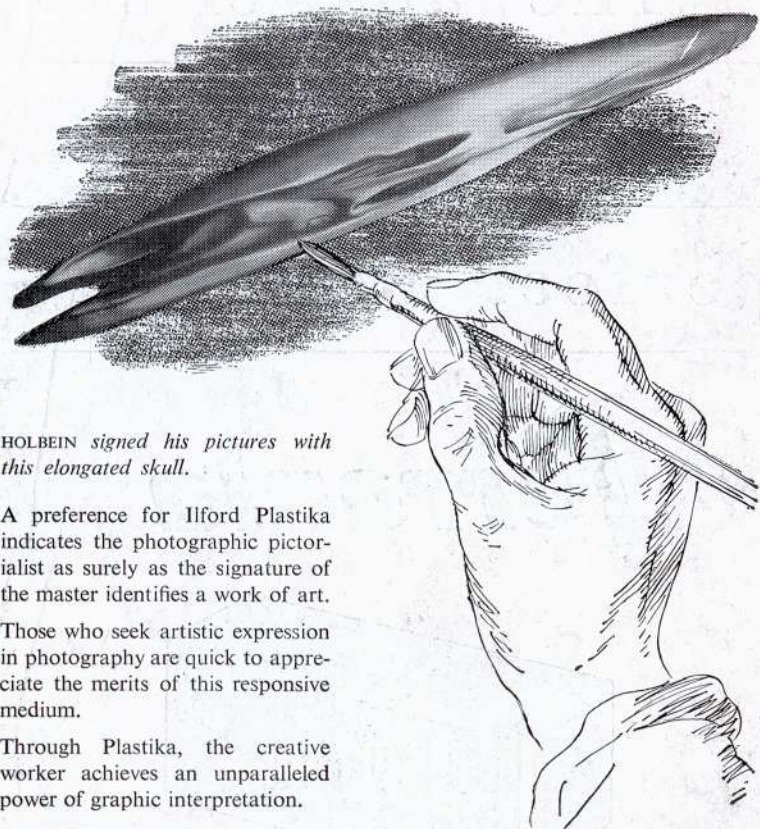


# The Signature of the Artist



HOLBEIN signed his pictures with this elongated skull.

A preference for Ilford Plastika indicates the photographic pictorialist as surely as the signature of the master identifies a work of art.

Those who seek artistic expression in photography are quick to appreciate the merits of this responsive medium.

Through Plastika, the creative worker achieves an unparalleled power of graphic interpretation.

# ILFORD *Plastika*

*Available in a wide range of surfaces and contrasts from all photographic dealers.*

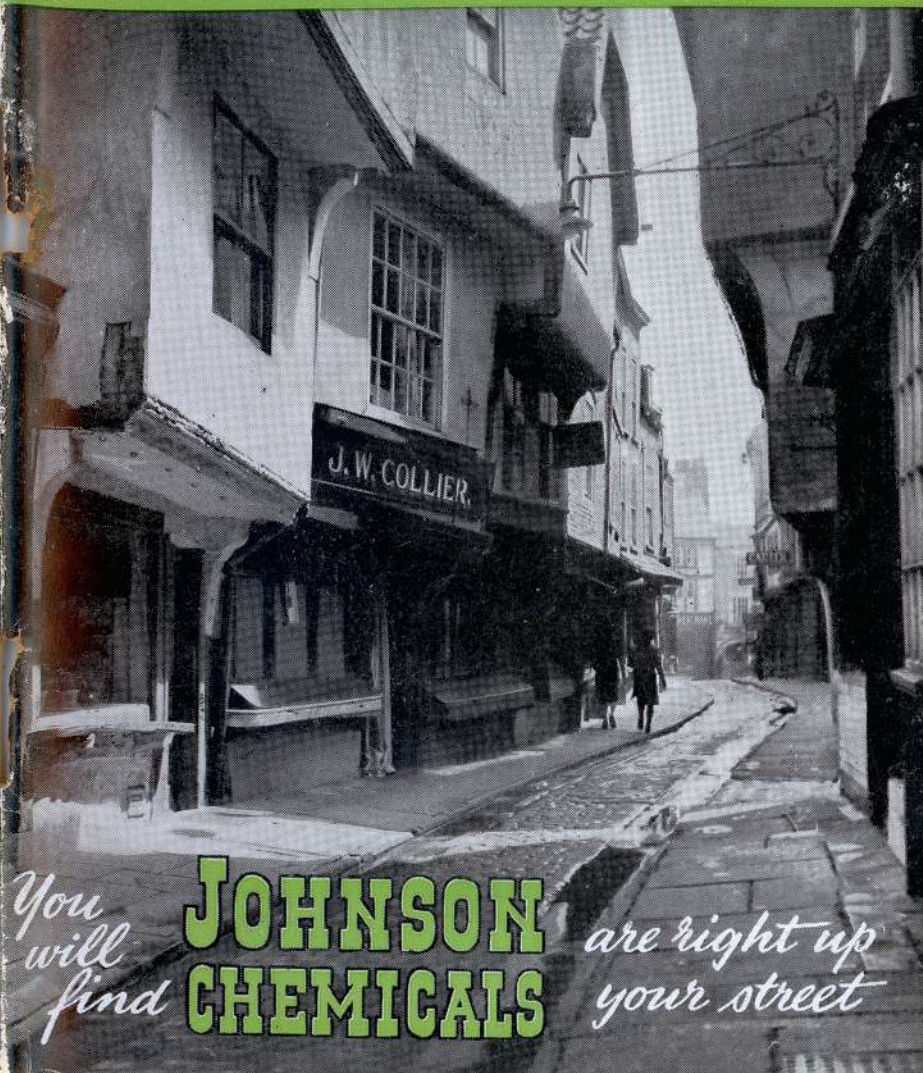
ILFORD LIMITED • ILFORD • LONDON

Jakemans, Printers, Hereford

1954  
ANNUAL

# The Little Man

The Photographic Magazine That's Different



*You will find*

# JOHNSON CHEMICALS

*are right up  
your street*

*Add the magic of*  
**COLOUR**

with

**'KODACHROME' FILM**

*The world's most famous,  
best-proved colour film*

For brilliant transparencies with 35 mm. and 'Bantam' cameras. Also available for 8 mm. and 16 mm. cine cameras.



**Kodak**

KODAK LTD., KODAK HOUSE, KINGSWAY, LONDON, W.C.2

*'Kodak' and 'Kodachrome' are registered trade-marks.*

**You've bought a good camera?**

Now make the most of it by reading

**MODERN CAMERA MAGAZINE**

*Edited by Percy W. Harris, Hon. F.R.P.S., F.P.S.A*

Features include :

- Free technical service for your photographic problems
- Reviews of all the new equipment
- Articles on world-famous exhibitors
- New York Letter
- "Speaking Personally"
- Latest developments in colour work
- Free criticism of your prints

**The British Photographic Monthly with the  
International Reputation**

*Send for free specimen copy to :*

Modern Camera Magazine, 9 Cavendish Square, London, W.1

## OFFICERS AND COUNCIL, 1954-55.

- President : R. FARRAND, A.I.B.P., 5, Ashbourne Grove, London, N.W.7.  
Hon. General Secretary : S. H. BURCH, 12, Lambert Road, London, N.12.  
Hon. Treasurer : R. P. JONAS, A.R.P.S., 78, Alleyn Road, London, S.E.21.  
(Gipsy Hill 2852).  
Past President : DR. R. G. W. OLLERENSHAW, T.D., B.M., F.I.B.P., F.R.P.S.,  
4, Pine Road, Didsbury, Manchester, 20.  
Vice-Presidents : J. H. R. HILLS (Wanstead 1359)  
H. G. ROBSON (North Shields 3047).  
Representatives of Circle Secretaries :  
A. W. BAXBY (responsible for Circles 3, 8, 10, 14, 20, 22, 30).  
D. BRIERS ( " " " 9, 15, 21, 24, 25, 27, 28, 31, A/A).  
H. C. KING ( " " " 1, 5, 7, 11, 17, 19, 29).  
S. POLLARD ( " " " 2, 4, 6, 12, 16, 18, 25, 26).  
Representatives of Ordinary Members :  
G. O. ASH (Circles 11 and 22).  
L. CATALANI (Circles 18, 31 and A/A).  
E. H. WARE, A.R.P.S. (Circles 20, 25 and A/A).  
H. A. R. WARREN (Circle 29).

### Circle

### CIRCLE SECRETARIES.

1. B. A. MESSOM, 81, Fossway, York.
2. R. PARKIN, A.R.P.S., 7, Sneyd Street, Cathedral Road, Cardiff.
3. A. W. BAXBY, 1, McNeill Avenue, Crewe.
4. DR. R. F. JAYNE, The Cottage, Talgarth, Brecon.
5. E. HILEY, 11, Carlisle Street, Gainsborough, Lincs.
6. S. POLLARD, 80, Owlley Wood Road, Weaverham, Cheshire (Weaverham 106)
7. R. FARRAND, A.I.B.P., 5, Ashbourne Grove, London, N.W.7 (Mill Hill 1370).
8. Change of Secretary pending.
- 9 & A/A. D. BRIERS, 253, Ballards Lane, London, N.3.
10. H. R. WOOD, 32, Fordingley Road, London, W.9.
11. G. O. ASH, 198 Wantz Road, Maldon, Essex.
12. H. BADEN OATS, A.R.P.S., 1, Chester Road, Newquay, Cornwall.
14. MRS. A. J. DEANE DRUMMOND, No. 8 Bungalow, Staff College, Camberley.
15. H. G. RUSSELL, A.R.P.S., 61, Ebury Street, London, S.W.1 (Sloane 7864).
- 16 & 25. F. E. RAMSDEN, 132, Cross Lane, Sheffield, 10.
17. L. R. HOWELL, 20, Mays Hill Road, Shortlands, Kent (Ravensbourne 6425).
18. J. H. SIBLEY, "Beverley," Brows Lane, Formby, Liverpool (Formby 3019).
19. H. C. KING, 55, Hillingdon Road, Gravesend, Kent.
20. S. MILLS, 284, Stannington Road, Sheffield, 6.
21. G. A. TOOTELL, 1, Croxeth Road, Princes Park, Liverpool.
22. J. W. H. EVANS, 108, Ashgrove Road, Goodmayes, Essex.
24. A. A. PIZEY, 292, Iford Lane, Bournemouth.
26. E. E. JONES, "Gwynfa," Penmaenrhos, Old Colwyn, N. Wales.
27. T. LEWIS, "Weathervane," Knightscroft Avenue, Rustington, Sussex.
28. E. HAYCOCK, 24, Lannerch Road West, Rhos-on-Sea, Denbigh.
29. MISS B. WAGSTAFF, A.R.P.S., 1/21, Northwood Hall, Hornsey Lane, London, N.6 (Mountview 2135).
30. V. P. DAVIES, 10, Rycroft Road, London, S.W.16 (Gipsy Hill 4609).
31. G. BIBBY, Ashton House Hostel, Preston, Lancs.

# The Little Man

THE OFFICIAL ORGAN OF THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

AFFILIATED TO THE ROYAL PHOTOGRAPHIC SOCIETY & CENTRAL ASSOCIATION

No. 35

1954 ANNUAL

## Editorial

In a well established club like U.P.P., only two years off its Silver Jubilee, one expects smooth running and no startling changes and this is exactly what we have to report for the past year. True, there have been minor difficulties and some changes in Circle Secretaries, but with 30 circles what else would one expect?

For the coming year, however, we have a change of President. Dr. Ollerenshaw found the steadily increasing calls on his time made it impossible for him to give all the attention to U.P.P. that a club of 450 members needs. (He even had to leave the A.G.M. in response to an urgent call.) In his place, as our new President, we welcome Richard Farrand, A.I.B.P., and we are glad to print a special message from him on the next page. He is no newcomer, having joined the parent P.M.P.P. about 1932. By November, 1935, we find him Secretary of a specialist circle, devoted exclusively to users of the up-and-coming Leica camera. When the two Leica circles decided in 1936 to form the nucleus of the very active L.P.P., Dick Farrand became one of their founder-members, but when he was able to return to folio work after the war break it was to U.P.P. that he turned, being no longer a Leica user. And so to Circle Secretary again in 1952, Council member the same year and President in 1954. His long experience in postal portfolios, as founder of a photographic society in

North London, and as a professional photographer in industry will be of the greatest value to the club.

Last year we concluded the Editorial with the following paragraph :

*"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 response was one short article and two letters of approval! Is that the best that our 450 members can do for their own magazine?

THE LITTLE MAN.

## Contents

	Page
A Message from the President ...	6
Home Portraits ... ..	7
Architectural Photography ...	14
A Duplex Safelight ... ..	22
A Tough Assignment ... ..	24
Gold Label Prints ... ..	28
"Photography" Competition ...	30
C.A. Exhibition ... ..	33
Short Cut to the Exhibition ...	35
The Dark Deed ... ..	39
A.G.M. and Rally, 1954 ... ..	40
Circle Reports ... ..	44

## A MESSAGE FROM THE PRESIDENT

Having neither the fame of Leighton Herdson nor the notoriety of Robert Ollerenshaw it is with a decided feeling of astonishment that I find myself treading in their footsteps as the President of U.P.P. I can only assume that Council, whose wisdom I have observed on so many occasions, were desperate indeed in their search for a new president. Or perhaps they concluded that I am not so silly as I look! In any event, I believe I have at least this in common with my predecessors—a very sincere interest in the future of U.P.P. and in the photographic activities of its members, and I very much appreciate that I have been entrusted with the highest office in the largest postal photographic society in this country.

