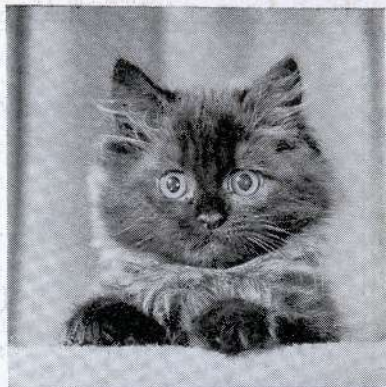


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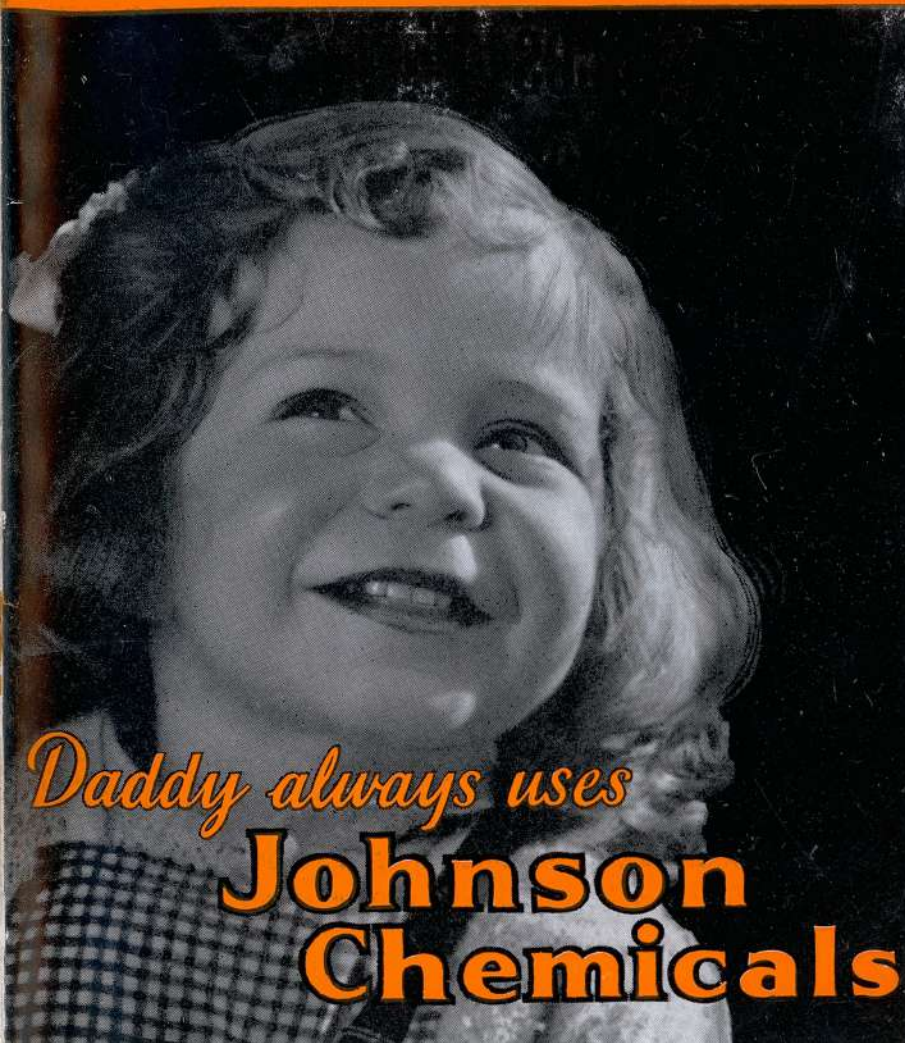


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1953
ANNUAL

The Little Man

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THE OFFICIAL ORGAN OF THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

AFFILIATED TO THE ROYAL PHOTOGRAPHIC SOCIETY & CENTRAL ASSOCIATION

No. 34

1953 ANNUAL

Editorial

In our last issue we had several changes to report and a 21st Birthday to celebrate. 1952-3 has not seen anything comparable but has, we feel, been a year of consolidation. There has been nothing startling to call for special mention but the spirit of U.P.P. continues to show itself in a score of small ways: its members, forming one big family although scattered through the length and breadth of the land, might almost take for their own the famous motto "All for one, one for all."

One sad event we cannot allow to pass without comment although it is referred to elsewhere in these pages—the passing of our old friend "Pilot" Keable. Ill-health in one form or another had long been his close acquaintance and his spirit and courage kept him going long after most of us would have given up, and is a real example to us all. One of the staunchest supporters of the Club back in pre-war days, he retained a close but genial control over the two circles he ran, Circle 30 and the A/A, right into his last serious and fatal illness. Fortunately those Circles are in good hands and will carry on the traditions he set. In fact, his successor at the helm of the A/A circle is so keen on this world-wide aspect of the club's activities that he is anxious to start an Anglo-Australian colour circle. If any members are interested in this, or the A/A print circle in which there are some vacancies,

they should get in touch with Derek Briers.

Colour work is steadily gaining in popularity and there has been continual pressure on the ranks of our two colour circles. It is therefore with much pleasure that we announce the formation of a third colour group—Circle 31. This is already nearly full.

And now, in presenting to you this 1953 Annual, may we once again remind you that we are here to provide the service you want, so fill up the post-bag with articles, hints, tips, and suggestions for the betterment of your magazine.

THE LITTLE MAN.

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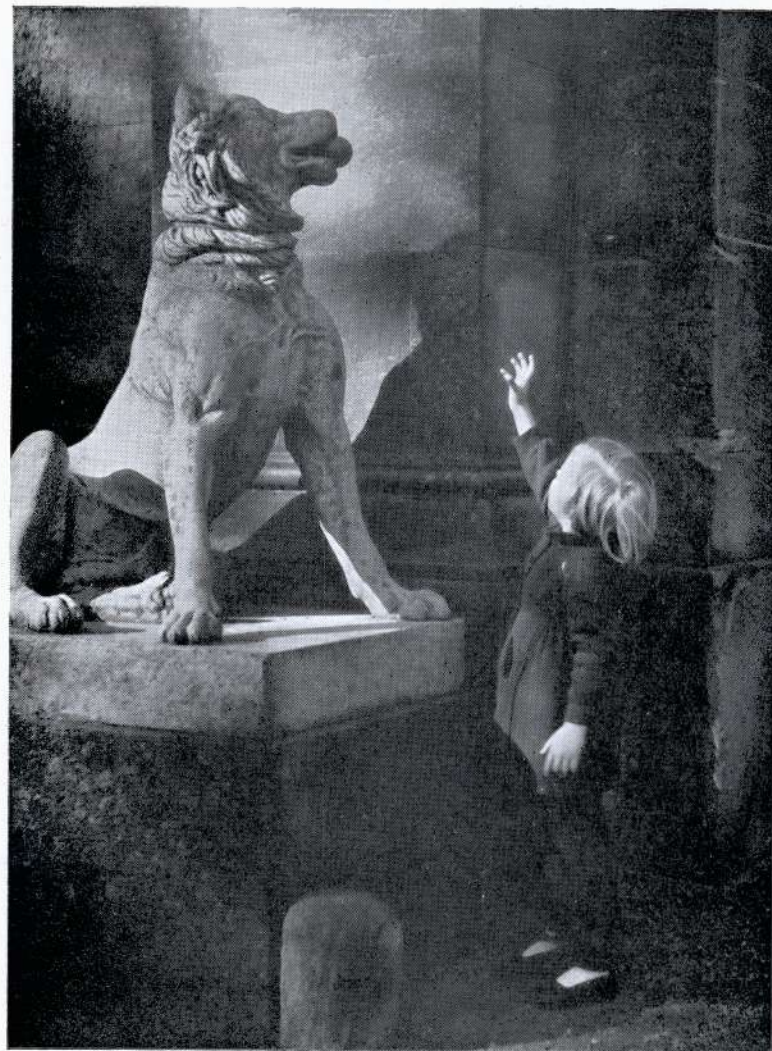
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PHOTOGRAPHING CHILDREN IS FUN

by C. T. BELL (Circles 20 & 29)

We have all at some time or another to justify our photographic existence by photographing children, either our own or the neighbours, and far too often is this looked upon as a chore to be got out of the way as soon as possible. The child is stood in the garden in front of the roses and is asked to smile. Now to ask a child to smile is fatal. It usually produces the same hideous grimace that I once saw worn by a friend who had just placed his immaculately trousered posterior on a jam tart left on the best chair by my younger daughter. That straight up and down stance, hands pressed to sides, wooden smile, results in a photograph of a child being photographed and not a photograph of a child. A photograph of a child is warm, alive, full of the joy of living and the delight of the important task being performed. To capture that spirit is very difficult, but very well worth while. I don't feel that I have often achieved it myself. However, with just a little thought a result can be produced which will not only please the mother, but will be fit to hang on an exhibition wall and to send to your Circle Secretary as one of your monthly offerings to that stern taskmaster the U.P.P. It will also probably be handed round by the sitter when a grandparent, thus far out-living the carefully arranged landscape shown at a couple of exhibitions, then slung into a drawer in the darkroom and forgotten.

Well, first we need an idea. At the mention of the word "idea" some photographers begin to foam at the mouth and yet ideas are very easily come by, particularly when working with children. On my daily ride to the office I think of more ideas for photographs than I have time to carry out. How is it done? First, think of a child, any child. Now what do they like doing most of all—helping. Ideas should flow easily now. Have you ever seen the proud look on the face of a six year old when she is coming up the path with a loaf in Mummy's basket, confident that the change is right? It is worth a shilling to send her to the local shop and to have the camera ready on her return. Just to ask if she has got the change right will be sufficient to get a photograph that given just a little luck (and that is always needed) will be a winner. The basket must be included, though, to tell the story clearly. Or she could be given a duster to polish the front windows. Dozens of wonderful expressions will flash across



"DROP IT!"

her face each second and they can be caught from inside or outside the house. The model is a boy? Well, he could be given an oversized spanner and he would be only too willing to push his head and shoulders under the bonnet of the car. There will be plenty of time to take the photograph and haul him out before he cracks the cylinder block. Or he could "repair" his own pedal car. Those are my ideas, so think of some for yourself. You can think of dozens if you try. Watch children at play, they will present you with plenty of ideas which can be re-enacted with your chosen victim later. Ideas are easy.

