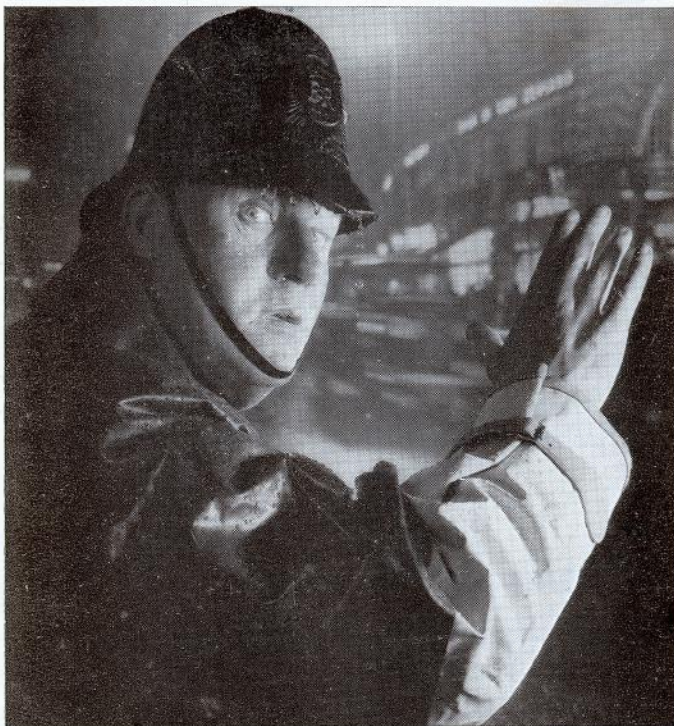


October, 1959

The Little Man

The Photographic Magazine That's Different



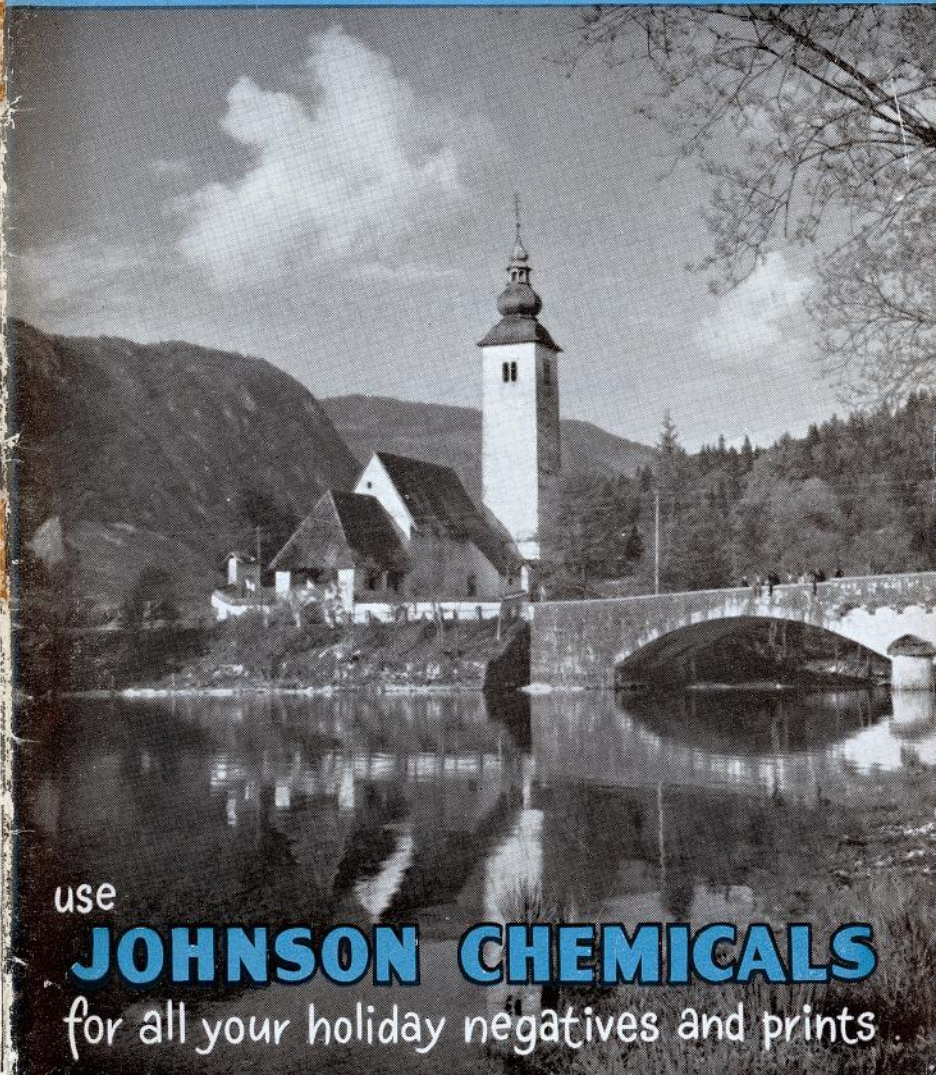
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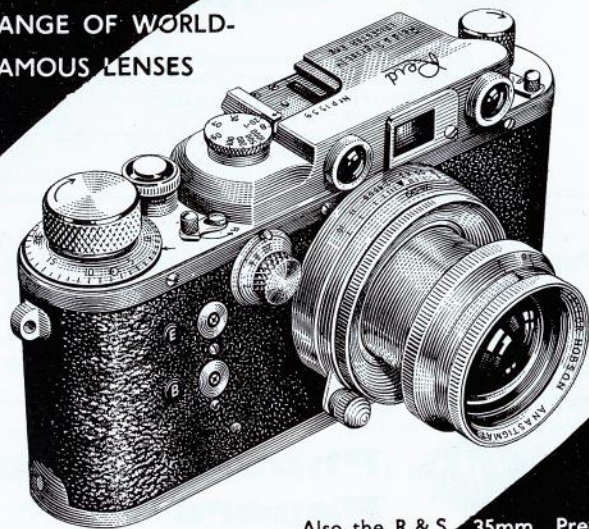
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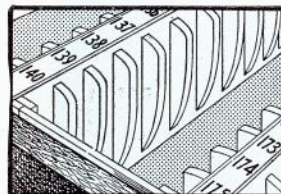
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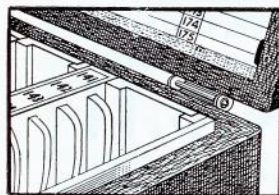
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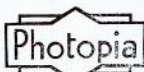