Although U.P.P. numbers over 450 members there must be many a lone wolf who needs the benefits to be obtained through membership and every one of us could do much good by introducing U.P.P. to them. Our postal portfolios fill a very definite place in the photographic world. To some members it is their only close contact with kindred spirits, providing a source of inspiration, guidance and comparison, whilst members who have a local society which they support find our folios provide an incomparable outlet for their work, whether they take part for glory or to gain advancement, and find also that the folio is complementary, without being secondary, to their other interests.

We might perhaps all remember that the benefits we receive from membership of any society are in ratio to the interest we display in the society. I personally have obtained a great deal of pleasure and benefit from my long membership of U.P.P., its parent P.M.P.P. and its offspring L.P.P.

I hope that every one of my fellow members may reap as well.

RICHARD FARRAND.



## HOME PORTRAITS

by J. B. BROOMHEAD (Circle 2).

Came the request “. . . 2,000 words on portraits ??? ” So here I am doing my best to cram a couple of gallons into a half-pint pot.

What camera for the job? You will probably have to make do with what you have, so why waste words on that topic? Perhaps I could just mention that a longer-than-normal lens is much to be preferred. A 7in. on 2½ square is about right for a head and shoulders in a normal size room. And a good solid tripod is a must.

So let's get on to the lights: those things which fascinate the beginner. You will need two photo-floods (plus spares), also a 150 watt pearl—normal household type—for a fill-in. You can use almost any sort of reflector so long as it has a dull surface. The shiny metallic variety is liable to give an uneven beam with horrible “hot” spots. A good broad beam is better than a narrow one as it gives a softer light and is easier to aim straight. What you lose in intensity can be won by putting the lamp nearer the subject or by increasing the exposure.

Makeshift stands can be concocted by tying sticks to the backs of chairs. (I won my first G.L. with the aid of a mop, a brush handle and an umbrella!) Or you could do something with music stands, but never never buy a fancy affair where two or more lamps are fitted to one stand. You will need some sort of support which will extend to 6ft. to carry the main light, and one about 3-4ft. for the fill-in. The top light is a problem, but if the room has a picture-rail, your troubles are over. Screw a small eyelet or knock a small nail in the top edge each side of the room and tie a piece of string across. Sling your top light on that. To save a lot of tying and untying knots you can fit one end of the string with a small runner like those on tent guy ropes, and adjust the height with that. If it isn't high enough you can borrow the clothes props or use a couple of long canes. And here a grave warning is given. See that the string is strong enough or you may find a customer complaining.

And now two hints. If you fit a small socket to each lamp you will find that the miles and miles of flex are slightly easier to unravel each time you set up shop. And fit some sort of dimmer. Not only does it add greatly to the comfort of your patients but it also considerably prolongs the life of your lamps.

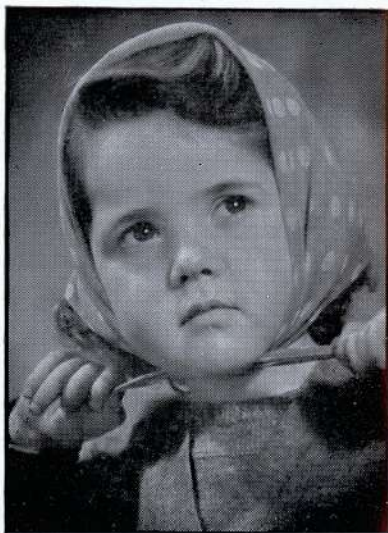
Well, that's your equipment—mostly sticks and string—and that's all you can be told about portraits. The rest will come the hard way. There are numerous books on the market, each author giving his version of how to squirt light about, all very confusing and not very helpful. The beginner laps these up, the more complicated the better, tries out all sorts of weird effects, doesn't know what he's trying to do, makes a frightful mess of things and gives up in disgust.

If you want a bit of good advice—forget the lot of them, forget everything you've read, forget all you've been told and start afresh. Try Basic Lighting. Stick to it for several years until you have learned something about the job. By then you will have come to love the simple stuff and have lost the yearning for freak lighting. And anxious parents will be pleased to note that basic lighting is particularly good for children. No matter how they twist and wriggle they will always be fairly well illuminated.

The top and main light should be the same power in the same sort of reflector. The top light is placed 2ft. above the model's head. The main light and fill-in are the same distance away, about 3ft. These figures don't mean a thing really. The exact distance depends on the power of your lights and the film, aperture, exposure, etc., etc. And there's more about it later, so be patient.

The top light should not be directly overhead. Arrange it a little behind the model, tilted to shine forward slightly. This avoids over-lighting noses and other knobs and bobs, but still puts a good shine on the hair (if any!) The fill-in is put at face level, as far round to the front as you can get it without stopping the view. Once you have found the correct distance for these they tend to "stay put". They certainly should not require any major adjustment and you can devote the whole of your attention to the placing of the main-light.

But, before we go any further, let's briefly run over the results of faulty placing.



- Top light.*
- (1) Too near—highlights too dense to print, too awkward to burn in.
  - (2) Too far away—not enough shine on the hair.
  - (3) Too far back—only a rim of light at the back of the head.
  - (4) Too far forward—streaks of light and shadow trailing down the face.

- Fill-in.*
- (1) Too near—competes with main-light and gives a second crop of shadows.
  - (2) Too far away—shadow side too dark and too flat.
  - (3) Too far round away from camera—will leave a band of shadow down the face.

- Main-light.*
- (1) Too near—too harsh. Highlights too broad, giving a flattening effect.
  - (2) Too far away—modelling effect lost because of loss of highlights.

From which it will be seen that there is one correct distance for your main light. Within a matter of inches either way there is a tendency to flatness. This, of course, refers only to the high lights and has nothing to do with the shadows. It is the difference between an almost 3-D print and one that lies flat on the paper. Further trial and error will give you the best exposure. You can then sell your meter and buy a piece of string with knots in for checking the lamp distances.

That's distance, that was!

Now for position. And don't get all tied up at this point. I've just finished talking about *distance* and the effect it has on the high lights. The next item is *position* and the effect it has on shadows. And it's the position of the main-light which determines the amount of modelling you are going to get and whether you are going to make your wife look sweet seventeen or a well-worn ninety. The cruel 45°/45° gives maximum modelling. Every crease, every wrinkle, every wart, pimple and carbuncle, casts a shadow and adds years to the appearance of your customer. On the other hand, if the main-light is placed against the camera it shines into all the cracks and crevices, making them less apparent, so that even grandma sheds a few years.

All this means that you have to watch the shadows, moving the main-light to flatter your model or to get the effect you want. There's no hard and fast rule because so much depends on the angle, direction and shape of face. Deep set eyes may mean that the light has to be lowered to avoid a black eye effect. A rough guide for a normal portrait is to let the shadow of the nose finish

about  $\frac{1}{2}$  in. above the top lip. At first you will probably have considerable difficulty in seeing the shadows, but your camera won't. But, with a bit of practice, you will soon learn where to look for them. A reflex is grand for this.

Once the novelty wears off, you will discover the greatest snag in portraiture. You will find you know the wrong people. You know no interesting faces, no glamour girls. Still, with a bit of imagination, careful use of the lights, emphasis here, camouflage there, you will be surprised what can be done with such homely folk as Aunt Maggie and Cousin 'Erbert. Here then are a few ideas from the silk purse/sow's ear dept.

*Broad face.*  $\frac{3}{4}$  view. Light fairly high and wide. Try to cast shadows down the camera side of the face to give a slimming effect.

*Thin face.* Main-light near to camera. Full face: The flat lighting with loss of modelling and lack of shadows has a broadening effect.

*Double chin.* Emphasize for babies to give the much admired well-fed appearance. For adults the idea is to stretch out the folds all possible and put what's left into shadow. For the best result let the subject lean forward a trifle and look up a little. This



stretches the folds. Raise the camera and point it downwards slightly. The first chin should then mask some of the undergrowth. Then raise the main light so that the front chin casts a shadow on the others. Finally, raise the fill-in so as not to illuminate this precious bit of dark. (It's worth a year's subs. to know this now that everything is off the ration.)

*Short neck.* Set the camera at chin level to make the most of what chin is available. (But double chin treatment has priority.)

*Long neck.* Camera at eye-level so that chin covers part of neck. Raise main-light and fill-in so that some shadow falls on neck. But hollow eyes have priority.

*Broad heavy chin.*  $\frac{3}{4}$  view to show as little width as possible. Camera at eye level to show as much length as possible.

*Long nose.* Let it point towards the camera and adjust light so that a long shadow does not give the game away.

*Squint.* Turn head so that gliding eye looks straight at the camera. The other will then match.

*Prominent ears.*  $\frac{3}{4}$  view to hide one. Avoid getting the other on the sky-line. A bit of burning-in will make it recede.

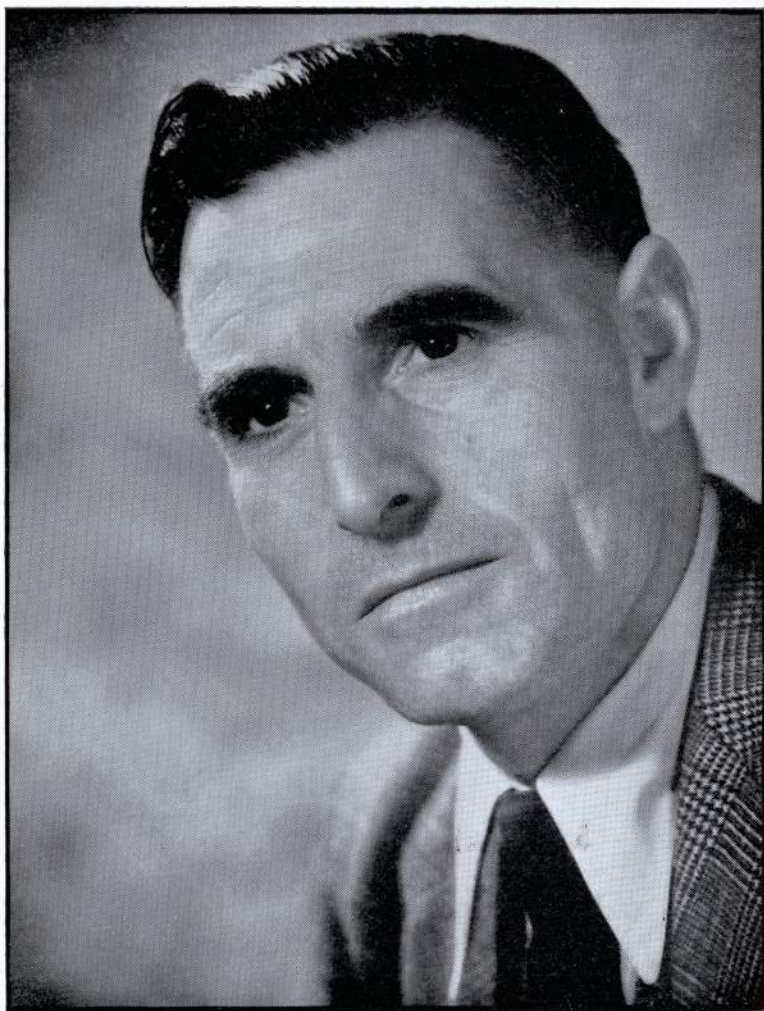
Now for an odd word or so about posing, although each gem of wisdom should be preceded by "Unless you particularly want such an effect":

- (1) Don't seat your client square on to the camera.
- (2) Don't let your client look straight at the lens. This gives the sort of print where the eyes follow you round the room.
- (3) Never let the hands actually support the head or you will get a weary picture. They can appear to support so long as they do not distort.
- (4) Hands are notoriously "difficult". They always catch too much light. Near the face they appear to be larger than life. Avoid showing them full length or full width.
- (5) With the awkward squad—if tensed up, then fire a few fake shots (with camera of course). For a stare suggest a bit of eye shutting and opening. The cure for a strained mouth is the good old "lick your lips".

See that your model has a solid, comfortable seat of normal chair height, preferably without a back. Don't say "Look over there". Give something definite to look at, or the eyes will relax resulting in a rather vacant expression.

By now we must be getting towards the end of the 2,000 words. I'm hoping he won't object if I carry on a little while longer because there's the juvenile section to consider yet.

Until a child can sit up unaided, your chances of a G.L. print are more than remote. But, if you must try, then please be



careful with those lights, especially if you haven't a dimmer. Sit in the glare of them yourself for a while and see how you enjoy it. Some babies are as much held by the bright light as a rabbit by a car's headlights. So be quick and don't expect anything but family album stuff.

But as soon as the child can sit up—get cracking. Never again will it be so bonny, so unaffected, so completely unconscious of the camera. Put it on a high stool or table where it has to stay put and have an assistant to make interesting noises so as to make the infant look in the right direction. Fit in your sessions with feeds and sleeps. You'll do no good with a hungry or a tired child.