Now to get your ideas carried out. But first it might be a good thing to have a jolly good romp with the child with all thoughts of photography forgotten. It will do you a lot of good, get you on better terms with your model and also serve to remove that fresh laundered look which the mother is certain to have inflicted on the child and which is utterly false to the little varmint's true nature. There is nothing a child likes better than to be played with, so invent a little game which will induce the child to strike the pose required to carry out your idea (but keep the game simple). Play it and all you have to do is to press the shutter at the required moment. I decide on the game to be played before the little sitter arrives on the scene. All the necessary props are put into position and the camera focussed on the spot to which the child is to be attracted for the photograph to be taken; everything is arranged beforehand, lighting, exposure, camera angle. Generally the camera is placed on a tripod with a wire release to give me a little freedom of movement. When all is ready the child is called and the simple little game explained—photographs are not mentioned, and in fact at the end of the session it is usually not realised that photographs have been taken.

Mother is nearly always a menace, saying things at the wrong moment and hovering about with hair brush in hand, so in general I keep her out of the room. If, however, the child is of the nervous type or (for male photographers only) the mother is an attractive blonde, perhaps you had better keep her with you—but threaten her with immediate extinction if she so much as moves uninvited!

If you want a smile it is easy to raise one naturally. *Never* ask for one. Nothing delights a child more than loss of face on the part of one of the stern dignified adults that guide and restrict his life. Some action which the child knows is incorrect or nursery rhyme wrongly quoted will almost invariably do the trick. Be careful not to be too successful. My earliest efforts, which were

far too strenuous, were rewarded with shrieks of laughter and ended up with the youngster rolling about the floor clutching at his tummy in an agony of merriment, useless photographically.

For this type of photography an automatic winding device of some sort is essential, as one must keep one's eye on the young model and be constantly alert to catch the fleeting expression. To stop to squint into a little red window after each exposure will cause you to miss many good pictures. However, don't be so engrossed in your own ideas that you don't notice when the child suddenly presents you with a better one. He will very often do so, and you must grab it quickly. One of my best pictures was obtained when the young model decided she didn't like my game and struck a pose completely different from the one I wanted.

Although I have no doubt that most types of camera would do the job equally well, I do find my old and battered lever-wind Rolliflex well nigh perfect for this particular branch of photography. It is not so big that it will frighten the model to death, yet it gives a good sized negative from which to enlarge and the full sized viewfinder is very useful for watching for the pose required. As already stated the automatic wind is a must. I also have a device which I find very useful when a fidgety little figure must be kept



"ANYONE IN?"

in focus. It is an extra magnifier (6x) which is the shape of half a sphere and rests on the ground glass screen. This, used in conjunction with the normal magnifier, gives a greatly enlarged image and helps enormously with the focussing. I have stuck a ring of thin rubber to the bottom of the magnifier to prevent it scratching the ground glass. But usually, as I have already stated, I do try to arrange things so that the child is attracted by our game to the spot on which I have previously focussed.

As to materials, I use a fine grain film (FP3) in conjunction with a fine grain developer (ID48) (usual disclaimer but the makers can get my address from the editor!). This may seem a slow combination for child photography but often I require only a small part of the negative which necessitates a fair degree of enlargement, so fine grain is essential. In daylight, which I prefer to use, there is no difficulty. With Photofloods I have found that even with this slow combination using three or more I can get an exposure of 1/25th at F4 or 5.6. This usually gives me adequate depth of focus and providing that the right moment for exposure is chosen 1/25th of a second is usually sufficient to stop movement. I had better state that the room I use is small and with very light coloured walls, which is a very great help in lightening the shadows. For very young children (not yet at the walking stage) when photofloods cannot be used I have on occasion used single bulb flash. The flash is never used on the camera but at the end of a long lead from it to the flash gun fixed to the tripod. This allows great freedom of lighting angle and avoids the dead central lighting of the press photographer. Here, too, my small room helps with a great deal of reflected light.

I have long felt that most of our exhibitions lack a touch of humour. Rather surprising really for the camera is ideal for putting over a humorous idea; much better than the cartoon which carries with it an air of unreality through being drawn. The photograph is real, of an actual incident, and therefore seems the funnier for it. Now one great advantage of working with children is that you can often instil a touch of humour into the result. This is not often possible, nor indeed advisable with adults for generally you only succeed in making them look silly—a cardinal sin. Judges are evidently keen to lighten their shows with a touch of humour for my efforts in this direction have been accepted and hung and have even had modest success in the awards line. Keep it gentle though, don't make it too hearty or let it degenerate into the seaside postcard type.

Oh, dear! I have only written 1,690 words and the editor



“GOOD MORNING!”

ordered 2,000! I had better tell you how some of the illustrations were taken.

DROP IT. This was easy. The idea sprang into my mind as soon as I first saw the dog. On my next visit I made sure that I had a ball and a child with me. The ball was rammed into the dog's mouth without the child noticing. The camera was set up and focussed then the child's attention was drawn to the ball and the suggestion made that if she stood on tip toes, reached up and shouted "Drop it", the dog would do so. After the photograph was taken the dog was soundly slapped for not doing as he was told and the ball pulled out of it's mouth. Always take the game to a logical conclusion, logical to the child that is, for you may want to use the model again.

GOOD MORNING! The camera was set up in the bath pointing through the bathroom door to the head of the stairs, focussed and ready. I suggested to the child that she should be a mummy and bring her baby for me to see. My "home" was to be the bathroom. The question "And how is your baby today, lady?" produced the necessary smile.

* * *

COMPOSITION IN COLOUR

by E. J. ASTLE (Circle 25)

Many books have been written on the subject of colour photography, but most of them deal with the technical aspects of the subject, such as the various methods of producing colour transparencies and prints, the control of colour balance and production of separation negatives. Little seems to have been written in the photographic press on the subject of colour and its relation to picture making, while volumes have been printed on the subject of composition in monochrome.

The photographer who takes up colour work has a glorious time for the first few spools. With due care and attention to the makers' instructions, he will produce a set of highly colourful transparencies, full of rich reds and vivid blues. These soon pall however; there is plenty of colour, usually too much, but the general effect is fussy and distracting with its complicated mosaic and they lack composition.

Before we can discuss composition in colour, we must have a good understanding of both elements. The principles of composition have been drummed into us by hosts of writers and

lecturers, so much so that to many photographers composition has become like the albatross around the neck of the ancient mariner. It haunts them and is forever running through their minds, the intersection of thirds, the golden mean, tonal balance etc., until they can only produce studies in composition, instead of pictures. The composition of a picture is right if it looks right, and if it looks right it will be free and natural, and not like a study in sine waves or a mathematical equation.

Much has been written on the subject of colour for the colour artist and student, but few photographers will have read them even if they know of their existence, so let us first discuss colour and its uses.

* *

If we take a colour box, we find in it a series of tints, all of which obviously bear some relationship to each other. Experiment with the colours, will, by patience and method, teach us that a vast range of tints can be made by mixing our paints. We can easily demonstrate that the mixing of blue with yellow makes green or that red and blue make purple, but what relationship do these colours bear to each other? We soon find that some pairs look very pleasant, others startling, and some positively distasteful, but it is difficult to tell just why, so now let us take a look at "Roods' table of the natural Order of Colours".

Roods' Table.

	YELLOW	
ORANGE		GREEN
RED		GREEN-BLUE
CRIMSON		BLUE
PURPLE		DEEP BLUE
	VIOLET	

From the above table we can see that starting with Yellow, which is the lightest colour after white, we can progress by two routes down to Violet, which is the darkest visible colour. These two routes each follow a distinct order. The left side has a range which is composed either of Yellow and Red or Red and Violet, the opposite side consists of tints made from mixtures, Yellow and Blue or Blue and Violet. Our experiments with the colour box will have shown that certain colours look well together, and reference to the table shows that they fall either in the left or right hand column, but not in both. These are called harmonies.

Harmony is the effect produced by using any colour together with its next neighbour or neighbours in the natural order, such as

Yellow supported by Yellow-Orange and Red, or Yellow-Green by Green and Blue-Green. This only holds good so long as the strength or depth of the colours gets progressively darker as we descend the table. We can have harmonies in any key, high or low, as long as this natural order is maintained.

Some colours we find have a startling effect and look very very brilliant when placed together. Once more we consult our Table and this time we find that these colours fall opposite each other in the Table. If we greatly extend the Table and include all the colours in the spectrum, then place them in a circle, those that are diametrically opposite have this power, and are called Contrasts.

Table of Contrasts.

YELLOW	—VIOLET
ORANGE	—DEEP BLUE
RED	—BLUE
CRIMSON	—GREEN-BLUE
PURPLE	—GREEN

Contrasting colours are those which, placed side by side, intensify each other, but do not change. Colours which are not contrasts tend to have the effect of changing each other, thus : Red opposed to Yellow, makes the red look more rosy and the Yellow is inclined to appear greenish, or if we take Red and Purple, the change that takes place is that the Red tends to Orange and the Purple to Violet.

True contrasts are not common to nature, and certainly not in large areas, whereas harmonies are found in abundance. Since contrast must, from its very nature, give a certain shock to the eye, it is a very valuable asset, and its position should be thought out most carefully in a picture. Thus a picture should consist of a large area of the theme colour with which a number of smaller areas may be contrasted.

Some tints we find do not agree at all well, they clash or look discordant, so we now come to Discords. Discords are caused by a reversal of the Natural Order, and are, at once, the most dangerous and the most beautiful of colour effects. In large masses they are unendurable, but in very small quantities they offset the cloying effect of too rich harmonies.

Table of Discords.

Full colour		Light colour
Yellow	against	Orange
Orange	„	Red
Red	„	Crimson
Green	„	Blue-Green
Blue	„	Violet

From the foregoing we can deduce the three main principles Harmony, Contrast and Discord, but how do these affect composition in colour ?

Colour Composition. When working in monochrome we have only one tone range to deal with, *i.e.*, from White to Black, while in Colour we have an infinite range of tints from the very palest to the full colour, in all the colours of the rainbow.

Having such a vast range, we must keep our schemes simple and have a predominant theme, or Key colour, and add our Contrasts to give accent, in the same way as we do in monochrome. A picture consisting of a scheme of Yellows and Greens can be given a strong centre of interest by making the principal object Red, or in a colour scheme of Blues and Greens, Yellow will have the same effect. One thing to avoid is having several contrasting colours of equal area scattered about, they have the same distracting effect as splashes of white in a monochrome picture. As an example take a river scene with the water Blue-Green on which are a number of boats some painted White, some Red and one Yellow-Orange. The white and red boats may be formed into a nice group suitably placed in the picture to provide the central theme, while the Yellow one lies near one edge. In this position it will be most distracting due to its high contrast to the Blue-Green water. The same scene taken in monochrome would probably be quite acceptable as the Yellow Orange would register as a middle grey and the white ones would be dominant. Discordant colours should generally be avoided unless they occur in very small quantities. One very glaring example of a discord to avoid is a new red roof against a pale blue sky.