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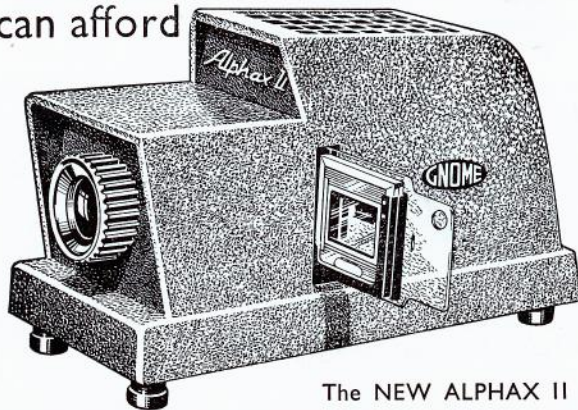


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No. 41. OCTOBER, 1959

The Little Man

THE OFFICIAL MAGAZINE OF THE
UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

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THE LITTLE MAN is published twice a year by The United Photographic Postfolios of Great Britain, which is affiliated to the Royal Photographic Society and the Central Association and is the largest postal photographic club in the world. Correspondence on general club matters should be sent to the General Secretary, inquiries regarding membership to the Publicity and Recruiting Secretary, at the addresses shown on pages 4-5.

All correspondence regarding THE LITTLE MAN should be addressed to the Editor, Leonard Gaunt, 44 Hatherop Road, Hampton, Middlesex (Molesey 7294), who will be pleased to receive editorial contributions, for which he regrets he is unable to pay, and to supply prospective advertisers with details of circulation, rates etc.

Editorial

THE DISCUSSION on the future of *The Little Man* was interesting and enlightening—but it was also puzzling. The facts and figures are reported elsewhere. This is simply a bit of muddle-headed musing on what they mean. The vocal side of the society has all been in favour of two issues annually—even at the cost of 15s. subscription. Letters to the editor and to the General Secretary almost reached unanimity—and here I would like to thank all those who took the trouble to write. I had intended to quote them but space is limited this time and, in any case, as all but one of them were so complimentary, it would, perhaps, seem a little too smug. I had better quote the nonconformist. Quoth he (to the General Secretary, not to the editor): “Increases are unpleasant things to get over to the members and Council seem to have that in mind according to the report by the editor, but in his opinion the club seems to exist only on his *Little Man* and I sincerely hope every member will return his voting form so that no false position results”.

Well, in writing at least, he was in a minority of one. As far as the voting slips were concerned, the opportunity of voting for the higher sub was not, of course, given. However, although the editor's detractor was a solo voice he was apparently not alone in his opinion. Voting at the AGM was evenly divided be-

tween those favouring one issue and those favouring two. It may be argued that since these were the more affluent members who could afford to attend the AGM the voting shows that the absentees—the less affluent—would contain a higher proportion of those against the 15s. sub.

But there are fallacies in such an argument. The absentees are not all paupers. Some are 100 per cent. members of a *postal* club. They joined *because* it was a postal club and they have no wish to meet their fellow members in the flesh. They, and even those who *are* absent for financial reasons, may well welcome a second issue of *The Little Man* to keep them in vicarious touch. Who knows? I don't! Council don't! There seems to be a good case for a ballot.