Later, when the kid can talk, you will do better without a back-seat driver. So collect a supply of toys etc. and put on your own entertainment act.

Only too soon the camera conscious age arrives and the little dears automatically put on a ghastly smile or go all awkward-like as soon as the lights go up. Don't in despair, stab yourself in triplicate with your tripod. Try to make the child forget the camera. Give it something to do. Act a part. "Let's Pretend". And it's up to you to be quick off the mark. Don't wait for it. Anticipate. Don't try to follow the action through the view-finder or you'll be too late. Practise without. Put your face at camera level, if you like. And use a cable release or you will probably knock your precious bit of chrome machinery off its tripod in your eagerness.

Remember that a child generally looks best against a fairly light background. A plain light wall is very adaptable. According to the amount of light spilled on it, it can be rendered as anything from off-white to near black. But, even though plain, throw it well out of focus to prevent it "crowding" your model.

Finally—although it's nowhere near the end 'cos I've said nothing about keeping light off the background with bits of cardboard fixed to the lamps or putting light on the background with an extra back-light or the vital importance of catch-lights in the eyes or—or—oh, all right, Sir, I'm finishing now.

Finally, try to persuade your models *not* to wear white clothes. If they do then you'll have lots of burning in to do, and probably get a top-heavy print anyhow. So try and keep them to colours; even quite pale shades avoid the aggressive glare of white.

Well, there you are. That's all I can squeeze in the allotted space but I hope it's enough to get you going along the right lines.

\* \* \*

# ARCHITECTURAL PHOTOGRAPHY

by ALLEN HOARE, A.R.P.S. (Circle 29)

BOOKS and articles on Architectural photography are rather few, and those which I have seen do not seem to treat the subject in a really practical way. They all appear to dodge the two most important factors which are so necessary for success. Exposure and above all, Development.

I am fortunate to number among my friends, Mr. F. J. Palmer, M.P.S., A.R.P.S., who is an official photographer to the National Buildings Record. I have spent many days with him on some of his assignments, and have had every opportunity of studying the methods employed to obtain his excellent and consistent results. The National Buildings Record is an organisation devoted to making a photographic survey of buildings throughout the country of historic interest. Churches, stately homes, manor houses, old cottages and the like.

My particular "loves" are the Parish Churches. They form a wonderful study of architectural and artistic beauty, and it is few indeed that cannot supply material for a picture. As there are, I believe, some 9,000 Churches in England alone, dating from about the year 670, there are, if one cares to look, unlimited subjects for the camera. Looking at it from a photographic angle, it is an ideal way of spending a few hours on an overcast day when conditions are not at their best for outdoor photography. And a lightly overcast day is just the sort we need for Church interiors.

My usual method of approach, if that is the word, is to stroll quietly round a Church until I see something which appeals to me and which I try to visualise as a picture. I study this from all angles until the atmosphere of the lovely stone or old oak "sinks in". If, on thought, for some reason or another, I decide against that particular shot, I continue my ramble until I find something even more appealing. Portions of some of the old oak screens and carvings on pulpit panels and lecterns often can produce a fine study of the work of the craftsmen of bygone days, particularly if by a careful choice of lighting you can get a feeling of *texture* in your print. Once I have decided on my "shots", the next thing is to contact the Vicar for permission to photograph. I have always found them most helpful and delighted to think you are interested in their Church; they can often give you quite a bit of its history and also possibly tell you of one or two points that you might probably miss.



SOUTH TRANSEPT, ST. ALBANS.

S.R. Pan Plate  
Exp. 18min. at F/32  
Dev. 9min. at 65° Pyro Soda



I set out to make this article as practical as possible and I find I have been generalising too much, but I do want to emphasise the fact that it is a most fascinating branch of our hobby and well worth a serious trial. Now to the practical side.

In the first place, with all due respect to the capabilities of the miniatures, which are supreme in their own spheres, *serious* architectural photography does require a camera with a back focusing screen, a rising front, and at least a double extension. If it is fitted with a drop front and a wide angle rack to enable very short focus lenses to be used, so much the better.

A word as to my own equipment, which, with the exception of a Wray wide angle lens, is quite old. But it is very efficient and capable of all my requirements. It is a  $\frac{1}{4}$  plate Sanderson, the wide angle rack and drop front model; probably quite familiar to many of you. My two normal lenses are both the convertible type: viz., the front or back half can be used alone giving an image size nearly double at about twice the normal extension. This gives me a fairly wide range of focal lengths which can, at times, be extremely useful. The Goerz "Dagor" is a fine old lens of this type and if you can pick one up at a reasonable price, do so. Their definition and covering power is all one could wish for.

Before I leave the subject of lenses, a shutter is not really necessary as the shortest of my exposures, outdoors, is little less than a second, which can be given by "cap".

There are several items of equipment which are necessary for this type of work, and one of the most important is a spirit level. I do not recommend a level fitted to the camera as it cannot be seen unless you are above it, which is not possible if you are using a fairly high tripod, unless you are prepared to carry a chair around with you! The type I have found most useful is a hexagon sided one about 3in. long with a pale green glass level insert. They can be bought in most tool shops for a couple of shillings. In use, two checks should be taken actually on the camera back, the only really reliable place, one vertical and one horizontal. If this is not done your otherwise good negative may be ruined. Do not trust your eye, or take a line off a Norman or Early English pillar, they are seldom upright anyway!

**LENS HOOD.** The neat little thing an inch or so deep is quite useless for some interior shots where, say, a window is just out of the field of view but is doing its best to degrade your plate during perhaps 15 or more minutes exposure. Your lens should be well back in a dark tunnel, and the lens hood I use, as far as I know, is not on the market; so I suggest you make one. Three pieces of mounting card about 5in. square, hinged together by a couple of

strips of linen and painted a matt black. The middle section rests just above the lens front and the two sides hang down. The whole thing folds up like a screen and slips in the camera case beside the camera or slides. A simple clip can be devised to fix it to the camera when in use. Have this in situ when focussing or you may find the top of your picture cut off if you put it on afterwards!

**FOCUSSING MAGNIFIER.** This you can buy for a couple of guineas, or you can make one equally efficient for about a shilling. Mine is made from a Woolworths reading glass with a wire folding handle. Pre-war price was sixpence. The metal portion was removed and the lens fixed in a cardboard tube spaced at the right distance to suit your eyesight. Even without a focussing cloth this is quite useful but the two together ensure critical definition.

**TRIPOD.** Get the heaviest and tallest tripod you feel able to carry. Not a tubular metal one that shivers in the lightest breeze but a good old fashioned one made of ash. A length of string about 4ft. is useful to fix round the tripod legs when erected, as Church floors which have been worn by countless feet through the ages can be very slippery.

As an aid to focussing on a carving or some close up object in a poor light, a piece of card about 5in. square marked with a few bold lines in Indian ink, can be lightly stuck on your subject with a piece of gummed paper. This also packs away with your lens hood.

The next item is rather an important one. Always carry a notebook and make notes of lighting conditions and meter readings, and how and where the readings were taken. Enter this up during or immediately after exposure, before you forget it! This data will prove of great value to you for future exposures. Particularly note the number of your slides so that you can give appropriate development to each exposure.

**EXPOSURE.** The plates I use, still following in my friend's footsteps, are Ilford Special Rapid Panchromatic, backed of course. They are rated by Ilford at Weston 25—using I.D. 11 or similar type developer; but by using the soft working, very dilute Pyro Soda formulae which I will give you, I use a Weston speed of 8. For a general church interior using a Weston meter, take a normal reading off, say, a light stone pillar and also a dark portion of the scene in which you require a trace of detail. The midway figure between these two extremes, *if multiplied by 8*, will give you the approximate exposure.

If you do not use a meter I can give you an idea of exposures as basis on which you should obtain quite good negatives.



PULPIT PANEL  
TENTERDEN, KENT.

S.R. Pan Plate  
Exp. 30min. at F/32  
Dev. 18min. at 65°

General well lighted interiors	.....	.....	7 to 10 minutes
General interiors with dark pews in foreground	.....	.....	10 ,, 20 ,,
Choirs etc. with dark choir stalls	.....	.....	15 ,, 20 ,,
Dark oak pulpits and panels	.....	.....	15 ,, 30 ,,
Light oak pulpits and panels	.....	.....	8 ,, 15 ,,
White marble monuments	.....	.....	3 ,, 6 ,,
Stone fonts and stone carvings	.....	.....	4 ,, 7 ,,
Stained glass windows	.....	.....	1½ ,, 3 ,,

General Exteriors, in sun, May to Sept.	.....	.....	¾ to 1 seconds
Buttresses and near views with deep shadows	.....	.....	1½ ,, 2 ,,
Porches etc. with deep shadows	.....	.....	2 ,, 4 ,,

All the above exposures at F32.

#### PYRO—SODA DEVELOPER.

Stock solution "A"	.....	Pyro ½ oz. Pot Meta 30 grns. Water to—10 fluid ozs.
Stock solution "B"	.....	Sodium Sulphite (crystals) 4 ozs. Water to—10 fluid ozs.
Stock solution "C"	.....	Sodium Carbonate (anhydrous) 1 oz. 88 grns. Water to—10 fluid ozs.

To use take 96 minims of each to 10 ozs. water adding the "A" solution last.

Agitate well for the first minute to dispel air bells, then for about 30 seconds every four minutes. Start to pour off developer in time for tank to be empty by time specified. Do not rinse with water but immerse in acid hypo as quickly as possible. The intermediate rinse may cause the diluted pyro to produce image stains.

The Stock solution if kept in amber coloured bottles will keep for months.

#### DEVELOPMENT TIMES AT 65°

		(critical for high contrast subjects)
High Contrast Subjects	.....	7 to 9mins. (maximum)
Normal ,, ,,	.....	13½ ,,
Low ,, ,,	.....	up to 20 mins.



SOUTH CHOIR AISLE,  
BRISTOL.

S.R. Pan Plate  
Exp. 10min. at F/32  
Dev. 7½min. at 65°

## GENERAL NOTES ON CHURCH PHOTOGRAPHY.

The greatest difficulty is to reproduce the long tonal scale in this class of work as so often both clear glass windows and the deep velvety shadows of old stone must be in our picture.

Exposure and development have already been dealt with, but before the exposure, thought should be given towards trying to keep the tonal scale down as much as possible by choosing the best time of day for our subject. For instance, an interior exposure including an east window should be made in the late afternoon when the eastern sky has lost much of its "sting". The light then in the south west will be at its best and will help to fill in those vital shadows.

Carvings on pulpit panels and screens usually receive their best lighting in the afternoon but be careful that your camera does not cast a shadow on your subject as the light will be almost behind you.

I would like to draw your attention to the photograph of the South Choir Aisle in Bristol Cathedral. This was unavoidably taken in the morning and the light in the mostly clear glass window was uncomfortably bright. Too bright, I was afraid, for the capabilities of the plate. However, by cutting development drastically I managed to get a clear cut window devoid of halation. The print is a straight one, no control at all. This I think, demonstrates the technique I have given you as well worth a trial.

In this brief article I have been unable to deal with this fascinating subject as fully as I could wish: but I trust I have been sufficiently explicit to help those interested to make a start with the certainty of producing some very excellent negatives. They should be decidedly on the thin side and newsprint should be visible through the densest portions, except of course in the case of clear glass windows, which will be opaque, *but* with clean cut edges.

I have not had occasion to use any but normal grade bromide, but I do sometimes find it necessary to use a faint wash of "Dyreto" on a particularly thin portion of the negative, though these occasions are very rare.

If the contrast range is kept within limits by making your exposure at the right time of day, and development carefully timed, the rest is easy.

The subject does not move, there is no hurry, and you will probably have the Church to yourself. And when you are leaving do not forget a coin in the box for the upkeep of these ancient treasures.

# A DUPLEX VIEWING AND SAFELIGHT

by F. E. RAMSDEN (Circles 16 & 25)

As a slide enthusiast I have often felt the need of a really quick way of viewing test slides for density. I have also found the need of a stronger light than the safelight for viewing negatives for cleanliness before inserting them in the enlarger. I usually have some sort of photographic gadget under construction in the winter months, and last year I decided to make a "duplex" as shown.

What started me off was being given a large piece of amber perspex which had once been on a fighter plane. I decided on five-ply wood for the body of the lamp: this is easy to work, has a nice surface, and above all, is easily obtained and cheap. The design was my own, and sizes were to suit the perspex. If you already have safelight glasses, or wish to use standard sizes, the dimensions need only be altered to suit. The frame is pinned together with three-quarter inch panel pins, which are non-splitting, and make a nice clean job. The photograph explains quite a lot, so there is no need for me to go into a great deal of detail on the construction. Actually, you will be surprised how quickly and cheaply the job can be done.