The Limitation and Advantages of Colours. Composition in colour differs in many ways from Monochrome or Black and White, the principal differences being as follows :

Definition—In monochrome outlines are only distinguishable by variations in tone, and when these are closely related, it is difficult to distinguish between planes and edges, etc. In colour photography distinction is much easier and extremely so when contrasting colours are side by side such as Red against Green or Blue against Orange, the exception being when the colours are closely related such as Yellow and Yellow Orange or Blue and Blue Green, etc.

Emphasis—In monochrome emphasis can only be obtained by full blacks against white or using high contrasts such as sunlight and shadow. In colour the actual tone of the colour is not so

important ; a small spot of dull red can hold its own against a scheme of bright Greens or Blues. White has very little power in a colour scheme except where used with very strong colours such as dark blue.

Tone Range—In monochrome we have only one tone range to deal with : black to white being the longest. In colour we can have infinite variation in tints, that is every colour can vary in tone from near white to its full saturation and even further than this if we have colours darkened with black.

Consideration of these points give us two main differences between colour and monochrome. In monochrome we must have a full tone range to give maximum effect, we must use all the tones from black to white that the medium will give. With colour we must keep our tone schemes simple and harmonious and be careful where we place our contrasts. The main trouble with many technically good colour photographs is that they are just monochrome shots taken on colour film.

A fundamental difficulty with colour film as at present supplied is the very small tone range it will handle. A good monochrome negative may have a tone range of 100 to 1 and a good print say 30-1, but with colour film a contrast range of 10 to 1 is quite high. So ignore high contrast subjects such as contre-jour or subjects with a strong side lighting giving heavy shadows. Think in terms of colour contrast when composing your picture, look out for contrasts in colour instead of lights and darks, and just as you avoid spots and patches of light on the edges of your picture in monochrome, avoid bright colours on the edges. A small patch of bright red or orange which in monochrome would render as a middle grey and cause little concern in tonal balance, will in colour prove very distracting.

Although colour has its handling difficulties, it has a lot of compensations. A stone wall which in black and white is rendered as a drab mass, takes on a new look in colour, the pinks and greys of old stone contrast with the mossy greens and produce a beautiful soft colour scheme, which will blend and tie in with your main objects.

The following points are worth watching :—

1. Try to get all your subject in sharp focus and avoid out-of-focus backgrounds except when there is little colour or tone contrast. A slight softening of the distance in open landscapes is permissible.
2. Do not under-expose but tend to give that little extra. Half-a-stop more will make all the difference.

3. Try some interiors avoiding bright windows and give generous exposure, 30 seconds at f6.3 is quite normal for well-lit churches.
4. Avoid early morning shots before 9 a.m. and also evening lighting if the sun is still strong ; a soft evening light is quite suitable and successful results can be obtained on misty evenings up till 10 p.m. in summer but the exposures get rather long, say $\frac{1}{2}$ sec. at f3.5.
5. Colours vary in their relative powers. Red is a powerful aggressive or advancing colour, and a small area will form a powerful centre of interest ; yellow is the brightest colour but has not the attraction of red ; green is a restful colour, but also a strong contrast with red. Orange is a bright cheerful colour but rather cloying in large quantities. Blue is a recessive colour and except in its brightest forms such as cyan and ultramarine is usually a background colour, *i.e.*, the sky. Purple is suggestive of richness—purple grapes, purple robes. Violet the darkest visible colour, has almost the power of black and is a heavy sombre colour suggestive of gloom and night ; the same remarks also apply to indigo.
6. From the remarks above it will be seen that colour can express a mood or feeling—a woodland scene with a carpet of bluebells is a soft peaceful harmony, while a field of ripe corn and red poppies is gay and cheerful.
7. Just a last word of warning : harmonious colours are quite easy to handle and usually give a pleasing effect, but don't overdo it, for when using the warm colours such as red and orange the effect may be too sugary and rich. The reverse effect is not so marked when the theme is blues and greens but the result can look unduly cold.

So open your eyes to *Colour*, it will bring you much happiness and you will be astounded at the beauty in the common things around us.

HAVE YOU PAID YOUR SUBSCRIPTION ?

Members are reminded that subscriptions for 1953-54 became due on September 1st, 1953, and any who have not yet paid are asked to do so as soon as possible. The amount is 10/6 for one circle and 7/6 each for additional circles and remittances should be sent to the Hon. Treasurer :—

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The Hon. Treasurer still has a small stock of these attractive badges, in silver on black plastic. The price is 1/6 each, post free, and early application is advised.

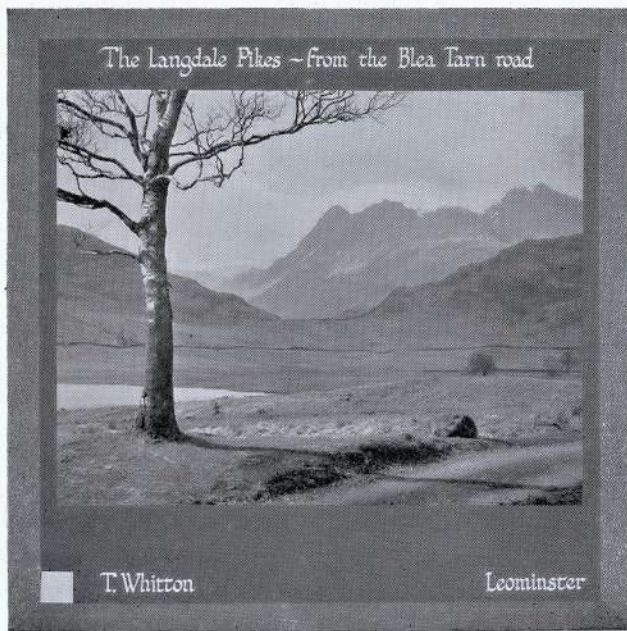
SLIDE-MAKING

by T. WHITTON (*Circles 10 & 25*)

That slide-making has in recent years lost much of its pre-war popularity is as sad as it is true, and I am at a loss to know why it should be so much neglected. Does a print give more satisfaction than a slide to the majority of workers? Is slide-making regarded as a relic of the "magic lantern" era, now serviceable only as a medium of illustration for the lecturer? or has the advent of the colour transparency given the monochrome slide its death blow?

Whatever the reason, it in no way discourages the members of Circle 25 from submitting quite happily to the discipline of producing at least one exhibit per month, nor does it prevent them from finding real enjoyment in this branch of photography. There must be many others who gain similar pleasure and many more who could if they felt so inclined.

The good monochrome slide is not simply an enlarged version



of a print, nor does it merely give a colourless and therefore less interesting version of what can be handled much more successfully on colour film. It has a quality of its own which cannot be reproduced in a print and in viewing such a slide one is not aware of the absence of colour. This quality is the luminosity which can be given to a subject viewed or projected by transmitted light. A much more vivid impression of the play of light can be conveyed than is possible on a print, and the successful pictorial slide-maker is the one who makes full use of this quality.

Not every negative that makes a good print will make an equally good slide, or perhaps I should say that not every subject that yields a good print will benefit by being presented as a transparency. The photographer will soon learn by his own experience, or by a critical observation of the work of other "sliders," which of his negatives are likely to respond to this process. Flatly lit subjects are rarely successful because they lack luminosity, even with the aid of a powerful projector lamp behind them. For outdoor and interior subjects alike, any angle of back-lighting is the safest recipe for success. Where back-lighting is impossible, as for example in many church interior details, an angle of lighting that reveals texture and modelling will yield good results. Whatever the subject happens to be, whether a grand landscape or some trivial detail of its make-up, an impressive Cathedral vista or a modest bit of carving, the subject matter itself is no more than a foundation on which to work; the lighting makes or mars its presentation as a picture.

Granted the ability to produce a suitable negative, our problems are now concerned with the technique of slide-making. A bad slide is more unsightly than a bad print, but anyone who can turn out a good print should also be capable of making a presentable slide. Since, however, the removal of blemishes can be much more tricky on a slide than on a print it pays to reduce afterwork to an absolute minimum. Every precaution should be taken in the first place to see that the negative is kept clean, otherwise the slide-maker starts with a handicap. Precautions should also be taken before loading the negative into the enlarger: a paint brush drawn gently over the negative and over all surfaces of the carrier glasses will lessen the risk of the appearance of unsightly hair marks. A wetting agent in the developer is a necessary precaution against air bubbles, and, to make assurance doubly sure, it is a good plan to work gently over the lantern plate with a bit of chamois leather as soon as it is immersed in the developer. After processing, the plate should be dried with as much care as the film and, if it is your lucky day, no retouching at all will be necessary. Having

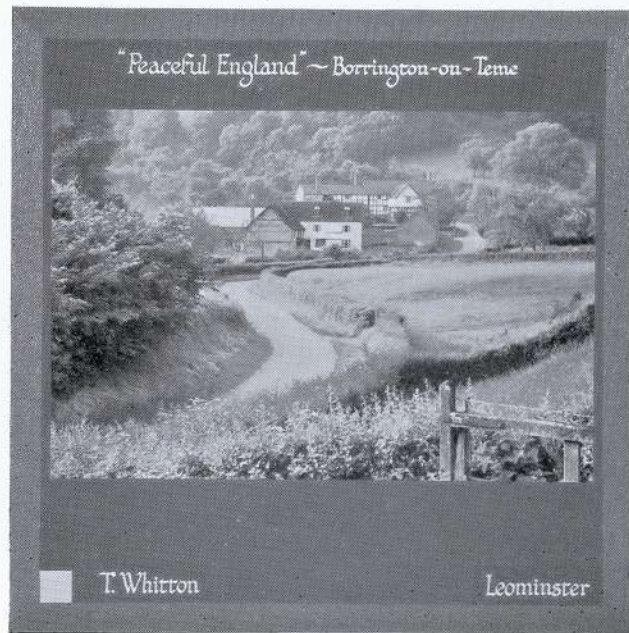


been successful so far, it would be a pity to let any hairs find their way in between the plate and cover glass during the binding process, and here again the paint brush comes in useful. Such a routine may seem very tiresome at first, but it can easily become a matter of habit, the desirability of which is evident from the finished product.

If, in spite of all your precautions, blemishes still appear, water-colour applied with a finely pointed brush will remove them. Ivory Black, Lamp Black and Payne's Grey will combine to match any of the cold or warm tones produced by normal processing. The difficulty lies in applying it in the right place as well as in the right density, a process which calls for good eyesight, a steady hand and a temper well under control. Dark tones are easy enough to cope with, but the removal of a hair-mark from a light-toned area takes a good deal of practice unless its final state is to be worse than its first. Some form of magnification is essential for work of this kind. The small lens that only accommodates one eye has the drawback of not allowing the viewer to judge distance, so that he has to feel for the plate very carefully with the brush point. The

twin lens gadget with headstrap is ideal since it gives sense of distance and has the additional advantage of leaving both hands free: one to hold the slide, the other to manipulate the brush. By levering the brush hand over the thumb of the hand holding the slide, much more control can be obtained than by having the slide static. Handwork can of course be extended beyond the clearing of blemishes if the author is clever enough to get away with it and leave no tell-tale evidence.