We'll leave that to the Council. Meanwhile, it might be as well if I answered a few of the points raised at the AGM. One member raised the question of printing costs. Well, naturally, the editor is always open to suggestions for cutting down costs and if any member thinks he can get the magazine printed as efficiently as it is at present at lower cost, he should contact the editor right away. But changing printers is a risky business and the present printers are not getting fat at UPP expense.

Then there was the member who suggested that we were too “glossy” and that we should revert to the previous newsletter style without advertisements. The simple answer

to that is that the difference in cost would be negligible. The cost of printing *and distributing* even an eight-page circular would be pretty high. Advertising revenue brings in rather more than half our costs. There is another point in this connection. Club newsletters are produced in their hundreds—but there is only one *Little Man*. Is there another club photographic magazine to touch it? That is a useful prestige point and if members would bear in mind the suggestion of another speaker at the AGM and let non-members see *The Little Man* as often as possible, it could do the club a lot of good. Similarly, the member who asked whether we were magazine publishers or photographers was on a good thing—but we are not only photographers. We are members of

a photographic club and the duty of any club is to keep its members in contact one with another.

There was a suggestion, too, that there should be one issue of the magazine each year and a smaller newsletter-style publication issued as frequently as possible. I must confess that that would be my preference but it is, unfortunately, impracticable because of printing costs and, more important, because each copy of the newsletter would cost 2d. in postage plus the cost of the envelope to distribute it.

Nevertheless, all these are points that the Council will give due consideration. Meanwhile, since we are to continue with one issue a year at least, let me hear from you sometime. News, comment, articles, pictures—even abuse—all are welcome.

UPP Almanac 1960

Some of the following dates are tentative, but they are given as at present fixed for general guidance. The next Council meeting will be on December 5th. Any point to be raised should be communicated to Circle Secretaries or Ordinary Members' Representative well before that date.

Other dates are :

MARCH—12th. Council Meeting.

Mid-to-end. Probable closing date for entries for CA Exhibition.

JUNE—18th. Council Meeting.

AUGUST—1st. Gold Label winners to Exhibition Secretary.

SEPTEMBER—1st. Subscriptions due and payable.

24th. Annual General Meeting.

There is no deadline for writing to the editor. News, views, articles and pictures are all wanted—for the next issue or the one after.

“The One That Got Away”

The 1959 CA Exhibition attracted a fine entry of prints from UPP, but not a single colour slide. Even monochrome slides earned only ninth place in the Herbert Trophy competition.

THE 1959 CA Exhibition was held at the Battersea Central Library from April 25th to May 24th and the judges, Messrs. Crawley, Hooker and Hyman for prints and Messrs. Crosby, Macleod and Snelson for slides, had certainly given the Secretaries, Mr. and Mrs. Quemby, the material to put up an excellent show, well up to the very high standard of previous years, if less noticeably modern in outlook than last year.

For UPP, 1959 must go down as “the one that got away”. Twenty-nine of our members provided a good and varied selection of 80 pictorial prints, of which 15 reached the walls—more than any other club. In record prints also we had the biggest acceptance: nine out of 33 sent in by 13 members. When we come to pictorial slides we had better draw a discreet veil—which will hide nothing as we had no acceptances. In record slides we had five.

The great surprise and disappointment was the complete absence of any colour slides from our entry. We now have no less than seven colour circles and many of our other members must also work in colour: yet not one of those who process their own work sent in even a single slide. This has never happened before and is difficult to understand.

In spite of our good print acceptances, we came to grief badly in the Switch Shield and had to be content with sixth place, while in the Herbert Trophy for monochrome slides we were ninth out of the 11 clubs who qualified. Our lowly place is due partly to the system of marking, where the work that is, in the eyes of the judges, that little bit better may score several points more than the one which just gets on to the wall although failing to survive even the first round. This is shown up very clearly in the record prints, where Cripplegate netted 16 points with their four, whereas we could only land six with ours. It is the entries which win plaques and certificates which

overwhelmingly influence the destination of the Switch Shield and Herbert Trophy. Full details of the leading scores for the Switch Shield were as follows:

	Pictorial Record		Pictorial Record		
	Prints	Prints	Slides	Slides	
City of London & Cripplegate P.S.	27	16	5	7	55 points
Twickenham P.S. & Richmond C.C.	22	8	8	6	44 ,,
The Polish P.S., Polish Y.M.C.A.	24	7	8	4	43 ,,
Borough Polytechnic P.S.	12	6	15	8	41 ,,
Southampton C.C.	12	13	9	6	40 ,,
Sutton C.C.	18	4	11	5	38 ,,
United Photographic Postfolios	22	6	4	6	38 ,,

Once again, we have to congratulate two of our most consistent points earners, Miss G. Alison, FRPS and E. H. Ware, ARPS, on winning certificates and we should also like to record our especial pleasure that Mrs. Quemby, to whom so much of the success of the Exhibition is due, should win the plaque for the best pictorial slide. She bats for Sutton but is also a member of Circle 12. Following is a list of UPP acceptances:

Pictorial Prints

		Circle
Advocate (<i>Certificate</i>)	Miss G. L. Alison, FRPS	29
The Rev. R. Leonard Small, DD	Miss G. L. Alison, FRPS	29
Fancy Meeting You!	W. Forbes Boyd, ARPS	29
Demolition	S. Berg, ARPS	20
<i>L'Amour</i>	S. Berg, ARPS	20
Ghost Story	Mrs. M. Culey	8
Gentle Breezes	R. Farrand, FIBP, FRPS	7
No title	R. Farrand, FIBP, FRPS	7
At the Summit	R. P. Jonas, ARPS	29
The Shadows Fall	W. Pegg	25
Decor	R. F. Perkin, FRPS	12
Pook's Hill	J. C. Waterman	12, 22
Winter Shadows	Miss P. White, ARPS	29
Champs	E. M. Wilson	20
Summer Storm	E. W. Woollard	20

Record Prints

Fluon Bellows	R. Farrand, FIBP, FRPS	20
Counter with Nylon Gear Wheels	R. Farrand, FIBP, FRPS	20
Altar Piece, Egton Parish Church	S. L. Finch, ARPS	22, 25
Presentation of the Holy Grail	P. Heaton, FRPS	22
Door Panel, Beverley	W. Pegg	25
Cirl Bunting	E. H. Ware, ARPS	20, 28, AA
Gorilla	G. M. Wilkins, ARPS	20
Polar Bear	G. M. Wilkins, ARPS	20
Cave Scene, Oxford Pothole	Dr. J. M. Woolley, ARPS	12

Record Slides

Pulpit Detail, Mirfield Parish Church	S. L. Finch, ARPS	....	....	22
The Ox, Great West Door, Beverley	S. L. Finch, ARPS	....	....	22
Pew-end Carving, East Quantoxhead	Miss M. Rosamund	....	22, 25, AA	
Stone Curlew	E. H. Ware, ARPS	....	20, 28, AA	
West of Eider	E. H. Ware, ARPS	....	20, 28, AA	

UPP members entering through local clubs also had some success: Mrs. Quemby with one print and three slides; J. R. Hunnex, two prints; O. H. Downing, one print; and an ex-member now abroad, W. J. Lay, two slides.

GOLD LABEL JUDGING

Trophy Goes to a Colour Slide

A GAIN with the helpful co-operation of the Camera Club, the judging for the Leighton Herdson Trophy, the plaques and certificates was performed at Manchester Square on 7th August by Messrs. Richard Nutt, FRPS, and H. G. Trodd, FRPS. It's quite a slog, getting through all the year's Gold Label winners, and the judges are to be congratulated, as ever, on completing their task before closing time. Naturally, the first reaction of not a few members on seeing the judges' final selections will be "What the blankety-blank . . .". It was ever thus and let's hope it always will be. If the winner of every photographic competition were a unanimous choice, there would be little fun left in photography.

Anyway, Messrs. Trodd and Nutt, while amicably agreeing to sling out innumerable prints on sight ("Oh, no!", "Oooh! Look at that . . .", "Not for me", and so on), nevertheless managed to conduct quite a few minor arguments and more than once appeared to reach deadlock. They were deadlocked for a time with Henry Russell's *Lady in Black* and Mrs. Kay's *Happy Hobo* (as incongruous a pair as one could wish to meet). This time the lady didn't come first (or, rather, the *Lady in Black* did, but Mrs. Kay didn't). Then, when it seemed to be all over bar the wrapping up, an awful state of disagreement was reached about the final award of the Trophy. There was

C. S. Johnson's *Evening Serenity* colouring the screen in front of us and there was Henry Russell's hobo-killing *Lady in Black* reclining on the table. Perhaps we had better forget which was which but one judge had to convince the other that his choice was the worthy winner. And eventually, there it was. Mr. Johnson wins and the editor loses, for he is unable to illustrate the winner.

Full results:

Leighton Herdson Trophy

Evening Serenity (Colour Slide)	C. S. Johnson	Circle	31
---------------------------------	------	---------------	------	------	--------	----

Plaques

Petticoat Lane (Large Print)	....	T. J. Davies	....	....	....	5
Lady in Black (Small Print)	....	H. G. Russell	....	....	....	14