For my own particular size the pieces required are:—

Top back	.....	$7\frac{1}{2}" \times 4\frac{1}{2}"$
Bottom back	.....	$7\frac{1}{2}" \times 6"$
Top	.....	$7\frac{1}{2}" \times 4"$
Base	.....	$6\frac{3}{4}" \times 3\frac{1}{2}"$
Baffle	.....	$6\frac{3}{4}" \times 4"$
Top front	.....	$7\frac{1}{2}" \times 4\frac{1}{4}"$

with 3" sq. hole in centre

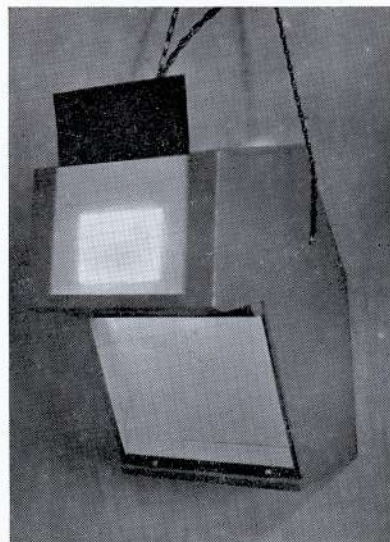
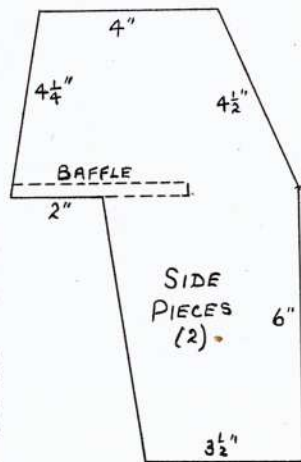
Side pieces—two as sketch

Front batten  $7\frac{1}{2}" \times \frac{3}{8}"$  sq.

Slide side pieces and runners to suit flashed opal.

Safelight side pieces and runners to suit safelight.

After cutting these out with a small tenon saw, and cutting out the holes for the lamp socket and slide viewer you can start hammering. Nail the Base and Baffle inside the sides first,



then Bottom Back and Top Back. The joint between these two will have to be bevelled a little to get a good fit. Then put on Top and Top Front. The piece marked Front Batten goes across just under the square "cut-out." The two Slide Side-pieces should be raised on two pieces of 3-ply wood slightly narrower than themselves to provide a slot for the flashed opal glass, with thin metal or card shield behind it. Again, refer to the illustration, which tells a lot.

A similar arrangement is made for the safelight glass, three-ply runners being constructed to suit your own glasses. A 15-watt bulb is used, and as no direct light falls downwards, only reflected light, it is quite safe. By the way, mine is only a small bulb, with a zig-zag filament. This comes in the centre of the square cut-out, and the lamp can be fitted with the fingers through this hole. The inside of the body is white enamelled and paint is applied to the outside to suit individual taste. Mine is leather-brown Bakelite Enamel from —W—(no advertising!) The chain also came from the same place, and enables the lamp to be hung at eye-level for slide viewing. Mine is hung on the dark-room wall, and is not designed to stand. Yours can be made to do so, of course, if you desire it.

I have found this lamp to be a great boon as it saves a lot of time when printing slides, when the plates must be viewed in white light to get the correct density. By the way, there is room on the viewing front for another slide which is known to be correct. Negatives can also be matched in this way, and this often makes test strips unnecessary.

You will find this lamp a great help. Let me know if you get stuck.

\* \* \*

## A TOUGH ASSIGNMENT

Outside it grew suddenly dark as though night had come two hours ahead of time : distant rumblings added to the tension and feeling of impending catastrophe. Then suddenly the heavens opened to let forth a veritable bombardment of crashing thunder, vivid lightning and torrential rain. Those unfortunate enough to be caught were soon drenched ; basements were flooded and fire appliances were soon busy with their pumps. But in the studio overlooking Manchester Square all was quiet and the fury of the storm hardly provoked even passing notice. The reason? Exhibiton Secretary King, ably assisted by Mrs. King, was busy with projectors putting on the screen some forty transparencies, each one itself the best of a batch of fifteen to twenty and the proud winner of a Gold Label. Monochrome in the 3½in. x 3½in. size and colour in this size and also 2in. x 2in. came on the screen in a steady stream, to be judged, first for Circle Certificates and then for later participation in the contest for the Leighton Herdson Trophy, by an expert panel comprising Mr. W. G. Adams, F.I.B.P., F.R.P.S., who is too well known to need any introduction, and Mr. T. Herbert Jones, A.R.P.S., President of the Central Association and himself a well known and highly skilled slide maker.

Almost as suddenly as it began, the storm ceased ; the sky blackout was drawn back and by the time the team, after a break for refreshment, tackled the bundles of prints awaiting them, Nature's floodlight had been turned on once more.

One Gold Label judging is much like another, but this one was enlivened from time to time by comments from one or other of the Judges. " Ah ! " one would say eagerly, " we've a good batch here " as one circle's prints were displayed. " Oh, what a lovely slide that would make " said the other a few moments later.

" What couldn't I do with that subject as a bromoil ! "—this from the first Judge when examining one of the next batch. " Yes, " replied the other, " but that's not the point and there is better work here. "

And so, carefully and meticulously, each bundle was examined and a verdict reached, sometimes without hesitation, sometimes only after initial divergence of opinion followed by discussion of the relative merits and faults of the contending prints. Most of the old problems cropped up—how to decide between a print with a good idea and evidence of much careful thought behind it but

of not altogether irreproachable technique and an immaculate one with a far less forceful message ; how to assess relatively landscape and architecture, a figure study and a study of light and shade in a country church, the deliberation of a studio portrait and the opportunism of a " candid " group. When one adds to these a diversity of media, with prints, colour transparencies and monochrome slides, it is hardly to be wondered that the Judges complained of the unfair task set them to select the best single entry from the small print and transparency circles. However, under relentless pressure they finally made the choice and for the first time in the history of the Gold Label Competition a transparency won the day. But when it came to the final battle between it and the best large print, the print was given the verdict. We therefore offer our sincere congratulations to Arthur Gays of Circles 18 and 25 on winning the Leighton Herdson Trophy with his print " Sunshine Corner " and to M. K. Kidd, of Circle 28, on being the first ever to win a major award with a colour transparency. It is greatly regretted that we cannot reproduce this in the " Little Man ". However, in addition to the Trophy winner,



MR. W. G. ADAMS, F.I.B.P., F.R.P.S. MR. T. HERBERT JONES, A.R.P.S., F.R.S.A.  
and MRS. H. C. KING. (photo by H. C. KING)

we are reproducing the best small print, "Cocktail Party" by Miss G. L. Alison, A.R.P.S. (winner of last year's small print award) and also the runner-up in the large prints, a fine portrait by Stanley Berg of Circle 20. This was one of the set of portraits which won U.P.P. first prize in the recent competition organised by "Photography" and fully reported elsewhere. Our congratulations are extended to these two and to all the certificate winners, while to those who secured Gold Labels we say: "Well done" and to those less successful: "Better luck next time." With some 5,000 entries each year, it is no mean achievement to win the highest awards, but every entry, we know, carries the hopes and aspirations of its author and next year *your* ambition may be achieved and *your* name may proudly take its place on the Trophy.

The Judges, to whom we offer sincere thanks on behalf of all members for the great pains they took over this tough assignment, said that they had never seen a higher standard in portfolio work. What impressed them most was the obvious care that had been taken at the time of exposure—a most encouraging sign—and the diversity of outlook displayed in the entries.

\* \* \*

### HAVE YOU PAID YOUR SUBSCRIPTION ?

If not, please read the Treasurer's report on page 42. Subscriptions were due on Sept. 1st, and should be sent to:

R. P. JONAS, A.R.P.S.,  
78, ALLEYN ROAD,  
DULWICH, LONDON, S.E.21.

The rate is 10/6 for one circle and 7/6 each for additional circles.

\* \* \*

### "LITTLE MAN" BADGES.

The Treasurer still has a few badges available at 1/6 each, post free. Early application is advised.

## GOLD LABEL COMPETITION for the LEIGHTON HERDSON TROPHY, 1954.

Winner of Trophy and Silver Plaque ... A. E. GAYS (Circle 18).  
Winner of Bronze Plaque ... M. K. KIDD (Circle 28).

Winners of Circle Certificates:—

### Large Prints.

Circle	Title	Author.
2	"Misty Morning" ... ..	G. B. TAYLOR
4	"Sunshine Alley" ... ..	E. E. EVANS, A.R.P.S.
6	"Robert Evans Hughes" ... ..	L. WHITTAKER
8	"Fairford Monument" ... ..	O. H. DOWNING, A.R.P.S.
10	"Derwentwater" ... ..	C. DENWOOD
12	"This D— Sand" ... ..	D. G. GOOD, A.R.P.S.
14	"Ebony and Ivory" ... ..	N. E. CHINN
16	"Eastern Look" ... ..	E. M. REID
18	"Sunshine Corner" (TROPHY) ... ..	A. E. GAYS
20	"E. H. ARKELL, ESQ." ... ..	S. BERG
22	"John" ... ..	L. H. BARFIELD, A.R.P.S.
26	"Nisi Dominus Frustra" ... ..	J. W. BROOME

### Small Prints.

1	"Station of the Cross" ... ..	W. G. SALMON
3	"November" ... ..	E. R. JOHN
7	"Harrow" ... ..	A. G. WHEELER
9	"It Works" ... ..	S/LDR. J. STANFORTH
11	"Gower Coast" ... ..	E. E. EVANS, A.R.P.S.
17	"Milkman" ... ..	S. JORDAN
19	"Water Rings" ... ..	A. E. REES
21	"Sheep may safely graze" ... ..	H. SPENCER
29	"Cocktail Party" ... ..	MISS G. L. ALISON, A.R.P.S.

### Transparencies.

25	"Great Skua with chick" ... ..	E. H. WARE, A.R.P.S.
27	"South Door" ... ..	DR. P. G. F. HARVEY
28	"Exeter Cathedral" (PLAQUE) ... ..	M. K. KIDD
31	"The Severn Sea" ... ..	C. U. WOOLER

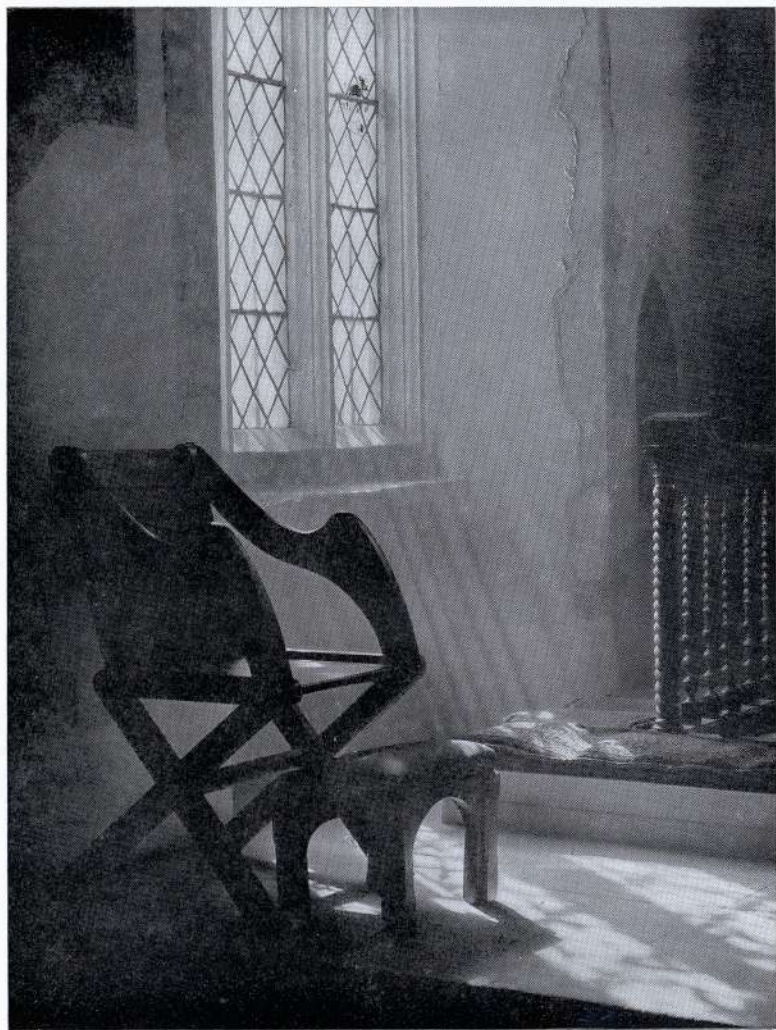
The following were highly commended:—

- Circle 2—R. W. CRIPPS, E. A. REES. Circle 4—DR. R. F. JAYNE.  
 ,, 6—J. A. COULTHARD, R. E. WILKINSON. Circle 8—O. H. DOWNING, A.R.P.S.  
 ,, 12—D. EVANS, A.R.P.S. Circle 14—N. E. CHINN. Circle 18—L. S. CLARKE.  
 ,, 20—S. BERG, T. BRADER, F. HARRISON, A.R.P.S.  
 ,, 22—MRS. B. MADDRELL, MISS M. ROSAMUND. Circle 26—T. K. LAWSON.  
 ,, 7—W. R. CRICK. Circle 9—R. ROW.  
 ,, 11—G. H. FARNSWORTH, DR. R. OLLERENSHAW, F.R.P.S.  
 ,, 17—J. FRANKTON. Circle 19—A. G. PEMBERTON.  
 ,, 21—F. W. MADDISON, E. TAYLOR, J. WARDALE.  
 ,, 29—W. FORBES BOYD, A.R.P.S., F. G. MIRFIELD, A.R.P.S.