Another basic consideration in the technique of slide-making is the control of contrast and density. Rather than attempt to control contrast by varying the exposure and development times, I prefer to keep the development time constant and vary the choice of lantern plate and developer. Since the dishes need only be small, it is an easy matter to have two or even three developers in use at the same time. My own choice is D163 and Azol, which, used with Kodak L5 or the softer Ilford Warm Black plates, will give a surprising variety of results. Experience will indicate which is the most appropriate combination, and where there is any doubt, the problem can be solved on trial strips. In his article in the last issue of THE LITTLE MAN, Harry E. Orr mentioned that he cuts



three strips out of one plate. What extravagance! I mark mine out into nine squares and finish with approximately nine pieces of varying size and shape. One of these days I will buy myself an efficient glass cutter!

The trial strip, immersed in the hypo just long enough for the emulsion to clear, is viewed by the transmitted light of the dark-room lamp and the desired exposure selected. Allowance must however be made for a slight darkening of the image during the full period of fixing, or shadow areas that look just right on the trial strip will be too dense on the finished plate. This change is more pronounced on Ilford than on Kodak plates, possibly because of the thicker coating of emulsion.

Local control of tones is as easy to manipulate on lantern plates as on prints, and local reduction after the plate has come out of the fixing bath presents little difficulty, the hypo-ferricyanide being applied with a paint brush or with a small piece of chamois leather.

There is nothing in the whole process of slide-making that need deter the photographer who enjoys his darkroom work, and the fact that he has control from start to finish should be a source of satisfaction to him. This is one way in which the monochrome slide scores over the trade-processed colour transparency. The former bears the stamp of the author's personality. With the latter, once the photographer has selected or arranged his subject, set the controls and pressed the button, his task is finished unless he has sufficient wisdom and energy to mount the returned master-pieces between glass. I use my quota of Kodachrome and admire the results, regretting only that I have played so small a part in their production.

I have stressed a few matters relating to the technique of slide-making, believing that sound technique is the basis of successful work. The true artist has both vision and the power to express himself fully through whatever particular medium he employs. Without vision he would come to a dead end; without the power of expression he would fail to make himself understood. Vision is the gift of Providence; the power of expression is something that can be acquired, easily by some, through sheer hard work by others. If the photographer's message is worthy of expression, let him express it with as much skill and fluency as he can command.

One final word. It is now customary to place a single white spot on the bottom left-hand corner of the slide. Don't confuse the lanternist by placing another white spot, bearing possibly a reference number, somewhere else. Strips of white paper bearing name and title may also obscure the whereabouts of this spot. Titling, etc., is best done in white ink on black paper, then there can be no confusion.

PICTURE-MAKING ABROAD

by E. EMRYS JONES (Circle 26)

There is that something about a holiday abroad—the complete change of scenery, language, food and customs. But there is also that *sunshine*, that elusive property which is so closely connected with our holiday. To think that places like Italy and Switzerland get months of uninterrupted sunshine every year, and that we hardly get seven consecutive days of it here! Therein lies the whole crux of the matter—a holiday blessed with sunshine—and that is why people go abroad. Fourteen sunny days in the Dolomites or Lucerne are bound to produce dozens of first-class studies which will be a blessing to the folio worker and exhibitionist. Just imagine



“THE FIRST TO SET SAIL.” Lake Annecy in the High Savoy district of France

yourself with about fifty negatives which will produce fifty potential Gold Labels and will make the rest of the Circle green with envy! A happy conjecture indeed, but not outside the bounds of possibility.

Have you noticed how these foreign scenes look so attractive in the folio or on the Exhibition Wall? Sunlit corners, lakes surrounded by high mountains, ox-carts in poplar-lined lanes, etc. This is the type of thing you will come across. The greatest difficulty is to restrain oneself from photographing everything. Therefore it is best to discipline oneself for the first day and take it easy, photographically speaking.

There is much activity abroad from 7 a.m. to 10 a.m.; indeed, this is the best time of the day for picture-making. The afternoon is usually too hot for outdoor activities as far as the natives are concerned, but after 4 p.m. they will resume their haymaking, net-mending, fishing, etc. So, early morning and evening are the best times for photography.

Never take a new camera with you abroad unless you have well and truly mastered it beforehand. Take with you the trusted old faithful that never lets you down. Use the same brand as you are accustomed to; don't change your film. Take your own stock with you if you possibly can. The same brand abroad may not be identical emulsion. My preference is for fine-grain panchromatic film. A meter is essential, or else some calculator. I found that the general exposure was 1/100th at f8 or f11 in sunshine in Northern Italy and Switzerland. Take a meter reading and stick to it. Filters are not needed generally speaking. A 2x yellow is quite sufficient. No filter is necessary above 3,000 feet. If in doubt, take one with and one without a filter.

Now then, where shall we go? As one who has had extensive experience of photography abroad, I would suggest Switzerland for those making their first trip abroad. Choose a small village by one of the lakes—Lucerne or Lugano if possible. You will find plenty of pictures by the lakeside, especially first thing in the morning. The background of mountains will provide dozens of walks, hikes and excursions and the camera will be constantly clicking.

The High Savoy, that mountainous part of France, adjacent to Switzerland is another paradise for photographers. Lake Annecy is the great attraction here—a jewel set amidst a grandeur of high mountains. The villages by the lakeside are really photogenic.

The Dolomites in Northern Italy and the Italian Lakes such as Como, Stresa, etc., are all full of pictures. Como itself is a small industrial town. You should find a hotel in one of the



“CORSIKAN NET-MENDER”

villages above Lake Como. Cortina is a good centre in the Dolomites.

Believe it or not, Venice is not so photogenic as you might think. Two days there is quite sufficient. Rome is a beautiful city, full of pictures.

Avoid Southern Italy, unless you are going to Capri, Amalfi or Sorrento.

Corsica is a grand place for pictures. It is very mountainous. The most picturesque part of Corsica is the North-east corner known as Cap Corse. There you will find the really picturesque fishing villages with a background of towering hills.

Sicily is beautiful but primitive and best avoided.

Austria is good—again plenty of mountains.

Spain is becoming more popular every year, but I don't think it has quite the same appeal as that corner of Europe formed by Austria, Northern Italy and Switzerland.

You will note that I have recommended mountainous countries. From a photographic point of view this means far more pictures than otherwise obtainable in flat countries.

Mountains and lakes are good basic subjects for the pictorialist. Furthermore, the villages in this type of country are pictures in themselves.

The peasants are well used to being photographed in national costume ; they love it. If you promise to send them a print, then keep to your promise. This will foster good relationship between the locals and future photographers. Ask them to write their name and address in your note book or diary. Do not rely on the odd scrap of paper or back of any envelope.

Street scenes abroad are favourite subjects, but once they spot you it may be difficult to prevent hordes of children from posing in front of your camera. A very good dodge is to have a friend with you and then proceed to photograph him or her. Meanwhile you are watching your subject, judging the distance or focussing and setting the shutter ; pretend to take your partner's picture, swing round suddenly, pause, photograph your group or subject, and swing round again.

A lens hood is essential—I used mine for all pictures. The strong sunlight on pavements can cause a lot of glare.

Continental roads are dusty. Never be without a suitable camel-hair brush for dusting out the camera when re-loading with film.

On returning, carefully develop one film in your favourite brew, noting the time and temperature. If everything is well, then continue as before. On one occasion, my favourite brand of

film bought in France was faster than the British equivalent. Consequently, the first test-roll on development showed over-exposure. As a meter had been used for all shots, the remainder would also be over-exposed. To get over this snag, it was necessary to develop in a developer, such as paraphenylene-diamine, which requires extra exposure. (Meritrol-metol was used.)

If under exposure is found after the first film is developed, then one of the compensating developers must be used (such as Ergol or Promicrol).

Negatives should be filed right away in wallets or albums and the location marked.

Cream base bromide or chloro-bromide paper will enhance the sunny effect of continental sunshine. I have found that a rich sepia tone suits many of these foreign street scenes and "sunny corner" pictures. Such a 15in. x 12in. picture always looks impressive on the exhibition wall. Remember that Plastika and Bromesko do not tone well with sulphide, but are well suited for selenium, thiocarbamide or hypo-alum toning.

And now a word about the Customs. Take the receipt for your camera with you. On returning to Britain have your receipt handy, and your camera slung over your shoulder. If the Customs Officer asks you about your camera, well, it is handy for inspection and the receipt speaks for itself.

A holiday abroad may appear expensive, but the reward of a fine bag of pictures, fourteen days of sunshine and a complete change of food and scenery is something to be reckoned with.

* * *

BACK NUMBERS

The Editor has a small stock of the following back numbers of *THE LITTLE MAN* available for sale to members at 1/- each, post free. In some instances the stock is not large and early application is advised to :

R. P. JONAS, A.R.P.S.,

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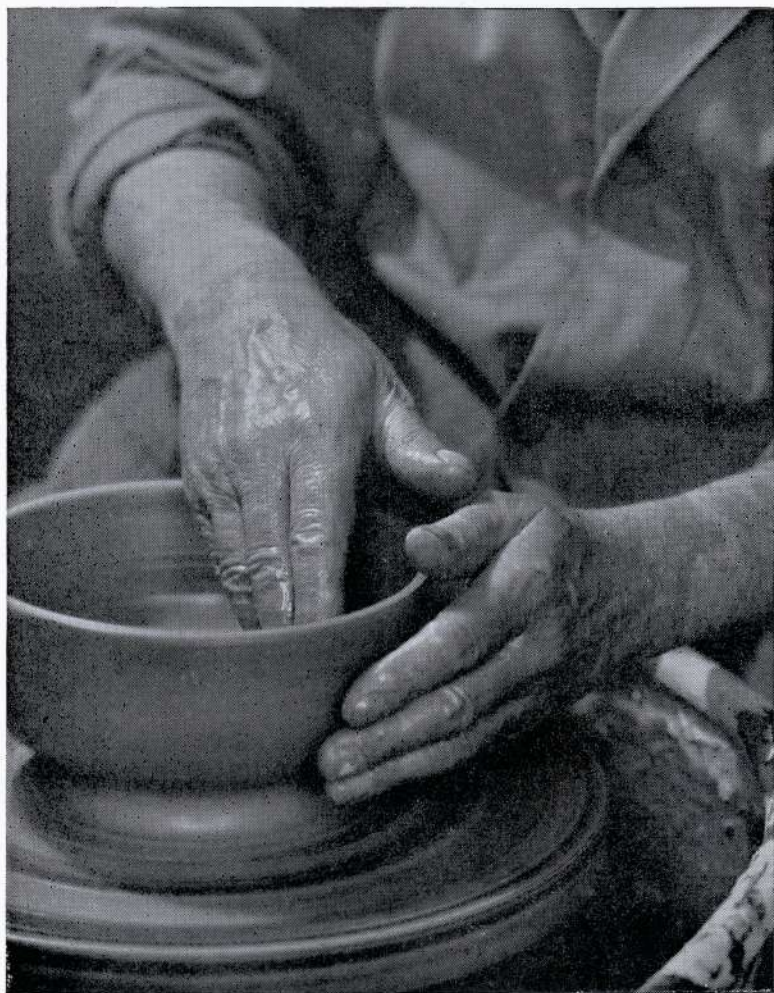
Summer, 1949. Winter, 1949. Summer, 1950.