Certificates

Circle 1	Happy Hobo	....	....	Mrs. V. Kay
" 2	The Graven Image	....	....	E. Price
" 3	A Pillar of Strength	....	....	D. O. Tedstone
" 4	Petticoat Lane (Plaque)	....	....	T. J. Davies
" 5	Three Fishers	....	....	E. A. Rees
" 6	The Culpepper Tapestry	....	....	R. Skinner
" 7	Ballet Domolition	....	....	R. Farrand, FIBP, FRPS
" 8	No Title	....	....	F. L. Crompton
" 9	Village Street	....	....	S. Jordan
" 10	Off Balance	....	....	K. T. Greaves
" 12	Teacher Says	....	....	D. Evans, ARPS
" 14	Fishers Three	....	....	A. L. Salmon, ARPS
" 15	Lady in Black (Plaque)	....	....	H. G. Russell
" 16	Nola	....	....	K. Robins
" 17	Water Study	....	....	H. F. Parsons
" 18	Dappled Sunshine	....	....	E. C. Hobbs
" 19	October Landscape	....	....	E Bennett Williams
" 20	Demolition	....	....	S. Berg, ARPS
" 21	No Title	....	....	R. Taylor
" 22	Ceiling Centrepiece	....	....	P. Heaton, FRPS
" 23	Approaching Sun	....	....	A. H. James
" 24	Home James	....	....	A. S. Bulley
" 25	Pulpit Panel	....	....	S. L. Finch, ARPS
" 26	Worried Soul	....	....	Miss Ann Robins
" 27	Stack House	....	....	D. Evans, ARPS
" 28	Nature's Parliament	....	....	Bertram Hutchings, FRPS
" 29	Dr. Warr	....	....	Miss G. L. Alison, FRPS
" 30	Snow Crest	....	....	R. H. Smith
" 31	Evening Serenity (Trophy)	....	....	C. S. Johnson
" 33	Land of my Fathers	....	....	W. W. Harris

Commendations

Happy Hobo (Mrs. V. Kay, Circle 1) received a special commendation from the judges, failing to gain the award for the best small print by the narrowest of margins.

The following members received commendations for prints or slides which did not win certificates :

J. Bausor (Circle 7), R. Farrand (7), F. L. Crompton (8), J. Boston (8), L. G. Green (10), P. Coulon (12), R. Perkin (12), N. E. Chinn (14), A. L. Salmon (14), W. Armstrong (15), G. Metcalf (15), K. Robins (16), E. B. Williams (19), R. Skinner (19), S. Berg (20), E. H. Ware (20), P. Heaton (22), J. Horsley (25), S. L. Finch (25), Miss Ann Robins (26), E. L. Davies (26), D. Evans (27), Miss G. L. Alison (29), L. Bamberger (29), J. C. Preece (33), and G. Hutton (33).

E. W. WOOLLARD

Print Assessment for Perfectionists

AS the title suggests, the following method of assessing your own or other people's prints is based upon perfection and may not necessarily be possible or, indeed, desirable in every case. It does, however, provide good grounds for assessing your own prints in a detached manner which, it is submitted, is better than looking at them with nothing but admiration, only to be disappointed and perhaps annoyed when adverse criticism tears them apart. Some of the headings will not, of course, apply to every type of subject : receding planes would not be obvious in a portrait, although other headings would apply to achieve a similar effect, such as the sub-heading under "centre of interest" which requires "no competition from other similar tones—the adjacent tones should be lighter or darker".

If readers will apply the method suggested on one of their own prints it is felt that the resulting analysis will prove not only helpful in producing better pictures for themselves, but will also provide sound principles upon which to base *helpful* criticisms of others prints. The word "helpful" is stressed for this should be the criterion of all criticism.

IMPACT

- 1 To achieve this a print should have predominant black or white or intermediate tones in a greater ratio than 1-1, in other words, one tone must predominate.
- 2 If a print is high key or low key, it must be obvious to achieve impact.

COMPOSITION OR BALANCE

- 1 Do not place your centre of interest in the centre of the print.
- 2 Trim print according to mood. Vertical for dignity, strength, power or height. Horizontal for calm, space or quietness.

STONE BALANCE (allied to composition)

- 1 There should be no preponderance of one tone only, such as too much sky or water.
- 2 There should be no preponderance of any one tone on side, top or bottom of print. A print should never look top heavy or one-sided.

CENTRE OF INTEREST

Every print should contain this—it may be either a light tone or a dark tone *but* whichever it is, there should be no competition from adjacent areas of similar tone. It should be obvious and surrounded by a contrasting tone.

TECHNIQUE

- 1 Every print should suggest more than one dimension if possible, by the introduction of receding planes.
- 2 Every print should have a range of tones *suitable to the type of print*.
- 3 Foregrounds should be sharp if important. Only unimportant and foreground details may be out of focus—but beware.
- 4 No print should have "stoppers" in the middle distance such as predominant trees or dark areas across the print.
- 5 Try not to have white clouds bisected by the edges of the print.
- 6 Simplify where possible. It is usually desirable.
- 7 No print stops at the edges. The mount, the signature, the title are all part of the picture. See that they conform suitably.