The Judges were: W. G. ADAMS, F.I.B.P., F.R.P.S., F.R.S.A.  
T. HERBERT JONES, A.R.P.S., F.R.S.A.

THE GOLD LABEL COMPETITION FOR  
WINNER OF THE TROPHY

THE LEIGHTON HERDSON TROPHY, 1954



“SUNSHINE CORNER”

28

A. E. GAYS (Circle 18)

THE BEST SMALL PRINT



“COCKTAIL PARTY”

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

29

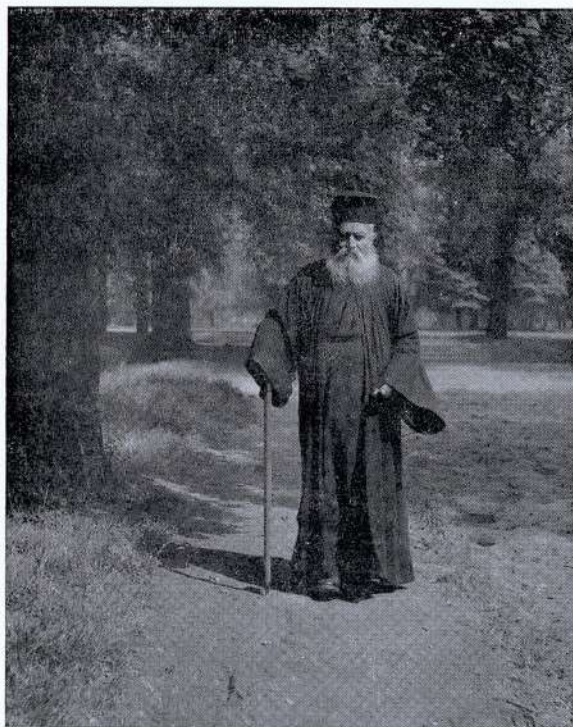
## “PHOTOGRAPHY”

### PORTRAIT COMPETITION

---

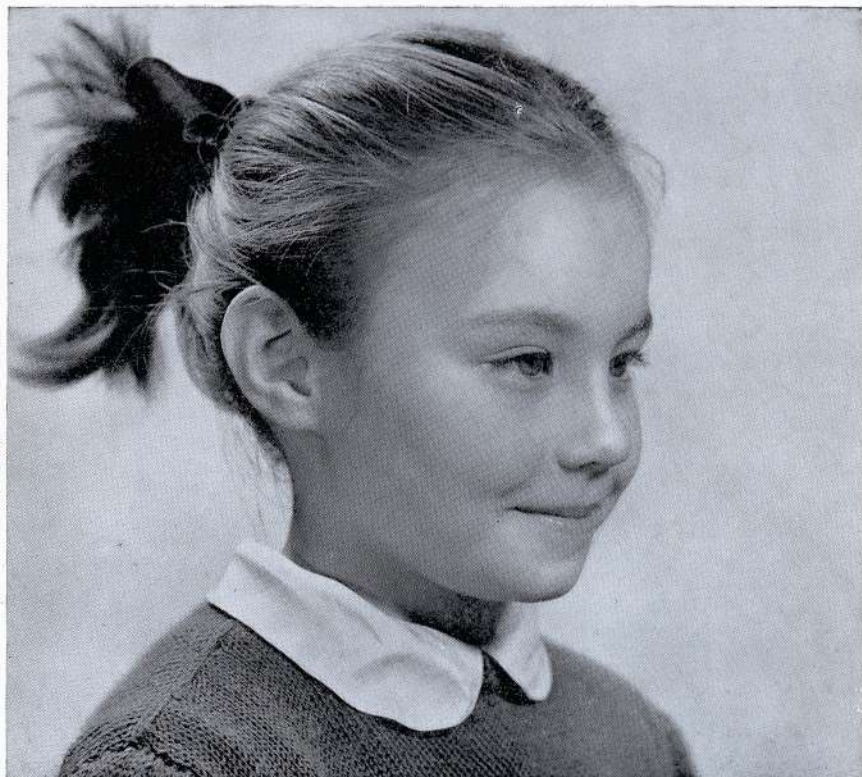
Members will all know, from the welcome increase in our bank balance if from no other source, that we were fortunate enough to win first prize in the club section of the portrait competition recently organised by “Photography”.

Our Hon. Gen. Secretary was notified by the Editor of “Photography” last December that this competition was being



OUTDOOR PORTRAIT

S. BERG



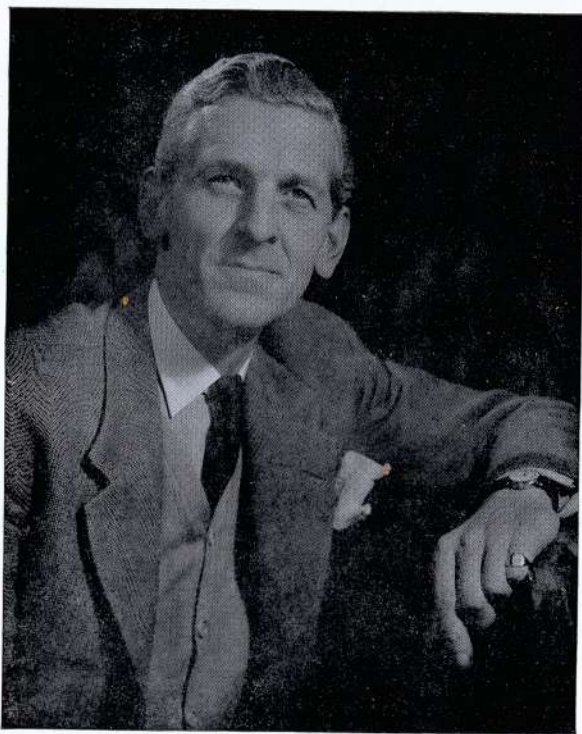
CHILD PORTRAIT

L. S. CLARKE

held and a letter was at once sent to all Circle Secretaries asking for the names of the best portrait workers in each Circle. On the basis of the replies received, about twenty members were circularised and asked for their support. The response was not encouraging in quantity but half a dozen members sent in some fifteen prints and from these the club entry was selected with the assistance of our Past President, “Leigh” Herdson. The entry had to comprise three portraits, one in each of the sections: Indoor (Adult), Outdoor (Adult), and Child, by two or three different members. Two of the prints chosen to represent the club were by Stanley Berg of Circle 20 and one, the child portrait, was by L. S. Clarke of Circle 18.



We are very pleased to be able to reproduce all three through the generous loan of the blocks by the Editor of "Photography". In congratulating the winners who shared the £50 prize and thanking them for helping to win the club prize of £25, plus £10 in lieu of a cup, we must not forget all those who sent in prints, and last but by no means least our Hon. Gen. Secretary, but for whose good staff work we should not have been able to participate. We also congratulate Messrs. L. Barfield and J. B. Broomhead on winning prizes in the individual sections of the competition.



E. R. ARKELL, Esq.

S. BERG

(This portrait was also runner-up in the large print section of the Leighton Herdson Trophy Competition.)

## THE CENTRAL ASSOCIATION EXHIBITION

This year U.P.P. mustered a considerably larger entry than last year, with 153 prints and slides against 112. Our Exhibition Secretary reports that the general standard was, if anything, rather higher than last year and it is therefore almost with a sense of disappointment that we have to record that U.P.P. dropped from second to third place. However, let us rather congratulate Southampton on a truly remarkable achievement in again winning the Switch Shield.

This time the competition was judged on the highest marked prints and slides in each section as follows:—

Pictorial ..... 8 prints, 4 slides.

Record ..... 4 prints, 2 slides.

and a study of the analysed marks is most interesting.

	Pictorial.		Record.		Total.
	Prints.	Slides.	Prints.	Slides.	
Southampton	35	21	18	6	80
Twickenham	39	21	14	4	78
U.P.P.	27	20	14	11	72
Streatham	33	19	13	5	70
Hampshire House	40	11	12	7	70

No fewer than nine clubs secured a higher mark with pictorial prints than U.P.P. and it is in this section, always the one with the biggest entry, that we fell down. In Record prints we were four points behind the winners and in Pictorial slides one point, but this was made up by a lead of five points in Record Slides where we had a runaway win, and this helped us to win the G. E. W. Herbert Memorial Trophy for Monochrome Slides. There is no need to point the moral, but we are still confident that with the fullest sport of our members we could win the Switch Shield in 1955. We have won it before and can do so again.



THE HERBERT MEMORIAL TROPHY.

A full list of U.P.P. acceptances is given below and we offer our especial congratulations to T. Whitton of Circles 10 and 25 on gaining a certificate in the record slide section.

<i>Pictorial Prints.</i>		<i>Circle</i>
"For Hire" ...	H. J. HARPER-ROBERTS, A.R.P.S. ...	6
"Still Life" ...	" ...	6
"Hon. Lord Hill Watson" ...	MISS G. L. ALLISON, A.R.P.S. ...	29
"Miss Joan Dickson" ...	" ...	29
"The White Scarf" ...	W. FORBES BOYD, A.R.P.S. ...	29
"La Gamine" ...	L. H. BARFIELD, A.R.P.S. ...	22
"Home at Eventide" ...	MISS P. WHITE, A.R.P.S. ...	26
"Lime Works" ...	E. M. WILSON ...	20
"The Sunsplashed Chapel" ...	F. G. MIRFIELD, A.P.R.S. ...	29
<i>Record Prints.</i>		
"Modern Pewter" ...	MISS G. L. ALISON, A.R.P.S. ...	29
<i>Pictorial Lantern Slides.</i>		
"Spring Thaw" ...	R. P. JONAS, A.R.P.S. ...	29
"Shepherd" ...	H. J. HARPER-ROBERTS, A.P.R.S. ...	6
"Still Life" ...	" ...	6
"Dahlias, various" ...	DR. B. V. I. GREENISH ...	4
"Winter Fuel" ...	" ...	4
"Rear Action" ...	" ...	4
"Easter Bonnet" ...	MRS. M. E. LANE ...	22 & A.A.
"December Delight" ...	F. E. RAMSDEN ...	16 & 25
"Grasmere Village" ...	T. WHITTON ...	10 & 25
<i>Record Lantern Slides.</i>		
"Font & S. Ambulatory, Norwich" ...	T. WHITTON ( <i>Certificate</i> ) ...	10 & 25
"Tomb, Chester Cathedral" ...	H. J. HARPER-ROBERTS, A.R.P.S. ...	6
"Siamese Twins" ...	DR. R. OLLERENSHAW, F.R.P.S. ...	11, 27 & 31
"Arctic Skua" ...	E. H. WARE, A.R.P.S. ...	20, 25 & A.A.

The following members also had acceptances, entered through other Societies:—  
O. H. DOWNING, A.R.P.S., B. HUTCHINGS, F.R.P.S., A. S. A. WOOSTER, A.R.P.S. (2)

\* \* \*

## A DATE TO REMEMBER—

The 1955 A.G.M. will be held in London on  
SATURDAY, SEPT. 17th, 1955.

## SHORT-CUT TO THE EXHIBITION

by E. H. WARE, A.R.P.S. (Circle 20 & 25)

The goal of many amateur photographers is to get their work accepted by one of the major exhibitions. There may be many reasons for this ambition, but one, at least, is the praiseworthy one of setting oneself a high standard and then striving to reach it. Having done so, the standard is raised still higher. Thus the ultimate aim for many photographers is to achieve that coveted acceptance at the "Royal."

Starting serious photography only when demobbed after the War, I stumbled almost by accident on to a short-cut to the major exhibitions. Gaining a success at the "Royal" at my first attempt, in 1949, I have managed to scrape one or more acceptances every year since by this route. And the route? Monochrome slides. Others that I have aired my theory to have confirmed my view; it is far easier to get a slide into exhibitions than a print. Why this should be is not so easy to explain. It may be that the present-day lack of interest in slides has something to do with it, but on the other hand, though there are far fewer entries in this category, and so less competition, there are also far fewer acceptances. Or it may be that slides happen to suit my particular branch of photography, viz., Records (Natural History subjects). But then slides also suit most other subjects as well, for a good slide will always look better than a good print! Be that as it may, the fact remains that it is, I submit, far easier to get exhibition acceptances with slides than with prints.

It is also far easier, I find, to make an exhibition slide than an exhibition print. To those who have not tried slide-making this may sound topsy-turvy. Surely slides, being so small, yet being subjected to such tremendous magnification afterwards must be more difficult to make than prints? Yet this is not so. There are two main reasons for this. Owing to the long contrast range of a slide (several times that of a print) shading, burning-in etc. is far less obvious in a slide, more than compensating for the smallness of the area on which the work has to be done. Secondly, slides are, or should be, judged by projection, and the examiners do *not* walk right up to the screen to examine the projected image for flaws. They operate at correct viewing distance.