Autumn, 1950. Spring, 1951. 1952 Annual.

The above six numbers, plus Spring 1950 and the 1951 Annual, of which stocks are too small to offer separately, can be supplied for 7/6 per set.

THE GOLD LABEL COMPETITION FOR

WINNER OF THE TROPHY



“HANDS OF THE POTTER ”

A. G. BAGSHAW (Circle 22)

THE LEIGHTON HERDSON TROPHY, 1953

WINNER OF THE BRONZE PLAQUE



“THREIPMUIR ”

MISS G. L. ALISON, A.R.P.S. (Circle 29)



"NOTHING VENTURE"

E. M. WILSON (Circle 20)



"AYE AYE"

J. B. BROOMHEAD (Circle 2)

GOLD LABEL COMPETITION
for the
LEIGHTON HERDSON TROPHY, 1953.

Winner of Trophy and Silver Plaque ARTHUR G. BAGSHAW (Circle 22)
Winner of Bronze Plaque.... MISS G. L. ALISON, A.R.P.S. (Circle 29)

Winners of Circle Certificates :

Circle	Title.	Author.
Large Prints.		
2	"Aye Aye"	*J. B. BROOMHEAD
4	"The Scars of Time"	DR. R. F. JAYNE
6	"Early Morning"	E. BENNETT WILLIAMS
8	"The Char"	D. R. NUNNERLEY
10	"Matterhorn"	*E. S. ETHERIDGE
14	"Child Study"	N. E. CHINN
16	"On the Tyne"	*K. W. SHANKS, A.R.P.S.
18	"St. John's College"	D. MURRAY
20	"Nothing Venture"	*E. M. WILSON
22	"Hands of the Potter" (TROPHY)	A. G. BAGSHAW
26	"Springtime"	MISS P. WHITE, A.R.P.S.

Small Prints.		
1	"Evening"	A. W. McTURK
3	"Elfin Path"	*G. I. JOHN
7	"Old York"	E. K. WHITEHEAD
9	"Schloss Fernstein"	MISS B. W. FURNESS
11	"Spinnaker"	R. OLLERENSHAW, F.R.P.S.
17	"Venosc Valley"	L. R. HOWELL
19	"The Channel"	E. A. REES
21	"Loch Leven"	R. C. TAYLOR
29	"Threipmuir" (PLAQUE)	MISS G. L. ALISON, A.R.P.S.

Transparencies.		
25	"Stonechat on Gorse"	E. H. WARE, A.R.P.S.
27	"The Cam in Spring"	R. F. CHATFIELD
28	"Kensington Gardens"	*K. THIEME, A.R.P.S.
* Specially Commended.		

The following received *Hon. Mention* :—

2	"In the Langdale"	MRS. G. JONES
7	"Childhood"	E. K. WHITEHEAD
10	"Spring Scene, Derwentwater"	C. DENWOOD
16	"Peter"	L. FROST
16	"Stormy Weather"	K. W. SHANKS, A.R.P.S.
17	"Eventide"	S. JORDAN
20	"Marsh Warbler in Osiers"	E. H. WARE, A.R.P.S.
20	"At Sundown"	E. M. WILSON
25	"Interior, Kirk Andrews on Esk"	J. W. MATTINSON
28	"Liquid Gold"	P. MACKAY
28	"Notre Dame"	R. FAIL
29	"Autumn Leaves"	F. G. MIRFIELD, A.R.P.S.
29	"Evening Glory"	W. FORBES BOYD, A.R.P.S.

THE LEIGHTON HERDSON TROPHY COMPETITION

The Gold Label entries for this year's competition for the Leighton Herdson Trophy comprised 117 large, 101 small prints and 34 transparencies, 11 monochrome and 23 colour, from twenty four circles, only three failing to take part. It is difficult to generalise but the overall impression of one who has seen all the entries since the competition started in 1947 was that the standard was much on a level with last year, with perhaps a slight improvement, especially in the small prints and transparencies, a few of which reached a very high standard. Some of the large prints were rather below standard on quality.

Exhibition Secretary King had secured a strong panel of judges, to whom we are most grateful for giving their valuable time and for the zeal and meticulous care with which they tackled a most difficult task. We are also much indebted to The Camera Club for their generous loan of a room for the judging. The panel comprised :—

Mrs. Jean Rudinger, A.R.P.S., whose recent "one man" show at the Camera Club proved her competence and versatility.

Mr. Alec Pearlman, F.R.P.S., F.I.B.P., the well-known pictorialist, author and mentor.

Mr. H. J. D. Cole, A.R.P.S., A.I.B.P., of Messrs. Ilford, who combines an unquestioned technical knowledge with a strong pictorial sense.

The small prints were tackled first, as it is usually easier to go from small to large prints than vice versa, and each circle's entry was displayed as a complete set on a specially illuminated easel. As in previous years, there was the odd occasion when one or perhaps two prints stood out from the rest, but usually the selection had to be by a process of elimination. On one occasion a print which very nearly went out quite early on because of a slight technical defect—a falsity of tone in one corner—eventually won the day on account of its fine pictorial qualities and secured the certificate for the best print in the circle; but when it came to the "finals" the technical fault barred further honours. Conversely, in the large print section a portrait with a far from pleasing expression held its place by its photographic excellence and took the certificate.

From time to time the judges found it very difficult to choose the winner and this was particularly noticeable in the last small print circle to be judged—No. 29—where a striking rendering of the Battersea Power Station and a very fine snow scene contended long for pride of place with a delicate study of autumn leaves on a wet pavement. Eventually after much discussion the snow scene got the verdict, but as will be seen from a full list of the awards on another page, the other two prints received Hon. Mention, well deserved when it is added that the snow scene went on to a fairly comfortable win as the best small print in the whole competition.

Then came the projection of the 35m/m colour transparencies on a special translucent screen by back projection—surely the best way of viewing—following by the larger colour and monochrome slides. Here again the high standard called for more Hon. Mentions.

Already nearly two hours had slipped quickly by, and after a brief interval the judges and their willing helpers, Mr. and Mrs. King and Mr. and Mrs. Fear of Circle 19, turned to the second part of the task, the choosing of the best small and large entries to compete for the coveted Trophy. As already mentioned, the small print was selected without much difficulty, but here came an interesting development and for the first time in the history of the Gold Label competition a transparency came up with a strong challenge for pride of place. Eventually, and almost reluctantly because they admired it so much, the panel had to decide against the colour slide, partly because it had been trade processed and was therefore less completely under the author's control than the print. They asked, however, that it should be specially commended. This incident does demonstrate how difficult, not to say impossible, it is to adjudicate between prints and colour and monochrome transparencies in one class. It is far worse than having to select the best print from an entry comprising all types of subject and this was hard enough when it came to the large print "finals". In fact, when the judges had reduced those in the running to a twin portrait, a figure study, a study of hands, a mountain landscape and an industrial river scene in high key, they asked if they could leave it at that because they then had before them the cream of the entries, each in its own way outstanding and none really comparable with any of the others. However, the rules of the competition are clear and after much deliberation the study of the potter's hands was selected to compete with the snowscape for the Trophy. Again comparison was almost invidious between two such widely different subjects, but

in the end the large print got the verdict and Arthur Bagshaw of Circle 22 was declared the winner of the Leighton Herdson Trophy and the silver plaque. To him and to Miss G. L. Alison, A.R.P.S. of Circle 29, winner of the bronze plaque, we offer our sincere congratulations.

THE LITTLE MAN.

* * *

LAKELAND HOLIDAY

By E. BENNETT WILLIAMS (Circles 6 & 26)

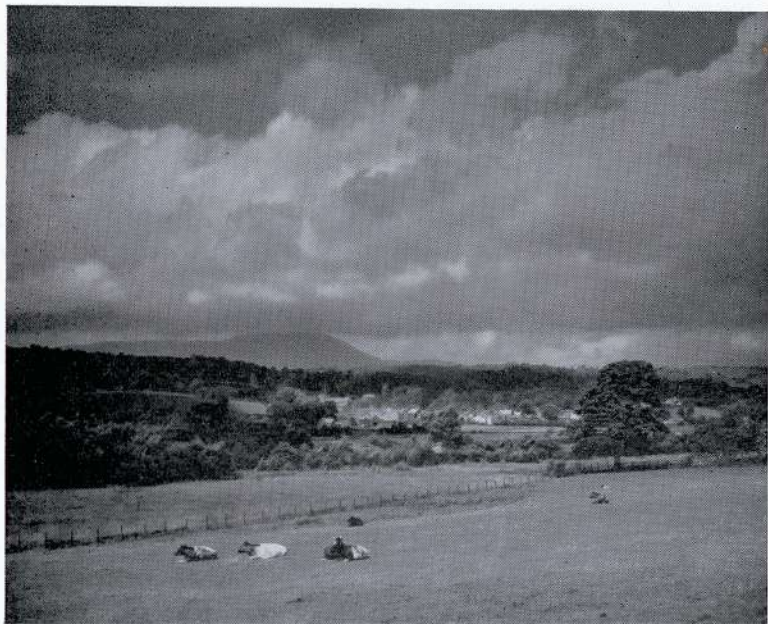
One of the obligations to be fulfilled by a member of a photographic postal folio is to enter a print every month—or whenever "the box" arrives. An excellent thing we all know is to have a few prints in readiness, or to have a good stock of negatives in reserve so that prints can always be prepared when required. But unless the print submitted be a recent enlargement and from a fairly recent negative, that member is not contributing as he or she should towards the progress and development of the Circle and its members. Where landscape photography is concerned, if one has scores or even hundreds of unprinted negatives, yet it is essential that periodic visits to the open country with the camera be arranged. Otherwise it is difficult—indeed, almost impossible—to maintain that freshness, to convey the true atmosphere, the real "mood" of the scene on to the finished print. The actual impression registered at the moment of pressing the shutter must be still vivid in the mind of the worker whilst poring over the enlarger easel and whilst watching the wet print in the developer. The enthusiasm with which we took the shot should be maintained right along until the print is in the hypo!