THE AWARD WINNERS

The winner of the **Leighton Herdson Trophy for 1959** was

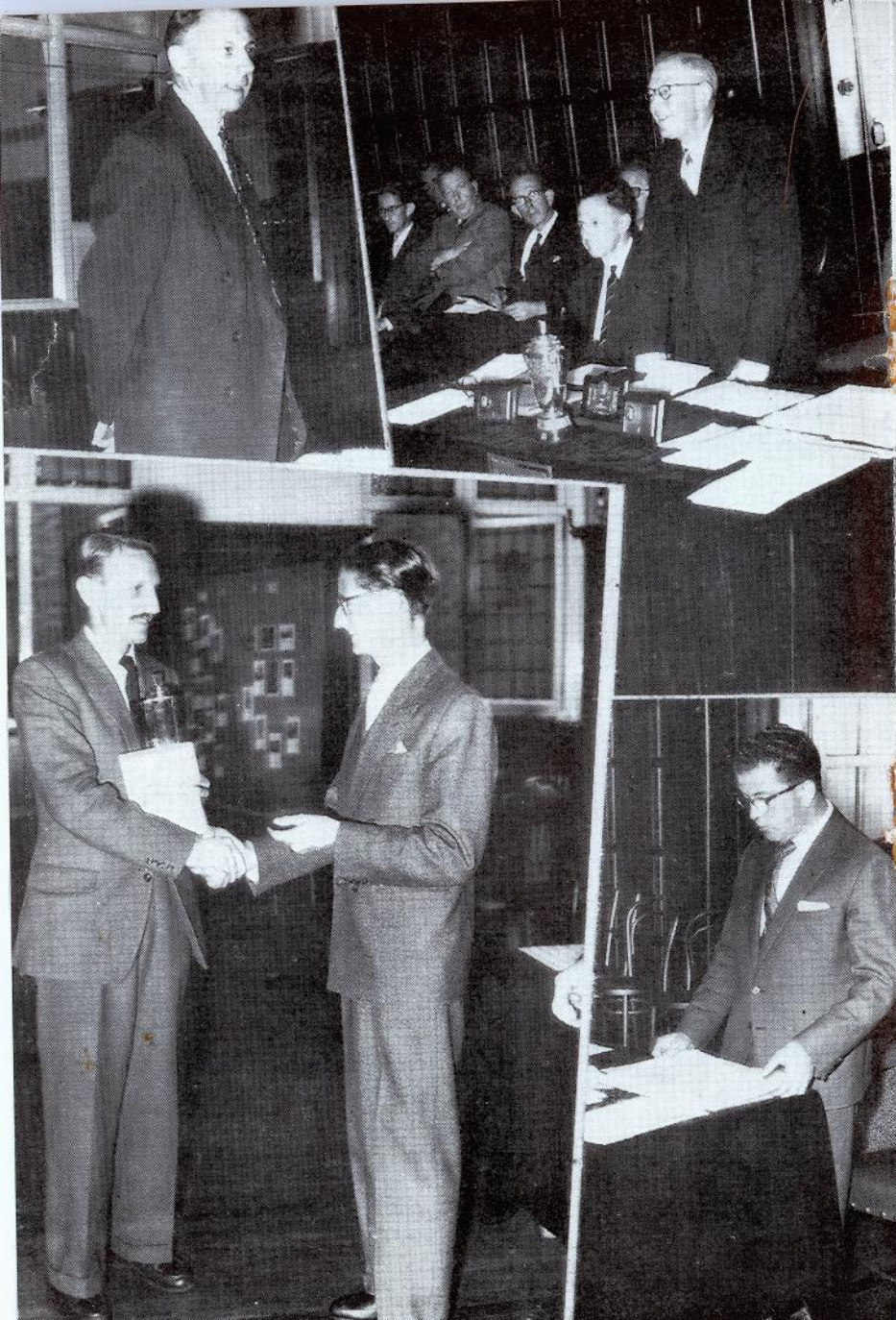
EVENING SERENITY, a Colour Slide, by C. S. Johnson
(Circle 31)

Plaque for Best Large Print

PETTICOAT LANE, by T. J. Davies (Circle 5).

Plaque for the Best Small Print

LADY IN BLACK, by H. G. Russell (Circle 14).



The Annual General Meeting

RETURNING from a business trip to Italy at midnight on the eve of the Annual General Meeting—and with a heavy cold—the President, Richard Farrand, FIBP, FRPS, was unable to turn up at the Royal Hotel on Saturday, 26th September. In his absence, Vice-President and Chairman of the Council H. G. Robson presided and, after the minutes of the last meeting had been disposed of, called upon General Secretary Stanley Berg, ARPS, to read the address the President had prepared. The essence of the address is therefore given in the following paragraphs as if Mr. Farrand had himself delivered it.

“My friends the General Secretary and the Treasurer have between them reported to you so fully,” the President said, “that I have little left to say, but there are a few things I would like to mention. A slight redrafting of Council’s Standing Orders has enabled me to be relieved of some duties by permitting the independent election of a Council chairman and I would like to thank Glen Robson for filling that office in such an efficient and expedient manner during the past year”.