But those who would try this "Short-cut to the Exhibitions" must be warned to keep to the path. There are numerous by-ways

which can lead the enthusiast astray only too easily : by-ways which are fascinating, and indeed valuable, in themselves, but dallying in them can only lead to delay in reaching the avowed goal. Leave them until you have reached it, then enjoy them to the full. One of these by-ways, "Thiophysical Development," was very competently described by H. E. Orr in a recent issue of this magazine. Yet another, varying your developer formula to get varying tones on your slide was warmly advocated by Tom Whitton last year. Valuable as these and other methods are, I cannot stress too strongly that, if it is short-cuts you are after, then start with the three S's : Slides, Standardisation and Specialisation.

**Standardisation :** Find the lantern plate that suits you and stick to it. Don't keep chopping and changing about. That way lies "By-pass Meadow" with a vengeance. And the same applies to developers. Find the developer which suits the plate of your choice : find the dilution which gives you the most acceptable colour (others may be the best judge of this) : find the development times that give you the range of contrasts you need (chlorobromide lantern-plates do not come in a series of contrast ranges like papers ; contrast is varied by varying the development time) —and having found these things *stick to them!* Standardisation may be dull, but there is no doubt that it is another most important short-cut—and I find quite enough excitement in my subjects without having to get excited in the dark-room !

**Specialisation :** A photographer asked recently "I'm tired of snapping the family. What shall I photograph?" The very wise answer given was "Photograph only that which interests you." Have you a hobby besides photography? Fishing, sailing, bird-watching, mountaineering, or perhaps Church architecture? Then specialise in that. Master your subject, photograph it *knowledgeably*, and your results are bound to attract attention. Specialisation, with or without the co-operation of slides to show the results, is undoubtedly one of the short-cuts open to the amateur photographer who, unlike the professional, can take what he pleases, not what he is commanded.

Every slide-maker has his own method of working, and each may be equally satisfactory, but here is mine, in case I have tempted anyone to adopt my advice, and to take up slides. Firstly, I make sure of starting with a good negative. It is quite possible to make a passable slide from a poor negative : it is *not* possible to make an exhibition slide from one.

The reason for this is that it takes a far more skilled person than I to re-touch a slide so that the handwork does not show on the magnified image. The only answer to this is that the slide



REDSTART AT NESTING-HOLE. (An example of a subject rejected by the "Royal" as a print but accepted as a slide).

must not need re-touching. This means meticulous care and cleanliness throughout the whole procedure, from negative to finished slide. Although I use mainly  $\frac{1}{4}$ -plates for my negatives, I use 35-mm. technique, filtering all solutions, never touching the emulsion with *anything* while wet, drying in dust-free atmosphere etc., etc. Similar precautions are essential in making the actual slide. If the result shows pin-holes, put it in Parazone—it will make a lovely cover-glass! Then make another. Don't kid yourself that you can spot the pin-holes out, because in ninety-nine cases out of a hundred you can't!

When you take the lantern-plate out of its packet give it a sharp tap edgewise on the bench to dislodge any small particles of dust. Put it under the enlarger, switch on, and as the exposure is being made gently blow across the surface to prevent dust, hair-streaks etc., settling. Dry-blow mind—particles of moisture won't help! I know one keen "slider" who drapes a long piece of rubber tubing round his shoulders, stethoscope fashion. With one end in his mouth, and the other in his free hand, he can direct an almost continuous stream of air over his slide as it is being exposed.

My own choice of lantern-plate is Kodak L.5, and the developer for it D.166 diluted 1 : 4. This developer oxidises fairly rapidly, so to ensure evenness of tone throughout a batch of slides, fresh developer is used for every slide. This is not as extravagant as it sounds, 20 ozs. of solution sufficing for at least 12 slides plus test strips. (Incidentally, I am never so extravagant as to cut up plates into test strips with a glass-cutter, as others have advocated. A whole plate is used, and the emulsion removed later with Parazone, so that the test-strip ultimately becomes a cover-glass.)

The bottle of developer plus wetting-agent stands in a can of warm water on my dish-heater, kept carefully at 70 degs; on the high side to allow for slight cooling in the dish. The exposed plate is put into a  $\frac{1}{4}$  plate dish, and enough developer poured quickly in just to cover it. Agitation is then continuous for the required time ( $1\frac{1}{2}$  to 3 mins. are my usual outside limits). The developer is then poured away, a rinse in filtered water is given and the slide placed in hypo for ten minutes. Finally, before washing is completed (filtered water again) all slides are hardened in the formalin-tannic acid hardener. If you have never seen an unhardened slide run in the Club lantern, then it is a better one than many I meet!

One other point. How do I judge correct density for printing? I have made a wooden box with two  $3\frac{1}{8}$  in. square openings, one above the other. Behind these, on the base of the box, is a sheet of white blotting paper. Beside them, but inside the box, and so

screened by its lid, is a 60 watt pearl lamp. Over the upper opening I fit permanently a slide which has been accepted at the "Royal" (I begged my first one from a friend). Over the second I put my test plate, immediately it has been cleared in the hypo, and switch on. A small allowance has to be made for the slide to darken as it dries, but this is soon learnt, and by this method it is possible to turn out slides of uniform density right from the start.

So : "Any more for the Exhibition?"

\* \* \*

## THE DARK DEED

by H. R. WOOD (Circle 10)

---

As the clock chimed out a late hour he quietly opened the bedroom door. His stockinged feet crept along the passage and down the carpeted stairs. In the dimly lit hall he paused, listening for some sound, other than the quickening beat of his own heart. Nothing stirred. He proceeded to the rear of the house and on reaching the cellar door, he pushed it open and closed it gently after him—lest it's protesting hinges should waken the household.

Inside the cellar the blackness pressed against his eyes as he cautiously made his way to the foot of the stone steps. Suddenly there was a sharp click followed by a sliding noise like that of a snake crawling over dry paper. The perspiration formed into beads on his forehead then trickled down the side of his face. He could feel each hair on his head stand out from it's individual root.

Then as suddenly as it had started the sliding noise ceased, followed by the same sharp click. "I must get myself a changing bag," he thought.

\* \* \*

## A.G.M. AND RALLY, 1954

After the 1953 A.G.M. with its much less highly organised programme, members were asked through their circles to indicate whether they preferred this or would rather have a more definite programme laid on. The small response seemed to favour a return to the traditional arrangements and this gave a lead to the small sub-committee, led by the Hon. Treasurer, which was appointed, first to investigate possibilities and later to make all the arrangements.

The Saturday morning venue settled itself as the R.P.S. exhibition was not open, leaving only the Salon—the regular rendezvous of former years. This informal meeting was well attended and we noticed particularly that Circle 3 had no less than five acceptances, from Messrs. E. R. John, G. I. John and A. W. Baxby. Well done, Circle 3!

Meanwhile other members, and in particular our Exhibition Secretary, his wife and Miss Brocklebank, were busy putting the final touches to the afternoon arrangements and staging the show of Gold Label prints at the Royal Hotel. As soon as members started drifting in at about 2-30 one sensed an immediate reaction that here was a new and much improved setting for our annual get-together: would the rest of the weekend live up to the early promise? The large ballroom allowed ample space for the hundred or more members present to sit in comfort for the business meeting and also to move around freely and examine the prints displayed to good effect on screens very kindly loaned for the purpose by Messrs. Ilford, to whom our sincere thanks are offered for this invaluable help.

The A.G.M. itself was again a very quiet and orderly one with only one flash of the fireworks we used to have more frequently in the earlier days. This came towards the end of the President's address. Dr. Ollerenshaw mentioned briefly the clubs' successes, reported fully elsewhere, in winning the "Photography" portrait competition and the G. E. W. Herbert Memorial Trophy for slides in the C.A. Exhibition; he then went on to launch an attack on the C.A. Exhibition Executive for not appointing scientific judges for the scientific part of the non-pictorial section. While having every respect for those who judged this year's entries, he submitted that it was setting an almost impossible task to any two men to judge all the multitude of work sent in—architecture, animal, bird and other natural history, press, medical and scientific—and he

exhorted them to call in experts in the various specialised fields as advisers. His own entry had been selected with the help of a panel of medical experts, except for one slide of what he called the "Picture Post" type—and this was the only one accepted. With this Parthian thrust he handed the meeting over to Mr. Leighton Herdson, as he had unfortunately to leave to meet a very sick relative.

The Secretary's report revealed a year of smooth running. There had been only three changes of Circle Secretary: the new colour circle launched a year ago was full and going strong and a further colour circle was in process of formation under Mr. A. A. Pizey and was already nearly full. Mr. Burch reminded us that according to our constitution each circle should have a Deputy Secretary, but this seemed largely to be honoured in the breach. He stressed the importance of having someone on whom the Circle Secretary could rely to help out in an emergency and keep things running.

The Treasurer reported a successful year during which the balance of assets over liabilities had increased by £19, plus the £35 "Photography" competition prize. Registration fees from new members had paid for replacements of boxes—the purpose for which they were introduced—and he had been able to improve the quality of the criticism sheets, at increased cost, without drawing on reserve funds. He was sorry to report that his own expenses showed a small increase owing to the greater number of letters he had had to write to members whose subscriptions were overdue. This aspect of his duties was becoming more and more onerous.

Turning to the Magazine, the Treasurer said that by increasing the last issue to 56 pages he had spent up to within a few shillings of the amount available. He saw no hope of more frequent publication without a considerable increase in membership. It would require an increase of at least 150 to make possible a 40-page issue every six months. Quite apart from this, several circles were low in membership and he asked all members to bring to the notice of their photographic friends the advantages U.P.P. has to offer, especially to the lone worker who cannot join a local club. His report closed with a tribute to the Hon. Auditors. After the accounts had been passed the Chairman proposed a vote of thanks to the Treasurer for all his hard work both on the financial side and as Editor of the *LITTLE MAN*, and also as chief organiser of the A.G.M. weekend. This was carried with acclamation.

The next item was the announcement of the result of the ballot for Representatives on Council of the Ordinary Members, all other

officers having been returned unopposed. The Chairman announced that the successful candidates were E. H. Ware, A.R.P.S., G. O. Ash, L. Catalani and H. A. R. Warren. He then handed over to our new President, Mr. R. Farrand, A.I.B.P., who was accorded a hearty welcome to this high office.

After briefly thanking members for their support and assuring them that he would do all he could to justify their confidence in him, Mr. Farrand announced the last item on the Agenda—any other business. This looked like evoking no response at all but Mr. Jonas produced three suggestions from a member who was unable to be present. These were briefly discussed and referred to Council for further consideration. They were: The formation of an A.R.P.S. class; the formation of a free-lance circle; and the collection and circulation among those interested of information about competitions, especially local ones.

Before the meeting came to a close we heard the well-known voice of Mr. Downing replying to Dr. Ollerenshaw as a member of the C.A. Executive, and one of the non-pictorial section judges. He said that the points made had not been overlooked but that Dr. Ollerenshaw's suggestions were fraught with considerable practical difficulties. He also stressed that the C.A. Exhibition was essentially a public exhibition for laymen and entries were judged on that basis.

Mr. Leighton Herdson then paid a short tribute to the work of the retiring President during his term of office and to the prestige which U.P.P. had gained from his Presidency. The meeting terminated at 4-30. During tea which followed at 5-0 p.m., many old acquaintances were renewed and new ones formed and this process continued in the Main Hall between 6-0 and 6-40 while Council held a short meeting with Circle Secretaries.

For the next seventy minutes we were treated to a short appreciation and commentary by Leigh Herdson on the winning prints from each circle and all the transparencies. To say that Leigh was at the top of his form is sufficient to indicate that every minute was both enjoyable and profitable. This was followed by the presentation of the Leighton Herdson Trophy, Plaques and certificates, accompanied by much popping of flashbulbs.

And so we came, albeit nearly half an hour late, to what was described on the programme as the highlight of the evening—a talk by the famous Angus McBean. He had brought along a few prints and a large number of slides of his work on the stage and in the studio, and so compelling in conception and execution as to make a perfect foil to the accompanying talk which took us through the whole gamut of emotions and was received with rapt attention



MR. A. E. GAYS receives the LEIGHTON HERDSON TROPHY from the President. (photo by D. S. DUNN)

punctuated with little ripples of quiet enjoyment of subtle humour and great gusts of laughter at the more extravagant touches. All of us will long remember the sand picture and the story behind it, and also the tale of the famous actress who was asked to come to the studio in old clothes for a picture in which she appeared to be up to the neck in water and who had only obeyed instructions on the surface!

A few brief but sincere words of thanks from Leigh, a very hearty round of applause, and it only remained to take down the prints, dismantle projectors, etc., stack up the Ilford screens and drift away into the night.

Sunday dawned misty, but for once the weather prophets proved pessimistic and by 10 o'clock the sun was blazing in an almost cloudless sky. The main party, in coach and tender, was a little late starting and found refreshment elusive en route but the advance guard of half a dozen arrived at Ranmore Common to

time and some set off on foot, leaving others to await the coach. When this did arrive it was decided to continue straight on to Polesden Lacey, thus bringing the timetable back to schedule and leaving time for a quick look round before the excellent cold lunch.