Though they may be interested in all kinds of subjects, many will say that they derive more enjoyment and real satisfaction from open landscape work than from any other branch of their hobby. It is here a matter of attempting to portray Nature in her many varying moods. Nature undoubtedly gives of her best amongst the mountains and lakes.

The Lake District of England certainly abounds in subjects of remarkable variety and great beauty. Its comparatively small scale is a boon to the walker, while its heavy rainfall accounts for a score of lakes and innumerable small tarns and streams, also for the rich and glossy appearance of its mountain slopes. Many of the valleys and slopes are thickly wooded, and even high up on the

fellides, solitary trees often come to the aid of the photographer in providing a useful foreground object, or in improving composition in countless other ways. In spite of the many thousands of visitors and tourists who flock annually to the more popular resorts, it is still largely unspoilt.

But before we can set off there on holiday, some planning must be done. We must decide on the season of our visit. Undoubtedly May, June and September are the "dry" months. One is more likely to experience fine weather during those periods—also, incidentally, clear and uninteresting blue skies! May and June are however pleasant months. The days are long. The foliage is fresh. Visibility is usually *too* good during this season, and the wanted "atmosphere" can be completely absent. September is much the same, but although the days are shorter, the sunlight falls at a better angle. Lovely indeed is Lakeland in the season of the falling leaf. To appreciate fully the beauty of the district however, one must see the mountains and valleys



SUNLIGHT ON HAWKSHEAD VILLAGE

in cloud, haze, shower and storm as well as in the glory of radiant sunshine. Therefore, in spite of the fact that July and August are acknowledged as being some of the wettest months of the year this is the period most likely to provide the photographer with a bag of good negatives! During this period he is assured of good skies, fine clouds, at least some sunshine and *some* rain!

Also the method of approach must be considered, although this question is governed largely by individual circumstances, the method of transport available and the amount of energy which may be expended. Hiking, camping, cycling, caravanning, are some of the methods employed. The district is well equipped with hotels, hostels and farms ready to accommodate the visitor. A great advantage of the trailer-caravan is that meals may be prepared at any time, the "base camp" may be moved about as desired, and in the event of inclement weather, one can retire into the caravan in comfort. Under such circumstances it is even possible for films to be developed!

A most excellent method of visiting this district is by motor-van. It is remarkable how easily even a small van can be adapted for such a holiday. The advantages of a caravan may be combined with the added advantage of being more easily manœuvrable in narrow lanes and over the steep hills and mountain passes. On the day prior to departure (*not* at the last minute) the van should be loaded with the following essentials: a mattress, pillows, blankets, a Primus stove, plenty of food, cameras and photographic outfit, and *at least twice* as many films as you think you will need! Also a small methylated burner for use inside the van should it be too wet or rough to light the Primus outside. The importance of packing the previous day cannot be over-stressed. It is the safest insurance against leaving some vitally important item behind.

Many people are familiar with the central area of the Lake District, that around the main road which cuts right through its heart and runs from Windermere through Ambleside and Grasmere to Keswick. If however this central area has to be traversed it is advisable to avoid this road as much as possible. This is possible by making a few detours which lead through much more photogenic country. If one's starting point be Windermere, descend to the lakeside at Bowness and cross the lake by the ferry nearby. The road then takes one through the villages of Far Sawrey and Near Sawrey to the shores of Esthwaite Water, where some good shots will usually be found. Esthwaite is one of the placid lakes, and the surface of the water often offers some fine reflections of the trees and hillocks which surround it. At the other

end of the lake lies the old-world village of Hawkshead where hours may be spent lurking about the alleyways and whitewashed cottages waiting for that old lady with her shawl just to move to the right position in the sunlit doorway. Alas, she usually spots the camera and disappears into her cottage with remarkable agility! It is indeed difficult to believe that Hawkshead is actually in Lancashire.

Coniston Water is now close at hand. This lake is not so interesting, photographically-speaking, but the best photographs are to be obtained from a position some three miles or so along the little-used winding road running along the east side of the lake. From this point Coniston Old Man and the Furness Fells provide an excellent skyline.

We now make for Little Langdale, and Blea Tarn, surely one of the most beautiful small tarns in Britain. It certainly warrants a halt and a good "wander-round". The striking skyline of the Langdale Pikes peeping over the brow may be used to advantage. The problem here is one of balance—all the trees being on one side of the tarn. Sunshine is again important.

A mile farther on and we are on the brow itself. A quite unexpected vista is laid out before us, the whole extent of Mickle-den, which valley is actually the upper section of Great Langdale. This is a fine wide U-shaped valley bounded on the left by Crinkle Crag and Bowfell and on the right by the Langdale Pikes. But there is too much of it to fit nicely into the viewfinder!

A series of hairpin bends at 1 in 4, and we are down in Langdale near the Dungeon Ghyll hotels. Langdale offers much scope for the camera, whether the old road or river path is followed or whether we make for the fellsides. Probably the best general views are to be obtained looking back up the valley, with the Pikes again as background. Another interesting stretch of water is Elter Water some miles down the valley.

From the village of Chapel Stile a road climbs up the brow of the ridge on the left, from which ridge are excellent prospects of Langdale and Grasmere backed by the Helvellyn Range. This is called Red Bank, and the steep descent into Grasmere village calls for extreme caution. At Grasmere we are forced to rejoin the main road, and to follow it over the easy pass called Dunmail Raise, at the summit of which we cross from Westmoreland to Cumberland. We can turn sharply left at the foot of the hill and take the lane which goes along the far (western) shore of Thirlmere. This is much better than following the main road, as we get some grand glimpses of the Helvellyn massif across the lake, and there are plenty of fine foreground objects on this side of the lake. The main road is regained soon, and we can

now proceed to Keswick either direct or via the beautiful Vale of St. John.

The old town of Keswick and its immediate environs has much to offer the cameraman. The town contains several photographic shops, and to enter one well-known establishment is almost the equivalent of a visit to the London Salon! The chief difference being that here in Keswick landscapes certainly predominate.

Derwentwater—"The Queen of the Lakes"—is now close at hand. This district is indeed a veritable paradise for photographers. Although Derwentwater is probably the most photographed lake in Britain its possibilities will never be exhausted, surrounded as it is by meadows, woods, crags and hillsides. Its several small islands may often be usefully employed as aids to composition, and they help in ensuring against large unbroken areas of water.

It is remarkable how weather conditions can suddenly change in the midst of the mountains. It had actually started raining



STORM OVER DERWENTWATER

when "Storm over Derwentwater" was taken (1/150th sec. at f.12.5 on Ilford FP3 film, Heidoscop Reflex) and as is obvious from the photograph a violent squall had blown up. Yet some twenty minutes earlier the sun had been shining and everything was so peaceful, with hardly a breeze to ruffle the surface of the lake!

Days could be spent wandering about Borrowdale, Grange, Rosthwaite, Seatoller, all have their particular pictorial attractions.

A long steep hill to the hop of the Honister Pass, with Honister Crag towering above, and a still steeper descent into Buttermere. We are now in one of the western dales which are generally less frequented—surely one of the few valleys in Britain which does not even possess a shop! And how different is this dale from the country we have just left. But Buttermere has a peculiar charm of its own. The sombre character of the massive mountains which descend sheer almost into the lake itself leaves a strong and lasting impression. The neighbourhood abounds in pleasant walks about the fellsides and woods, and many beautiful views are to be obtained. Together with neighbouring Crummock and Loweswater it forms an ideal area for thorough exploration. The early riser will be amply rewarded here, for Buttermere is often at its best in the early morning when the sun peeps over the Dale Head-Hindscarth ridge and lights up the writhing mists which hang over the lake, and which are torn to shreds by the currents of air which whisk them off over Fleetwith, Haystacks and High Stile.

Let us hope that the reader will now be eager to explore for himself the other Western Dales—Ennerdale, Wasdale, Eskdale, Dunnerdale with their unlimited photographic opportunities. It is not likely that he will be without a print when the folio next arrives!

* * *

A.G.M. AND RALLY, 1953

This year there was a break from tradition and instead of having an organised programme for nearly every minute of the Saturday, members were left much more free to please themselves and to "get together". This change was apparent from the very start of the programme, there being a choice of three morning rendezvous—the Royal, the Salon, and the C.A. Some members went to the Royal but the majority clung to tradition and foregathered at the Salon, while only a few journeyed to Camberwell where the C.A. Exhibitoon was being held at the South London Art Gallery.

However, by 3 p.m. some 70 members had gathered at St. Bride Institute for what turned out to be one of the quietest A.G.M.s we have ever had—and one of the shortest. Perhaps this was partly due to the fact that the meeting opened on a very sad note with an announcement by the President that "Pilot" Keable, after a long and serious illness borne with great courage and fortitude, had passed away earlier in the week. "Pilot" was a personal friend of many of us as a member for some 17 years and a Circle Secretary for nearly as long, and was known to nearly everyone present as Hon. Treasurer from 1948 till ill health forced him to give up in 1950. His forceful personality made the loss felt the more keenly.

The President also reported having received a letter from another old friend, Barbara Wagstaff, regretting that ill health prevented her from being with us and sending her good wishes. We sincerely hope that she will be able to join us next year.

The Hon. Gen. Secretary's report continued the sombre strain as its presentation was George Farnsworth's last official duty in this office. But he was able to say that the new system of the Circle Secretaries' Representatives on Council each taking responsibility for 7 or 8 circles was now working smoothly and had greatly eased the burden which he was about to hand over to his successor. He was also able to report the adoption of the new Rules and Constitution which had been submitted to a postal vote of the membership. Sixty-four voting papers had been returned and of these sixty-three had been in favour of the revision, while the other paper had been spoiled by the member voting both for and against!

The Hon. Treasurer's report followed and was the only item on the agenda to raise any measure of enthusiasm. The finances

of the Club were in a sound condition and he was able to announce that Council had approved the purchase of better quality criticism sheets for both large and small print circles. The new large ones would be on cartridge paper to give added strength, though it would be some months before these came into use because existing stocks must be used up first.