The President went on to refer to the change in the general rules which permitted $\frac{1}{2}$ -plates prints to be accepted in small-print circles. The “rebels” had the satisfaction of knowing they were right after all this time, he said, but “the old die-hards, like myself, who started in the original circles when $\frac{1}{4}$ -plate was the *only* size, can still enjoy making these lovely detailed miniatures”. Turning to other matters Council had considered during the year the President referred to the fact that there had been some comment to the effect that Council was out of touch with the general membership. He thought that was due largely, however, to the formality of the minutes circulated. It was difficult to give such a report journalistic treatment: it was merely a record of discussions held and decisions made. “The formality of these records should not,

◀ *Top left: R. P. Jonas, Hon. Treasurer, opens the discussion on “The Little Man” : Top right: H. G. Robson, presiding in the absence of Dick Farrand : Bottom right: Stanley Berg reads the President’s address : Bottom left: Judge Richard Nutt presents the Trophy to C. S. Johnson.*

of course, be taken to indicate stuffiness at Council meetings," Mr. Farrand continued. "I can assure you that just the opposite is the case and you will notice that Stan Berg is now writing these reports in a much looser style.

No Suggestion is Ignored

"As for Council being out of touch, I must remind you that all Council members are in fact active members of at least one circle, so we are far from being isolated and you will notice that I am in the middle of making my rounds by visiting a box of each circle in turn. So you see your suggestions and comments do lead to things being done. I am very pleased to see members taking the trouble to put forward their ideas, for this is as it should be. It is not possible for Council to accept all of your ideas, but you must not think that they are ignored. They are all discussed at Council meetings. We are always pleased to receive them from you and to act on those that are in the best interests of the club as a whole, for this is one way in which the fellowship of the Little Men is fostered."

Finally, the President referred to "another way in which the traditional friendly spirit of UPP is generated"—the local rally. "Our Constitution provides," he said, "for circle secretaries to organise local rallies which all members in the locality can attend. These seem to have fallen out of favour of late, but they do bring together members of different circles who, although living in the same area, might not otherwise meet, and they give many members who cannot get to the AGM another chance to get together. Personally I am sorry there are not more of these local affairs, and I hope my words may encourage some circle secretaries to have a go."

The Future of the Magazine

Somewhat surprisingly, the reports of the General Secretary and the Treasurer (which had been circulated to all members by post) were then adopted without discussion and the meeting turned its attention to Item 5 on the agenda: "Discussion of the future of *The Little Man* magazine." Up to this stage, it had seemed that the meeting was going to be

singularly inarticulate but after Roland Jonas as Treasurer and former editor had put the facts briefly before the meeting and the present editor had added some local prejudice to them, the speakers came thick and fast. Mr. Hulm (Circle 4) was the first on his feet and came out categorically against the present style of the magazine. He felt that the newsletter style that used to be circulated was more appropriate and must surely be less expensive. A. G. Wheeler (7) suggested a compromise: one issue of *The Little Man* as at present and news sheets containing more parochial matters as often as possible. Henry Russell (15), another past editor, suggested that the matter was being viewed from the wrong angle. If costs had gone up, then subscriptions had to go up. It was not only the production of the magazine that was costing more. If we viewed it from this angle, we should soon come to the conclusion that members could have only one crit sheet a year and must provide themselves with the rest. He regarded the magazine as the official organ of the best postal portfolio in the world and thought that fact should be borne in mind.

"What Can You Get for 10s. 6d.?"

S. Pollard (6) brought out another point. He, too, was in favour of *The Little Man* being allowed to breathe more freely. He thought members could give it even greater standing by passing it around to friends at their local camera club and elsewhere. Colonel Leadley (33) carried on the now almost one-sided discussion. He regarded the 10s. 6d. subscription as under-estimating the value of the article for sale. "What can you get for 10s. 6d.?" he asked and, magnificently disregarding the shout of "Six pints!", went on to give his own estimate of three packets of cigarettes, two doubles and so on. He thought a guinea subscription would not be too much for the benefits and enjoyment obtained.

The Treasurer intervened at this point to remind members that there was considerably more expenditure to be reckoned with than the ordinary sub. Postage each month, especially in the large print circles, was apt to be a heavy item. Nevertheless, N. J. Houlgrave (6), the next speaker, also described the 10s. 6d. sub as ridiculous but he thought that every effort

at economy should still be made. There must be many members who had contacts in the printing trade, he said, and suggested that they should be asked to seek estimates for printing the magazine to see whether it could not be done more cheaply. A further intervention from the Council seats then came from H. Thompson, the Exhibition Secretary, who advised members that he had voted against the increase to 15s. because he thought it would bring about a loss of members. "I must have been wrong," he said. "It seems as if you are all men of substance."

Photographers or Magazine Publishers ?