In the afternoon the sun proved shy and retired for some time but this did not prevent shutters from clicking and even induced the use of flash. A tour of the mansion revealed much of beauty and interest, while on terrace, lawns and garden walks small groups of friends old and new constantly formed and reformed. By tea-time the sun was again on duty and this made many wish that time would stand still; however there were trains to be caught and a happy coach-load finally sped Londonwards to arrive in time for all distant travellers, though we learn that the Presidents, past and present, had a breakdown which delayed them well past opening time!

And so ended yet another A.G.M. weekend which seems to have been much enjoyed—so much that we expect even larger numbers next year.

\* \* \*

## CIRCLE REPORTS

CIRCLE 2. "Who'd be a Sec.?" A thankless job, taken for granted by the general membership, having to carry so many cans, using up so much of your time trying to keep things going, accepting the blame when things go wrong, in fact, being the maid of all work and an aunt Sally for all the brickbats. "Who'd be a Sec.?" Well, after years of experience in other organisations, when it comes to Circle 2, *I would!* A really good bunch of members, with a spirit of camaraderie which leaves nothing to be desired. Their pictures look lovely but when you read the crits., well, they have delightful ways of telling you they are putrid, but it is so nicely worded that when you read what they have to say about your special masterpiece, you believe it yourself. The notebooks are masterpieces of humour and enlightenment, and I feel sure that the popular photographic journals are not half so interesting. The wordy warfare carried on between Bernard Broomhead and Chas. Morris, over pages and pages all for the interest of the other members, are real gems of "wisdom with a chuckle." There is little doubt, that in Circle 2, we do *enjoy* our photography. R.P.

\* \* \*

CIRCLE 3. The Circle has sent out its 240th folio and is all set towards its 250th. Though an old circle, it is full of energy and like a famous proprietary brand "still going strong." That it is very much alive is evidenced by the fact that this year the London Salon accepted five prints from three members—one from G. I. John, one from A. W. Baxby and three from E. R. John.

A.W.B.

CIRCLE 4 has had a good year, with a steady membership of 19 and regular folio circulation. In an effort to track down that elusive thing "print quality" we have had a "negative" round, and have circulated a specimen negative for everyone to print. The collection of negatives showed surprisingly little difference in standard, but the prints showed quite a wide variation in quality. So we conclude that "P.Q." is probably lost or found in the process of enlarging while the production of good negatives can almost be taken for granted. Our A.G.M. prints this year were chosen by taking the top markers (over 70 per cent. of votes) from each monthly folio and re-circulating them for a final vote on the best twelve. This has resulted in as many as three of the Gold Labels being awarded to prints from one month while other months provided none at all. The members are satisfied that they are now showing the best of their year's work at the A.G.M. R.F.J.

\* \* \*

CIRCLE 7. A feature of 1954 has been a series of One Man Shows. Each leading member of the Circle has contributed from 6 to 18 prints, which have been circulated with the boxes. We have also exchanged sets of Gold Label and 3rd Time Round prints with other Circles. There has been one or other of these special features with every box and they have been received with enthusiasm. A new system of selecting Gold Label prints (that is, new to this Circle) has been operated this year. A print must obtain 70 per cent. or more of the maximum marks possible, according to the number of members who have voted, in order to obtain a monthly award. The monthly award has consisted of a "yellow label." From these prints, sixteen in all this year, the twelve with the highest ratings are awarded Gold Labels, and this year these have come from eight boxes. This means that four prints have received Gold Labels which, under the "best print of the month" scheme, would not have received an award. The value of this system may be appreciated by the fact that one of these four prints rated at 79 per cent., the highest rating obtained being 80 per cent. It also means that four prints which would have received Gold Labels have not done so. One of these prints rated at only 66 per cent., none higher than 71 per cent., and the only disadvantage seems to be that two of the prints thus debarred from competing for the Trophy were the Secretary's! R.F.

\* \* \*

CIRCLE 9. The circle has had a very successful year. Several new members have joined us and there is room for several more keen workers. We all regret the decision of our old friend, Mr. Jack Riches, to retire from active participation in the circle. The support that he has given Circle 9, over many years, has been greatly appreciated by all who have come into contact with him. The Gold Labels have been shared between Miss K. Edgar, Miss B. Furness, J. R. Stanforth, R. Row; it will be seen that "lions" are absent. The Circle is very interested in print exchanges with other small circles. D.B.

\* \* \*

CIRCLE 10. The resignation of the Secretary, and several other members, in the middle of the year, caused a minor upset, but we are all now back to strength with a new Secretary and fifteen members good and true. The standard of work has been quite good, and although one member has bagged nearly all the G.L.s, we are quite determined to share them out more evenly this year. Most members are interested in landscapes or interiors, but we have several who specialise in portraits and even some very contemporary table-tops. There are one or two vacancies and anyone interested would be welcome. H.R.W.

CIRCLE 14 has taken on a new lease of life. Having been sadly reduced to 5 members a year ago, our numbers are now up to 12, and the standard has definitely improved. One of our members, Sqn./Ldr. Pearson, has just been awarded his Associateship, which judging from the prints (architectural and record) that he has put in the Folio, was richly deserved. A. J.D.-D.

\* \* \*

CIRCLE 15. Possibly the outstanding event in the life of Circle 15 was the celebrating of the Centenary Folio in November last year. Due to the great distances which separate our members it was difficult to arrange a get-together but members subscribed for a gift to the Circle secretary. During the past year illness has slightly disrupted the usual smooth running of the Circle; in addition two members have gone overseas, but by publicising the vacancies the membership is now up to strength. The six-monthly progress chart which was started two years ago is much appreciated because it shows at a glance the votes percentage per print during the half year. A Circle Print Collection is to be started with each member putting in a whole-plate print, mounted, but anonymous; these are voted on and the winner will receive a prize in the form of a book. This collection will be available to other Circles who would like them. The notebook is always a mine of information, and invariably contains subjects of a provocative nature. Our members are prolific writers and so it is essential to see that there is plenty of paper in the book when the box goes off. H.G.R.

\* \* \*

CIRCLE 16 attained its Century last December and we would like to thank all who sent us their good wishes. This happy event was rather marred by the resignation of two of our best workers, one of whom had been with us for a number of years. This reduced our entry for the Herdson Trophy to eight. We have however recruited several new members to bring up our strength again, and even though our numbers may be low, our spirits are high in this really happy Circle. F.E.R.

\* \* \*

CIRCLE 22. I have nothing but success to report from 22. I took over at the beginning of this year from Bert Griffin, who went to Canada. (His letters say that he is doing fine, and is liking it.) When I took over it was a well disciplined Circle, with many of the members old stagers and therefore they gave me all the co-operation I could ask for. As someone once pointed out, a successful Circle does not depend so much on the Secretary, but on the other members pulling together, seeing that the time and date rota is kept, and no unpleasant upheavals arise. Yes, we are a happy bunch, and we can boast in lifting the Plaque in 1952 and The Leigh Herdson Trophy last year. We are in full cry again this year. Our own Les Barfield picked up the big money prize in the recent "Photography" Competition, so if we sound somewhat smug, forgive us. It makes better reading than one long tale of woe, doesn't it? J.W.H.E.

\* \* \*

CIRCLE 24. Since the Circle was started, members have been coming along at a gratifying rate and our strength to date is 14 not including R. Farrand and G. Bibby who have joined temporarily to help to get things going. The first folio went out on Sept. 7th and subsequent ones should be in circulation on the first of each month. The standard of the slides received from members seems quite good and, as was to be expected, most of them are of landscapes. One member specialises in entomological subjects and it would be all to the good if other members did a little specialising too. Portraiture, for example, does not seem to get its full share of attention and, with the winter months ahead, what could be more fascinating? A.A.P.

## FOUNTAIN PRESS

### EXPOSURE METERS AND PRACTICAL EXPOSURE CONTROL

By J. F. DUNN, M.I.E.E., F.R.P.S.

Gives accurate and comprehensive answers to more exposure questions than have ever before been dealt with between the covers of one book. The standard work on the subject for many years to come. 252 Pages—44 Illustrations—16 Tables.  
8 $\frac{3}{4}$ " x 6 $\frac{5}{8}$ " 35/- (post 1/-)

### PEARLMAN ON PRINT QUALITY

By ALEC PEARLMAN, F.I.B.P., F.R.P.S.

Photographers who wish to exhibit or attain the finest quality in their prints, will find this book indispensable. Exposure problems and darkroom processes are thoroughly dealt with.  
7 $\frac{1}{2}$ " x 5" 12/6 (post 8d.)

### ERITH ON PICTORIAL PHOTOGRAPHY

By JOHN ERITH, F.I.B.P., F.R.P.S.

This can be considered the only standard work of real importance available to the modern photographer. It signposts the road to successful photography.  
10 $\frac{1}{2}$ " x 7 $\frac{1}{2}$ " 30/- (post 1/-)

### PROPERTIES OF PHOTOGRAPHIC MATERIALS

By PROF. CLERC

Translated by C. J. DUNCAN, F.R.P.S.

The world's best known photographic scientist explains the photographic process, with the latest data from Europe and America. 104 illustrations.  
8 $\frac{3}{4}$ " x 5 $\frac{5}{8}$ " 35/- (post 1/-)

### EXHIBITOR'S REFERENCE BOOK

By FRANK HARRIS, A.R.P.S.

A handy reference guide to Exhibitions throughout the world, plus notes on regulations, hints and tips, and how to keep records of print dispatches.  
8 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ " 3/6 (post 6d.)



Send 1 $\frac{1}{2}$ d stamp

for Book Catalogue

46-47 CHANCERY LANE

LONDON, W.C.2



CIRCLE 25. It is a great pleasure to report good progress in this Circle. We have had two "losses" and six "gains" in the past year and our rota is now larger than for some time. Several of the "new boys" are anything but beginners; in fact I believe their names have appeared in the A.P. awards. The high standard makes it a real fight for the Gold Label each round. The monochrome slide has been "buried" many times in the past but our members are very much alive and very keen. This may seem surprising when we hear so much of colour nowadays. Incidentally most of our members use colour as well. We were delighted to hear that U.P.P. had won the C.A. Slide Trophy but hope such news will travel faster in future. F.E.R.

\* \* \*

CIRCLE 26. The Circle is indeed going from strength to strength. Standards are being raised and competition for the Gold Label is keener than ever. Circle 26 has always been looked upon as a Landscape Circle. Most of the entries are pure landscapes, furthermore our star workers are essentially landscapists. There has been a serene calm over the whole Welsh countryside. But to add spice to the story we must go back a few months when a certain professional photographer joined our ranks. He started putting some first-class portraits in the box. Others followed suit. Indeed, the landscapists started taking up portraiture, and with no small measure of success. The fever has spread all round until we now find that every box contains some first-class portraits as well as carefully taken landscapes. Multigrade is a paper which some members use, and which often crops up for discussion in the notebook. Indeed, we are trying to collect a full dossier of "gen" about this interesting paper. This rainy summer, coupled with less sunshine than usual, will doubtless affect future folio entries. But, this need not mean a lowering of standards. Indeed, three photofloods plus a good model may make up for a bad summer! It is worth recording however that one member, years ago, had fourteen wet days in a fortnight's holiday! Photography was only possible when gleams of sunlight penetrated the clouds or lit up Lakeland scenes and usually towards sundown. Yet he returned with a fine bag of pictures—full of atmosphere and typically Lakeland. It just shows what the expert can do irrespective of weather! E.E.J.

\* \* \*

CIRCLE 27. There have been a few resignations this year, but they have been immediately replaced, and we are now 18, of whom 13 are long standing, 2 between 1 and 2 years, and the remainder have joined us this year, and pulling their weight well. The Gold Labels have been 8—3¼ in. square, and 4—2in. x 2in. the latter being a good performance considering the quality of the larger size workers. This year has seen the Sec. both giving and taking a kick in the pants in an endeavour to keep twelve boxes a year circulating, and he has been very successful to date. There is a general evening out of quality which is reflected in the fact that seven members have taken 12 Gold Labels between them. There is interest in Ferranicolour, and specimens have shown that it is a very promising material, but it is generally accepted that Kodachrome and Ektachrome have the edge on all the others. The N.B. has been interesting with many topics including the advantages and disadvantages of home processing and trade processing. Both had a strong following, but it appears that everyone suffers from scratches etc. when sending to the trade. If a member has a technical problem it only needs airing in the N.B. and the answer is forthcoming. T.L.

\* \* \*

CIRCLE 28. We have had a very successful year of colour photography in Circle 28. Once again our star performer is "Hutch" (Bertram Hutchings,

## B. COOK & S. PERKINS

*We wish to thank our clients  
and friends for their support, and  
trust that it will be continued  
in the future.*

+ +

## B. COOK & S. PERKINS

OPTICAL ENGINEERS AND SCIENTIFIC INSTRUMENT MAKERS

PEMBROKE WORKS, PEMBROKE ROAD

MUSWELL HILL, N.10

Telephone: TUDor 9731-2-3

+ +

Official Repairing Agents in Gt. Britain for Carl Zeiss,  
Jena, and Bausch & Lomb, U.S.A.

