of a second.

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Both models of the Agifold are beautifully finished in black and chrome, with self-erecting front, and a leather neck-strap is supplied as standard. There is also an E.R. case in leather, or canvas bound with leather, if you need one, and of course there are Filters in mounts, and a Lens Hood which are especially designed for the Agifold as extra accessories. A really nice job in the moderate-price class.



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* *

THAT'S ANOTHER GOOD ONE

by Thos. H. Lewis

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LEWIS CARROLL, Photographer.

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LANTERN SLIDES

and How To Make Them.

This is Photofacts number 16, and a very interesting and helpful book it is, dealing with a subject which is enjoying great popularity just now. There is nothing so lovely as a good lantern slide, and there is certainly no other form of positive which gives such a luminous, third dimensional effect. Photofacts No. 16 leaves nothing to the imagination, and as you can see from the chapter contents, the whole subject has been thoroughly covered: Equipment, Lantern Slides and Developers, Making the Slide, Judging the Slide, Chemical Reduction, Intensification, Toning, and Modifications, Further Methods of Control, Finishing the Slide, and Colour Transparencies.

"Lantern Slides" is written by J. S. Waring, F.R.P.S. Price 2/-. Fountain Press, 46 Chancery Lane, London, W.C.2

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PHOTOFACTS. VOL. I.

Edited by G. Wakefield, F.R.P.S.

For a long time now, Fountain Press have been publishing those interesting Photofacts books, each one dealing with a distinct and different photographic subject. They're good sellers, and it is possible you missed the very one you wanted most; now, the first eight books have been bound into one pocket-size volume. The subjects covered are: Cameras, Focussing, Exposing, Filters, Composition, Outdoor Portraits, Landscape Photography, and Seaside Photography. Photofacts Vol. I is bound in stiff covers, and the price is 17/6.

Published by Fountain Press Ltd., 46 Chancery Lane, London, W.C.2.

OUTDOOR LIGHTING EFFECTS

by Henry G. Russell, A.R.P.S.

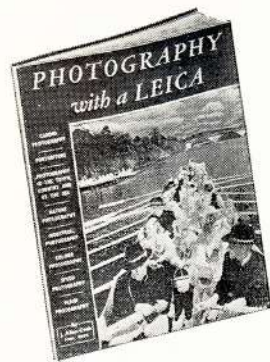
Here is yet another Photofacts book, No. 15, but this time by an author well known to most photographers, and members of U.P.P., in particular. We never quite realised how much difference an hour would make to the effects of an outdoor picture until we went through this "Photofacts." It is revealing to see something really pictorial made of such a hackneyed subject as the Victoria Memorial by photographing it at the right time of the day, but there it is, together with the other exposures made at different, and obviously wrong hours of the day. Neither did we think that fog offered anything of a photographic nature, but wait until you see the two illustrations of Victoria Station, one in sunshine, the other in fog. There's no excuse for not getting this book because "Outdoor Lighting Effects" Photofacts No. 15 costs only 2/-. Fountain Press, 46 Chancery Lane, London, W.C.2.

AMATEUR CARBRO COLOUR PRINTS

by Viscount Hanworth.

Here is a treat for the colour workers, and we must say that even the cover of this book is stimulating. Your reviewer is not a colour worker, but having passed the book on to one who is he can confidently state that this volume is possibly the most valuable contribution to the making of Carbro colour prints that we have had for a long time. We did expect to see some colour plates in a book of this kind, but despite this omission there are plenty of explanatory diagrams, graphs and so on in the 160 pages. This is a book which should interest those chaps in Circles 27 and 28, "Amateur Carbro Colour Prints" is 10 6. The Focal Press, 31 Fitzroy Square, London W.1.

New Books to Help YOU



Photography with a Leica

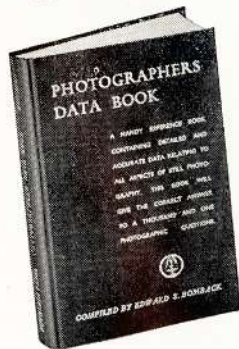
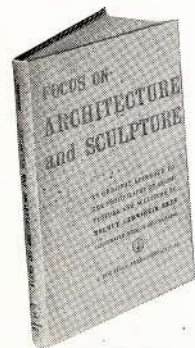
By J. Allan Cash, F.I.B.P., F.R.P.S. The practical text and pictures in the pages of this book will inspire every miniature camera user to achieve better results. Allan Cash confides in the reader how he uses the Leica and how he obtained the excellent results illustrated. 65 photographs, four colour cover and frontispiece. 10 x 7½ in. 12/6

* * *

Focus on Architecture and Sculpture

By Helmut Gernsheim, F.R.P.S. How to photograph Architecture and Sculpture. The Author reveals his approach and methods, illustrating his text with 70 superb photographs; photographs which have helped to give Helmut Gernsheim the reputation as the leader in this branch of photography. 10 x 7½ in. 25/-

* * *



Photographer's Data Book

By Edward S. Bomback. Comprehensive and accurate data relating to all aspects of still photography. Photographers need no longer rely on rule-of-thumb or involved calculations: exact information is given in this book in easily digestible form. There are 24 valuable sections covering all the fundamental aspects of photography. 6½ x 4¼ in. 7/6

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SMALL TALK

By BERT SMALLE.