There were no matters raised under "Any other urgent business" (did that word "urgent" scare members?), and after the President had guided this very quiet and uneventful meeting to its conclusion there was a short break in the proceedings to allow those present to view the exhibition of Gold Label prints and transparencies arranged by a team consisting of Mr. and Mrs. H. C. King, the Past President and Miss Brocklebank, to whom our thanks are due for their hard work. The general feeling was that the overall quality of the small prints had the edge of the large prints which did not appeal with the same force as the 1952 collection. The transparencies were well up to exhibition standard.

After this interlude, the President presented the "Leighton Herdson" trophy, the plaques and the Gold Label certificates to the successful workers. A full report of the awards appears on another page.

Following the presentation some eighty members and friends converged upon the tea-room upstairs. This part of the day was much the liveliest of the events and demonstrated once again the comradeship that has always been such an outstanding feature of U.P.P. It was most pleasing to see some old friends present again this year after all too long an absence, among them ex-Circle Secretary and Trophy winner E. E. Evans.

Tea over, the members returned to the meeting hall while Council and Circle Secretaries met in another room. Another innovation here, as in previous years this meeting had been held before the A.G.M., but it was thought that it would be better if the new Council had the opportunity of meeting the Circle Secretaries rather than the old Council. The innovation was a great success.

The evening session, a night ramble, proved interesting and many cameras were busy for the first hour of the trek, after which it became almost impossible to keep the large party together and groups of members began to break away, obviously feeling a happy chat in a comfortable spot to be preferable to foot slogging the dark alleys of London.

The Sunday morning found a goodly company assembled for the informal rally. At the start the day was dull and the early mist along the river bank evaporated before many had an oppor-

tunity to make use of its charm. After the morning tea break the party progressed to the South Bank site and as by then the sun had elected to join in the fun there followed a couple of hours profitable shooting and considerable amusement.

And so once again an A.G.M. week-end drew to its close, having duly performed its allotted function of drawing together Club members from all parts of the country, and it only remains to ascertain whether those who supported it preferred this more casual programme to the more organised arrangements of previous years.

* * *

REPORT OF MEETING OF COUNCIL AND CIRCLE SECRETARIES at ST. BRIDE INSTITUTE, 12th Sept., 1953.

In opening the meeting the President emphasised that the proceedings were of an informal nature. It had been called to follow the A.G.M. instead of preceding it so that the new Council would be in office and could obtain from the Circle Secretaries useful guidance for the coming year.

GROUP SYSTEM. This had been in operation since the last A.G.M. and was working well and saving the Hon. Gen. Secretary a great deal of purely routine work and consequently much time as well. It had been found in one or two cases that members had written direct to him but as the President pointed out it saved no time to do this as the matter nearly always had to be referred back to the appropriate Circle Secretary.

GOLD LABEL PRINTS. Delay in the post was given by the Exhibition Secretary as the reason why one Circle's Gold Label prints failed to appear on the wall. The fact was much regretted but was something that was unavoidable; it was not known until mentioned by members of that Circle at the A.G.M. whether their absence was due to delay or to the Circle concerned not wishing to compete.

A further point regarding Gold Label prints was raised by a Circle Secretary whose Circle did not wish to compete for the Gold Labels but would like the opportunity of showing a selection of prints on the wall. They did not like the idea of voting each round and because of that they had to stay out of the picture. It was explained that the rules of the competition had just been changed with the express purpose of covering points like this, but that the Circle would have to decide by some form of voting which prints should be sent forward. If a Circle sent out twelve

portfolios in a year they would have twelve Gold Labels to allot just how they liked. This meant that other Circles giving a Gold label each round would have to eliminate ties, but, as the President pointed out, this could be arranged in several different ways.

WINNERS' NAMES ON PLAQUES. It was asked if the winners' names could be engraved on the plaques presented to the trophy winner and runner-up. The time of judging did not allow this to be done before the A.G.M. but those receiving plaques could have them engraved with their names if they wished and send the bill to the Treasurer.

HEARING AT THE A.G.M. Several complaints were made that it was difficult to hear at the back of the hall. The President replied that there was not much could be done about it. Many halls suffered in the same way and the use of public address apparatus was often of little use and indeed sometimes made matters worse.

A.G.M. IN THE PROVINCES. This is an old, old question. The point was discussed and the consensus of opinion was that London was still the best venue for many reasons.

- (i) It was much easier to get to London from any part of the country than for members to get from Newcastle to Manchester, from Cardiff to York, or any other cross-country route.
- (ii) There is much more of interest to visiting members in London besides the A.G.M. which was always arranged to coincide with the big exhibitions.
- (iii) Accommodation in a provincial centre for the meeting itself would be more difficult to arrange and no matter where it was held there is always much work in preparation and we have not found many willing helpers in any one area outside London.

FORMATION OF NEW COLOUR CIRCLE. It was decided to start a third colour circle under the secretaryship of Mr. G. Bibby. One or two members from the existing colour circles would join temporarily to help to get it going.

1954 A.G.M. This was provisionally fixed for September 18th, 1954.

MEMBERSHIP LIST. The Editor reported that a list of members would be issued with the "Little Man"; also a revised list of Officers and Circles Secretaries.

TELEPHONE NUMBERS. It was suggested that Circle Secretaries give their telephone numbers to their Group Secretary so that he could get in touch quickly if need arose.

The meeting then rose.

CENTRAL ASSOCIATION EXHIBITION, 1953

This year, owing to the R.P.S. Centenary celebrations, it was not possible to have the C.A. Exhibition at Princes Gate in May but it was held in the South London Art Gallery in September. This gallery makes an excellent hall for the display of photographs and a very successful show of 261 prints and 131 transparencies was put on the walls and in the viewing cases.

U.P.P. submitted 78 prints (54 pictorial and 24 "record") and 35 transparencies (23 pictorial and 12 "record") from a total of 23 authors. This is a smaller entry than in previous years, and while "quality" is more important than "quantity" surely there are more than 5½% of our members producing work worthy of submission at least. No member need be afraid that by sending in work which may not be quite up to the high standard required for acceptance he will jeopardise the Club's chances of winning the Switch Shield, as only the ten highest marked prints (by at least six authors) and the five highest marked slides (by at least three authors) count towards this trophy.

The scores of the leading clubs were :—

	<i>Prints.</i>	<i>Slides.</i>	<i>Total.</i>
Southampton C.C.	48 points	19 points	67 points
U.P.P.	45 "	18 "	63 "
Croydon C.C.	48 "	14 "	62 "
Streatham C.C.	51 "	10 "	61 "
Twickenham & Richmond P.S.	45 "	15 "	60 "
Cripplegate P.S.	44 "	16 "	60 "

U.P.P. have thus once again come second to Southampton and while we congratulate them on their wonderful record of success, we are determined to knock them off their perch next year. We did it in 1951 and we can do it again. So get busy all you Gold Label winners and start thinking about your entries for next year which will presumably be required in March, for exhibition in May.

Individual successes in the U.P.P. entry were as follows and we offer our hearty congratulations to the authors and also our thanks and good wishes for "better luck next time" to those who sent in entries but were unsuccessful :—

<i>Pictorial Prints.</i>			Circle
"Autumn in the Causeway" .....	.....	F. G. MIRFIELD, A.R.P.S.	29
"London Skyline" .....	.....	N. WRENSHAW	30
"Vivienne" .....	.....	J. H. NEWSTEAD	6
"The only pretty ringtime" .....	.....	MISS G. L. ALISON, A.R.P.S.	29
"Driven Snow" (<i>Certificate</i>) .....	.....	J. B. BROOMHEAD	2
"Dance of the Silver Birches" .....	.....	L. H. BARFIELD, A.R.P.S.	22
"Aye Aye" .....	.....	G. I. JOHN	3
"Flight" .....	.....	
"... and the greatest of these ..."	.....	
"Pause for reflection" .....	.....	
"Elfin Path" .....	.....	
"Y Cwmwl Gwyn" .....	.....	

<i>Record, etc., Prints.</i>			
"Detail, St. Mark's, Venice" .....	.....	F. G. MIRFIELD, A.R.P.S.	29
"Arctic Skua (Light Phase)" .....	.....	E. H. WARE, A.R.P.S.	20, 25
"Fulmar, Display Flight" .....	.....	A. HOARE	29
"South Portal, St. Nicholas, Borfriston"	.....	

<i>Pictorial Slides (Monochrome)</i>			
"Linda" (<i>certificate</i>) .....	.....	L. H. BARFIELD, A.R.P.S.	22

<i>Record, etc., Slides (Monochrome)</i>			
"Woodlark under Anemone" .....	.....	E. H. WARE, A.R.P.S.	20, 25
"Choir and Organ, Norwich" .....	.....	T. WHITTON	10, 25
"Ephedymona Tumour Bi-lateral" .....	.....	DR. R. OLLERENSHAW, F.R.P.S.	11

We also congratulate the following U.P.P. members on securing acceptances through other clubs:—
O. H. DOWNING, A.R.P.S. (Three), F. G. BRADLEY (Two), R. FARRAND.

* * *

NORTH WALES RALLY.

It seems a long time since U.P.P. had an officially organised Club Rally, as distinct from local rallies which are such a feature of our activities; perhaps the last one in the North was the one at Castleton in Derbyshire, more years ago than one cares to remember. However, on Saturday, August 8th, 1953, after all the preliminary announcements, bookings, etc., had been made, a party of us gathered at the Bee Hotel in Rhyl on the North Wales coast.

The response to the invitation had not been overwhelming, which was perhaps just as well since Rhyl on this particular Saturday was full to overflowing, with all roads leading to the last day's events of the Royal National Eisteddfod. It had been a great week for Rhyl and the babble of tongues outside the railway station was proof enough that something special was afoot.

By 3 p.m. we had gathered together, first to welcome—and in the same breath say goodbye to—our President, who had

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looked in to greet us on his way from Manchester to Salisbury Plain on more important affairs of state than we were concerned with on this fine sunny afternoon. Inside the Bee Hotel many were the dialects being spoken as with warm handshakes we were getting to know each other—such are the bonds of U.P.P. Eventually we all made our way to the Eisteddfod grounds where arrangements had been made for a showing of the colour transparencies for us in the Arts and Crafts Pavilion. These were indeed a fine collection and had the full approval of our colour circle Secretary, Eric Haycock, who particularly applauded the German entry of Agfa Colour.

The photographic print section of the Exhibition had been tastefully arranged by our member L. Whittaker of Circle 6 who with E. Emrys Jones, Secretary of Circle 26, had been a member of the panel of Judges. It was very nice to see the names of U.P.P. members among the list of exhibitors and we would particularly like to congratulate Phyllis White, A.R.P.S., of Circle 26, on her picture "Springtime", which was awarded a certificate of merit and was also reproduced in the catalogue. When a photographic show is staged in the surroundings of an Arts and Crafts exhibition it is interesting to hear the comments of the general public on viewing the prints and I think that on occasions there may be awakened in the passer-by an interest and an ambition to create something similar in the photographic medium.