F.R.P.S.); he has won four Gold Labels and has set the record with three in a row—verily a hat-trick. We lost a very good member in Bob Smiles who died from a rare blood disease at an early age and we sadly miss him and his excellent landscapes. The field of colour films has been increased by the advent of Ferrania-color for home processing: verdicts on this film are mixed but seem to be bearing towards the excellent side, the usual big moan cropping up at the price of processing kits and many members favour home-compounded formulae. The standard of colour slides in the Circle has reached a very high level and one wonders if we have reached the peak yet. It is however noticeable that there is a lack of creative ideas; most shots are landscapes, portraits, etc., and we see very few table-tops or similar creative ideas. Is it because we lack ideas or is it lack of time to carry them out? I would like to thank all members for the great help they have shown in making Circle 28 such a success. E.H.

\* \* \*

CIRCLE 29. Our boxes continue to circulate with great regularity. I think our members change the well known slogan of the entertainment world to "The box must go on", for on several occasions in spite of domestic crises the posting of the box has had priority. The Circle Cup for the Best Print of the Year competition was won, not for the first time, by W. Forbes Boyd. Allen Hoare organised this competition for us. Allen himself brought further honour to U.P.P. and our Circle by being awarded his A.R.P.S.; it is of particular interest as his work submitted for the award was in the record field. Allen has secured several Gold Labels for entries with ecclesiastical record as the subject matter. Gold Labels are never easily gained and the effort to reach the top standard in the Circle has, perhaps, helped to lead on to the high standard of the Associateship. Additional members who have joined the Circle during the year have brought the numbers up to maximum and I am happy that no one has had to give up. B.W.

\* \* \*

CIRCLE 31. Machinery set in motion at the 1953 A.G.M. has resulted in the formation of this new Circle. It now has 19 members on the rota and is running smoothly. Folio 9 went out at the end of June. There is a friendliness and keenness among its members which is very gratifying and only three of the first eight folios were one slide short. The quality of the work has improved noticeably in even so short a time and it is expected that the Gold Label slides to be shown at the A.G.M. will be worthy to take their place alongside those of any other Circle. The topics in the very interesting notebooks include cameras, mounting, and all the usual things expected in a new Circle. There is a good nucleus of members interested in home processing of colour films. Several home processed slides have already appeared in the folios and reflect great credit on the workers who produced them, even if they got "slated" by some who did not like the colour rendering or the viewpoint. Circle 31 is proud to take its place in the growing family of U.P.P. and it is expected that more will be heard of this lusty youngster. G.B.

\* \* \*

A/A. CIRCLE This Circle is making slow but sure progress on the foundations built by "Pilot" Keable. The Gold Labels for 1953, in the British Section, have been all Ornithological; it would almost seem that the expression "watch the birdie" was fact and not fiction. Our membership, both at home and overseas, covers a wide field. The members of our sister society in Australia are very keen to participate in these folios, and are anxious to start a new Circle. New members will be welcomed in this International Circle. Our "box" has been dubbed the smallest travelling clubroom on record. D.B.

# GNOME

## POPULAR ENLARGERS

### Rangefinder Alpha

(Pat. App. For)

For all negatives up to 2½ x 3½

This unique enlarger incorporates an accurate "rangefinding" device which enables you to focus the instrument quickly and surely, irrespective of the negative.

When the negative carrier slide is pulled forward a mechanism is brought into place through which two lines of light are projected on to the baseboard. Manipulation of the focussing knob moves these light-lines until they form one continuous line. The enlarger is now exactly in focus and the negative carrier slide may be returned to place ready for use. Any focal length lens from 2" to 4½" may be used: the rangefinder operates at all ratios of enlargement and at any reasonable aperture.

The range of Gnome Popular Enlargers includes models for all negatives from 35mm. to quarterplate. Their modern design, beautiful finish and excellent value for money have made them as popular in foreign markets as at home.

More than 1,500 leading photographic dealers stock and recommend this popular range.

Fully illustrated catalogue available from the manufacturers:—



PRICES  
FROM

£17-15-6

TAX  
PAID

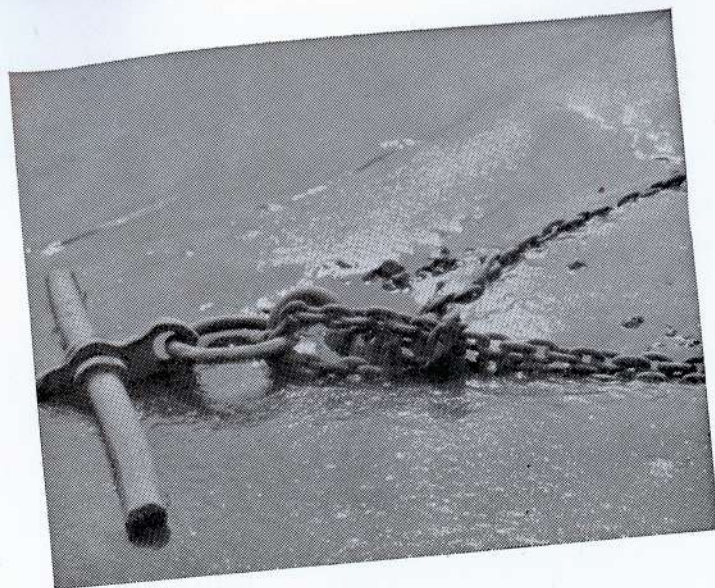
## Gnome Photographic Products Ltd

354 CAERPHILLY ROAD, CARDIFF

## NEW MEMBERS.

The following new members have joined since publication of the Membership List issued with "THE LITTLE MAN" 1953 Annual :—

	<i>Circle</i>
Aikman, J., 46, Queen's Road, Chelmsford, Essex.	7
Allen, R. C., 30, St. Dunstan's Drive, Gravesend, Kent.	19
Armstrong, G. R., 93, Buckingham Street, Scunthorpe, Lincs.	22
Askham, P/O D., R.A.F., Bawdsey, nr. Woodbridge, Suffolk.	14
Baines, D. L., 4 North Marsh Road, Gainsborough, Lincs.	24
Batten, J. R., Mellingey, Perranwell Station, nr. Truro, Cornwall.	24
Beardsley, L., 137, Kinveachy Gardens, Charlton, London, S.E.7.	3
Becton, M., "Farthings," Upland Crescent, Truro, Cornwall.	24
Bishop, T. W., 17, Tithe Barn Road, Stafford.	29
Brownhill, J. A., 8, Harleston Street, Sheffield, 6.	20
Bruton, R. G., 234, Linden Road, Gloucester.	25
Budgett, W., Taunfield House, South Road, Taunton.	4
Bugg, H. J., 34, Conway Road, Cardiff.	2
Burke, G. D., 73, Fidas Avenue, Llanislan, Cardiff.	14
Calvert, N. D., Calcott Hill Farm, Sturry, nr. Canterbury.	1
Cassidy, P., 1037, Aikenhead Road, Glasgow, S.4.	10
Clark, F. W., 10, Station Terrace, Cwmaman, Aberdare, Glam.	3
Crane, J. W., Pantiles, Downs Wood, Epsom Downs.	4
Crompton, F. L., 50, Nelson Street, Crewe, Cheshire.	8
Darlington, S., 35, Alderley Road, Winnington, Northwich, Cheshire.	8, 24
Dowrick, G. J., 10, Broadgreen, Bayfordbury, Herts.	14
Dunphy, Mrs. J., "Four Winds", Llanrhos, Llandudno, N. Wales.	26
Ellis, R. C., 61, Coombes Lane, Northfield, Birmingham, 31.	9
Evans, H., 2 Rhondda Street, Mount Pleasant, Swansea.	4
Ford, P. J., 181, Painswick Road, Gloucester.	25
Forden, B. G., 11, Bibby's Lane, Bootle, Liverpool, 20.	18
Freeman, C. F., 11, Avenue Road, Chelmsford, Essex.	7
Garrett-Jones, C., 4, St. George's Terrace, London, N.W.1.	24
Glenn, Miss E. M., 8 Station Road, Aylesford, Kent.	31
Golding, R., "Clairval," St. Sampsons, Guernsey, C.I.	24
Gray, R., Heathfield Rectory, Norton Fitzwarren, Taunton.	2
Greaves, K. T., The Gift Shop, Bridge Street, Bakewell, Derbyshire.	10
Hammersley, W., 9, Sneyd Avenue, Leek, Staffs.	31
Hanson, C., 8, Ashfield Road, Moorhead Lane, Shipley, Yorks.	1
Heinsheimer, Dr. D. F., 16, Marlborough Court, London, W.8.	14
Hendry, A. S., 40, Tantallon Road, Glasgow, S.1.	10
Hill, C. Barrington, 25, Great Eastern Bldgs, Fieldgate St., London, E.1.	31
Hobbs, E. C., 80, Mere Road, Leicester.	18
Hughes, J. O., 15a, Worcester Road, Redditch, Worcester.	16
Hullet, L., Queen's Hotel, Knowsley Road, Bootle, Liverpool, 20.	18
Humphries, A. E., 28, Trevanion Park, Wadebridge, Cornwall.	12
Hunt, C., 5, Tombland, Norwich.	1
Jarrett, Dr. D. E., 80, Townley Road, Bexley Heath, Kent.	24
Jordin, L. W. N., 2, Ackers Road, Stockton Heath, Warrington.	21
Kay, Miss V., 29, Barrow Road, Streatham, London, S.W.16.	10
Lay, W. J., 17, Westbourne Park Road, London, W.2.	9
Legat, A. W., 6, Thistlebarrow Road, Queen's Park, Bournemouth.	31
Levy, P., 60, Warden Avenue, Rayners Lane, Harrow, Middx.	16
McDougall, J., 6, Forge Lane, Chalk, Gravesend, Kent.	19
Marshall, M. C., Rivercroft Hotel, Looe, Cornwall.	2, 15



*Call it a day...*

Your search for a universal enlarging paper comes to an end when you anchor to ORTHOBROM.

There is a surface and grade of contrast for every type of negative. Excellent latitude.

**ORTHOBROM**  
*Bromide paper for enlarging*



Ask for 'Gave-Art'

From all photographic dealers.

Gevaert Limited, London, NW10

Martin, W/Cdr. E., Braidholm, Dunfermline Road, Limekilns, Fife.	30
Martin, J. E., "Glasyns," Station Road, Ystradgynlais, Swansea.	26
Merry, W., 2, Lincoln Drive, Croxley Green, Herts.	11
Miles, F. W., 19, New Road, Bromsgrove, Worcs.	31
Mongredien, L., 9, Cyril Mansions, London, S.W.11.	29
Noakes, K., 2, Police Flats, Ewenny Road, Bridgend, Glam.	15
Norman, Miss E., 35, Aintree Crescent, Barkingside, Essex.	8
Paddison, E. D., 125, Pargeter Road, Bearwood, Birmingham.	9
Pearson, S/Ldr. G. E., A.R.P.S., 11, Cotterhill Lane, Burnington, Chesterfield.	14, A/A
Pemberton, A. G., 48, St. Ardans Way, Gravesend, Kent.	19
Pizey, A. A., 292, Iford Lane, Bournemouth.	24, 31
Price, E., 158, City Road, Cardiff.	6
Redfearn, J. R., 4, Leamington Street, Heaton, Bradford, 9.	14
Richards, D. J. A., 65, Mount Pleasant, Gowerton, Swansea.	2
Ripper, M., Flat 4, 47, Linden Gardens, London, W.2.	22
Robinson, Miss A., 289, Kimberworth Road, Rotherham, Yorks.	22
Sagel, M. R., 25, Cedar Street, Hollingwood, Chesterfield.	A/A
Scott, J. S., 64, Manor Drive North, New Malden, Surrey.	24
Scouller, J., 5, Sycamore Terrace, Corstorphine, Edinburgh, 12.	24
Shipp, B., 36, Queen's Road, Banbury, Oxon.	31
Smith, F. G., 1 Anne's Walk, Caterham-on-the-Hill, Surrey.	24, 25
Talbot, D. R., Freeman Road Hostel, Newcastle-upon-Tyne, 3.	24
Taylor, L. G., 730a, Green Lane, Goodmayes, Essex.	16
Trudgian, A. R., 10, Tregonissey Road, St. Austell, Cornwall.	24
Watson, T. M., 11, Kingsgate, Bridlington.	14
Whiteley, P. H., 12a, Hillreach, London, S.E.18.	8
Williams, H. J., 115, Summerfields Avenue, Hurst Green, Blackheath, Birmingham.	9
Wood,*H. R., 32, Fordingley Road, Maida Hill, London, W.9.	10

\* \* \*

#### 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 :

Summer, 1949 ; Winter, 1949 ; Summer, 1950 ;  
Autumn, 1950 ; Spring, 1951 ; 1952 Annual.

The above six numbers, plus Spring, 1950, and the 1951 and 1953 Annuals, of which stocks are too small to offer separately, can be supplied for 9/- per set of nine.

Early application is advised to :—

R. P. JONAS, A.R.P.S.,  
73, ALLEYN ROAD,  
DULWICH, LONDON, S.E.21.

The answer's  
in the  
perfect negative—

**ferrania**



**Ferrania Superpanchro**

2 1/4" x 3 1/4" 2/11    1 5/8" x 2 1/2" 2/7

2 1/2" x 4 1/4" 3/8    3" x 2" 2/11



**FROM ALL GOOD PHOTO SHOPS**

NEVILLE BROWN & CO. LTD . LONDON . W.1