In our "Last Word" we asked readers to submit contributions and we received an offer from U.P.P. member Bert Smalle of Yorkshire to have a go. Bert confesses he is lost for words, but we like the natural way he has expressed himself and there is much wisdom in the subject he discusses. If Bert can keep it up, we'll get him to do something in every issue. What do you think?—
EDITOR.

* * *

Living in a quiet Yorkshire town with nice country round about, you'd think I'd go in for landscape photography. I don't, not much, and spend most of my time with my Photofloods and as I have a young daughter, I like to have a go at portraits. Now our Jean is really bonny, and when Mam says: "Now, now Jean love, don't do that" she sort of winks one eye and just grins. She's only four too. When I see her pull that face I think what a smashing picture it would make for the Folio, so one evening I asked the missus not to put Jean to bed too early cause I was wanting to take her picture. Renee, that's the wife, put Jean's best frock on . . . on Jean I mean, did her hair and tied it with a big bow, and she looked a real treat.

But the kid wouldn't do her little grin so I carried on and made about half-a-dozen shots when my pal from the Chapel came in. He's a nice bloke but a bit gormless, but Jean did do her wink and grin stunt for him and that was how I got what I thought was a cert Gold Label picture. And it was champion. The missus, and her Mam said so too, and so I got cracking and made a peach of a 3 x 4 for the next round in the Circle.

That Gold Label is in the bag I thought, and when the box got round to me I couldn't eat me tea until I'd had a peep at t'notebook. Well, I felt proper poorly cause I hadn't got that Gold, and what's more, I was nearly at the bottom of the voting. Ee, those chaps are blind I thought, else they don't know a good picture when they see one. Then I read the crits. They made me sit up I can tell you, but what made me mad was that they made sense. Most of the chaps hammered me for that big bow in Jean's hair . . . "more important than the face" most of 'em said . . . "the legs cut off at the knees" and "the piece of picture frame in the background," and they were right—three knows.

Quite frankly, we do not advertise for business. Our order book is full and has been for years, but we wish to tell you that G. J. Manning still employs the best camera mechanics and still insists upon doing a perfect job. We would also tell you that a camera repair cannot be rushed, so please refrain from sending us any work which is wanted in a hurry. It isn't fair to you nor the mechanic. If you need a camera repaired and can allow us reasonable time then, without doubt *Manning's the Man*.

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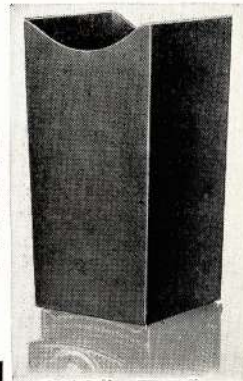
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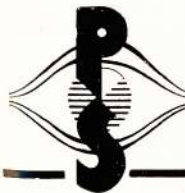


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But what about that lovely expression on Jean's face? The missus was testy too, but our Renee's got sense and asked me to take the print along to Charlie at the local photo club. Now Charlie is an owd stager and he doesn't talk a lot but by gum he can make pictures. He took the print, looked at it, then sat down and began to fill his pipe, but knowing Charlie I didn't say owt, and when he'd lit up and got t'pipe drawing reet he said: "Listen t'me, Bert. Jean is your only child and to you she's the greatest babby in all t'world. Your love blinds you to Jean's slight imperfections, and I'll bet you've never noticed that the left eye has a slight squint, and one lip corner drops but t'other goes oop. Course not lad, cause to you and t'missus she's perfect, so I suggest that your print has a personal appeal, *not* a general appeal. A good exhibition picture *must* have general appeal and t'judge doesn't see your babe as you see it.

So you see, lad, that's why the impartial critic see bits of cut off legs, and the bow which takes away the interest from t'face, and lumps and pieces in the background. But when you look at this print of Jean you hear her voice, you relive happy memories . . . you're biassed, lad, and your critics are right." Ee, I did feel a fool, but I'm quick to learn, and I've done many pictures of our kid but before I put 'em in the Folio I take 'em round to t'owd lad. I haven't got that "Gold" yet, but my prints have put me higher in the voting list.

* * *

The Last Word

I know now that this magazine is read, because I had an avalanche of letters and post-cards pointing out the many errors in this "last word" in the Winter issue. First, the printers wall fell in, and that can cause a lot of bother, and secondly, the last issue was printed just before Christmas, and the Festive Spirit can play old Harry sometimes. But we're sorry just the same. It is obvious that my advice to show "The Little Man" to your club members was taken to heart because the chap who looks after the distribution of the magazine reports greater sales to clubs in London and the provinces. But you can do more than that to sell more . . . and remember that we can print more; show your local dealer your copy of our "Little Man", or give us his name and address and we'll send him one. And then there's your local newsagent. They get the usual trade discount, so get cracking chaps. I received a few articles, one of which is in this issue, but I can do with more, long and short, so here is your chance to break into the writing business. We have been thinking of accepting small classified advertisements, so if you've something to sell, or there's something you want to buy, why not advertise in your own magazine. It will cost you 2/6 a line, same width as this, so you should be able to have a big ad. for five bob. And don't forget our competition. Response has been good so far, but it's nothing without You. Last but not least, our advertisers are the folk who enable us to produce this publication, so look through our pages before you go elsewhere. Send all your enquiries to: The Editor, 61 Ebury Street, London, S.W.1.

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