The next item on the programme—and a very important one, too—was tea at the Bee Hotel, to be followed by a general chat in the lounge. This seemed to cover a very wide range of subjects and it was most enjoyable to meet all the others and get to know them as individuals rather than a style of handwriting or a particular type of print.

Among others we were delighted to see George Farnsworth and his wife again—George soon to occupy the post of an ordinary Circle Secretary once more ; E. Emrys Jones, plump and jolly spreading himself in welcome to all us foreigners to his native land ; E. Bennett Williams, the long, lean "Colonial" with that soft Welsh voice singing his greetings to all and sundry. And to meet for the first time after quite a long membership J. Howard Newstead of Stratford-on-Avon. Among others present were Mr. and Mrs. Harold King who had found time between his duties as Exhibition Secretary to come all the way from Gravesend in Kent ; George Bingham, a new member from Preston and A. G. Rimmer of Birkenhead ; J. Broomhead of Cheadle and all the members of Circle 26 who had only to come a short bus ride along the Welsh coast.

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Circles 2, 6 and 26 were well represented, and we were delighted to see you all and meet you. Opportunities for photography were of course limited in spite of glorious sunshine and exposures were mostly of informal groups and crowd scenes. And so after a full and exciting day we took our leave, all determined to meet again soon. There is no doubt that these rallies on a fairly small scale are very enjoyable affairs.

S.P.

* * *

CIRCLE REPORTS

CIRCLE 4. This has been a notable year for Circle 4 as our score sheet now reads "100 not out." Our 100th folio is now in circulation and with it a special notebook which contains several letters from old members congratulating us on our century, a letter from Leigh, and also a letter from the President in which he resolutely refuses to give us a "message", but says: "I will certainly sink a pint in your honour." Members remain amazingly loyal and have so far been impervious to the treacherous influence of TV, though one member who has installed this anti-social device is full of praise: it enables him to have full use of the bathroom every evening for photographic purposes!

R.F.J.

* * *

CIRCLE 9. The circle is running quite smoothly. The membership has undergone some changes, although several of the original members are still with us. Gold Labels for the year have been won by eight different members which shows a healthy rivalry; we have no "lions" in our midst. This circle is most interested in print exchanges with other small print circles.

D.B.

* * *

CIRCLE 10. There have been some changes in personnel during the past year and now with one member in Kent, another in Cornwall, and a third in the Shetlands, we are wondering whether we can claim to be the most far-flung of the U.P.P. (excluding the A/A of course). Extended membership of this kind does not make for easy contact among members, especially as only three live within 100 miles of London, but we have little "cells" in South Wales and North Lancashire and Cumberland; and in any case there is a strong bond of fellowship among us all. During the year the launching of the 150th folio was celebrated (privately, by each member when the box reached him!).

E.S.E.

* * *

CIRCLE 11. This small print circle is settling down again after its first change of Secretary. Since it was formed as Circle 6 of P.M.P.P. way back in September, 1935, with our Past President as Secretary, it meant something of a major upheaval for a new Secretary to take over from him. It also involved some loss of membership, but most of the old stalwarts have remained and it still retains its tradition of having the President of the Club as a member. Now that the Secretary no longer has other duties to distract him, Circle 11 is looking forward to a bumper year during 1953/54.

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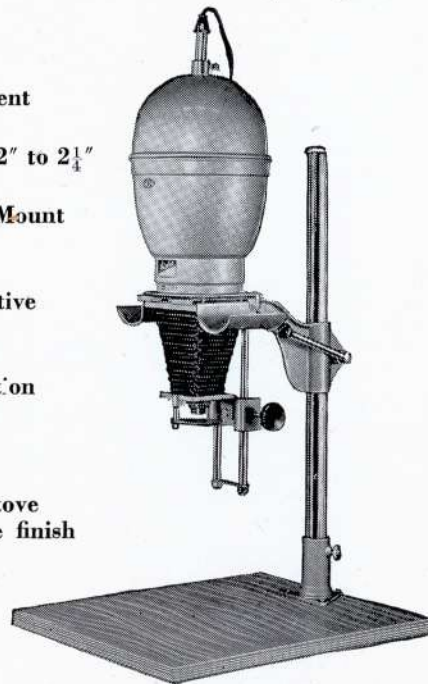
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CIRCLE 14. The standard of work has improved considerably during the last year and members seem to be making much more of their negatives by judicious trimming and higher print quality. Unfortunately there has been quite a spate of resignations and our ranks are sadly depleted, but we are looking forward to an influx of new members now that the Group Secretary system is getting into its stride. Notebook discussions seem to turn mostly on technical questions such as types of cameras, lenses, enlargers, developers, etc., and abound in formulae.

A.J.D-D.

* * *

CIRCLE 16. This year we seem to have been very unlucky. In addition to losing three valuable members, most of the others appear to have suffered ill-health, accidents and family bereavements. At the time of writing, things are getting back towards normal, but numbers have suffered. In spite of all this, however, we sent in a really fine entry for the Trophy Competition—if not our best ever. We are all looking forward to our Centenary folio in December.

F.E.R.

* * *

CIRCLE 20. We are just completing what should be an interesting extra to the usual folios—a mystery “whodunit” round. Members sent in prints with only unidentifying data and these have been circulated for secret criticisms, marking and identification of author. From results to hand, not yet complete, it appears that only one or two authors are really unmistakable. Notebook topics have ranged from hardy annuals (*or are they perennials?* Ed.)—35 mm. v. 2½ in. square, and “extra-speed” developers, to the old v. new photography, or the traditional as presented by the R.P.S. and the “A.P.” v. the modern as exemplified by “Photography”, other magazines and individuals.

S.M.

* * *

CIRCLE 21. This circle sent out its 100th box in September. At the A.G.M. a greetings telegram was received by the Secretary from all the members and in the evening a dinner was held at the Adelphi Hotel, Charing Cross, at which he was presented with a Leitz B cassette engraved: “G. A. TOOTELL, 100th box, Circle 21, U.P.P.” The presentation was made by the oldest member of the Circle, A. J. Scrivener, A.R.P.S., who added a few remarks on how well the Secretary had performed his duties, and he hoped that he would continue to do so for many years to come. The Secretary replied thanking the members for their co-operation in making the circle such a success. The following members were present: G. A. Tootell (Sec.), E. Haycock (deputy Sec.), A. J. Scrivener, A.R.P.S. and J. Wardale (founder members); W. Addey, E. Broe, B. Fireman, F. Maddison, N. Snowdon, R. Taylor; and M. O'Donoghue from Circle 28. A special feature of the dinner was a gâteau inscribed “100th box, U.P.P.” which, needless to say, did not survive very long. A fine colour show was given afterwards, various members' slides being shown. A most enjoyable evening, thanks to the organising efforts of John Wardale.

E.H.

* * *

CIRCLE 22. An already good circle as far as competent members are concerned, we have recently filled three gaps with seemingly very able workers and the future promises some very keen competition, which is all to the good. A somewhat overlooked developer, M.C.M. 100, is used by several members and seems very popular. It is generally used in the diluted manner and is the outcome of some notebook chatter and much excellent work from our one A.R.P.S. member. There are fifteen members at present and each one has the box over a weekend, posting day being Tuesday. With the co-operation of all members this system works very well.

A.B.G.



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CIRCLE 25. This circle continues to enjoy good companionship between all members. The fact that one member seems to walk off with most of the Gold Labels does not in the least damp the spirits of the other fourteen! A very high standard is set almost every round and the winner is usually good enough for any top-ranking exhibition. A very interesting feature is the variety of work submitted; there is nothing monotonous about our boxes and all members eagerly look forward to their arrival. In the last year we have not lost a single member—proof enough of the Circle's value to all. There are one or two vacancies and anyone interested in monochrome slides would be welcome.

F.E.R.

* * *

CIRCLE 26. We now have twenty members and are brim full of enthusiasm. The most heartening feature is that our two or three beginners in photography are making really rapid strides. Our star worker is a lady and our only Associate so far. In the notebook the Secretary announces the "topic for tonight" and contributes his own theories and ideas and everyone else adds his or her piece. By the time it has gone the round there is a large census of opinion which would form quite a thesis on that particular topic! The aim of the Circle is: better prints, better notebook entries and full enjoyment of folio membership. It is certainly true of Circle 26 that the more you put into it the more enjoyment you get out of it.

E.E.J.

* * *

CIRCLE 27. The resignation of the Founder-Secretary, E. A. James, A.R.P.S., is quite a loss, but we have a full house of eighteen members. This year has seen a change in the Gold Label monopoly, and seven members have received them. Dufaycolour had taken a severe beating and was virtually extinct, but along comes a new member with one and makes the Ektachrome, Ansco and Kodachrome boys pass admiring remarks. There is also a tendency for the 3¼" slides to get less, but it is hoped that with the 120 reversal film now on the market there will be increased interest.

T.L.

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ANGLO-AUSTRALIAN CIRCLE. It is to our great regret that "Pilot", as he is affectionately known among U.P.P. members, has had to give up the reins of the circle owing to a serious illness. His work in re-starting the Circle had been greatly appreciated here and in Australia. We hope to attain four folios this year which is our normal quota. The work is stimulating and the Circle would welcome new U.K. members, there being some vacancies. D.B.

(Since the above report was received it has been learned with great regret that "Pilot" Keable passed away on September 9th. Further reference is made to this sad event elsewhere.—Ed.)

* * *

Announcing ferraniacolor FILMS

WITH HOME PROCESSING KITS

Photography has often been referred to as the finest of all hobbies and many will agree that there is no more thrilling experience in photography than that of processing one's own films, particularly if the final results are to be in colour.

We have much pleasure in announcing that Ferraniacolor Reversal film is now available in Great Britain in 35 mm. and 120 roll film sizes, together with processing kits, manufactured by Johnsons of Hendon, Ltd., specially for Ferraniacolor, at the following prices:

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PART I Colour developer sufficient for 3 35 mm. exposures or 2 F20 roll films.....	PART II All other chemicals, sufficient for 9 35 mm. 20 exposures or 6 F20 roll films
5 0	5 0

Developing Kits are split into two parts because Part I must be used within 48 hours of the solution being prepared, but Part II chemicals will keep in solution and under similar conditions as ordinary photographic chemicals.

The Ferraniacolor process is of the subtractive integral tripack type and is entirely suitable for home development by the amateur. The film is suitable for daylight only and should not be used in artificial or mixed light. The speed is 25° Sch. No filter is necessary. No special equipment is needed—only the ordinary Johnsons, Nebro or similar developing tank, plus the usual measure, thermometer and washing and drying facilities.



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