Another telling point was raised by a speaker whose name did not reach the platform. "Are we photographers or magazine publishers?" was the gist of his remarks. Should we not spend such as we have available on the furtherance of our hobby rather than in entering the field of magazine production? The point was refuted, however, by E. S. Etheridge (33), who felt that *The Little Man* was, indeed, different. He found it very satisfying to read articles by "ordinary fellows like ourselves" instead of the professionals and semi-professionals who write for the commercial publications. He was supported by S/Ldr. J. R. Stanforth (2.9.27) who felt that *The Little Man* was as good as any other photographic magazine and was worth the money paid for it.

The resonant voice of O. H. Downing (8, 12) was next heard paying its annual tribute to the work of Mr. Jonas as Treasurer. Describing Roland as a "paragon of a treasurer", Mr. Downing subsequently rather ruined the effect by delivering himself of the opinion that two issues of *The Little Man* each year would undoubtedly lead to a further increase in subscription—a contingency our "paragon" had specifically ruled out. The final suggestion came from A. J. Bignell (18), who would like to see the subscription kept as at present and the magazine put on sale to those members who wanted it.

It was an interesting discussion and there has not been space to report all of it here—but it was predominantly one-sided. Most speakers seemed to be in favour of the 15s. subscription and two issues of the magazine each year. It was,

therefore, quite surprising to find that a token vote of ordinary members present gave the verdict :

In favour of 10s. 6d. subscription and *The Little Man* to be discontinued—*None*.

In favour of 12s. 6d. subscription and one annual issue of *The Little Man*—33.

In favour of 15s. subscription and two issues of *The Little Man* each year—32.

Surprising because it is usually the dissenters who are most vocal. The Council is faced with a difficult task, indeed, in analysing this discussion and the various letters received from members. Seventeen such letters have, in fact, been received. No less than 14 favoured the higher subscription and two issues of the magazine. Two gave that impression without actually saying so and only one was "completely agin the establishment."

And so the meeting passed to "Any other business." S. Pollard (6) raised again the question of the general circulation of a membership list, upon which Mr. R. O. Jenkins, Group Secretary for the Large Print circles, seized the opportunity to remind circle secretaries present that unless they sent him their "vital statistics" promptly, there was never any possibility that a membership list could be kept entirely up to date. That prompted Mr. Downing to ask with mock indignation whether that meant that the Council did not know who the members were. Chairman Glen Robson blandly assured him that, at any given moment, that was, indeed, the case. Members came and went and, in a postal society, there must be some delay before the records were actually adjusted. The treasurer put the case in a nutshell, however, by explaining that the publication of a list of members was too expensive. It was so soon out of date that it would need considerable revision by the time it got through the printing process.

Commentary on Winning Prints

Running nicely to schedule, the meeting passed, shortly after 4.30 p.m. to the commentary on the certificate-winning prints, given by one of the judges, Mr. Richard Nutt, FRPS. This is a valuable part of the AGM, for it is so easy to walk

casually around the exhibition and come to the snap decision, "Well, I wouldn't have given *that* the Trophy! To hear the judges commenting on each print in turn and, of course, on the transparencies, as the other judge, Mr. H. G. Trodd, FRPS, did after dinner, is to put matters in perspective. Many may still disagree, as they inevitably must, but they have at least an explanation of the manner in which the judges arrived at their decision and a lot of useful comment thrown in for good measure.

And so to Dinner!

The dinner itself went well, starting off with a bevy of black-clad beauty emerging theatrically from a small side door to deal out chicken, peas, potatoes, bacon and what-have-you with well-trained precision, and a wine-waiter resignedly accepting orders for beer and soft drinks with rarely a bottle mentioned. Larynxes were exercised on local conversation only with the exception of the Loyal Toast, a brief address by Wilf Lawrence (a member since the old PPP days and a past Council member) who proposed the health of the officers and Council and recalled some early council meetings, and a reply by Glen Robson, who, in turn, gave the toast, "The Ladies".

To round off for another year the "business day" of the 1959 AGM, the commentary on the certificate-winning transparencies was followed by a lecture on "Pictorialism and Landscape", by Mr. H. A. Murch, FRPS, whose name will be known to virtually every member. Mr. Murch has been described as a specialist in landscape photography. But nobody can be said to so specialise, he said, because landscape photography is such a broad subject with many branches. He intended to deal with only a few branches in this lecture. Musing on the fact that, although amateurs probably indulge in landscape photography more than in any other subject, very little of their work reaches the walls of the major exhibitions, Mr. Murch asked why this should be so.

Many reasons were advanced, he said. One was the question of initial impact. The landscape photograph does not usually have great impact, although it may well be more

enduring. Selectors, therefore, seeing prints so fleetingly when they come up for first judgment need to be really expert to pick out the print that will improve with each time of viewing it. That does put the landscape photographer under a handicap from the beginning. Then, too, there is a certain amount of prejudice against landscape photography, because it is said to be set in its traditional ways and to be largely a matter of copying the artist. But tradition is an evolutionary process, Mr. Murch insisted, and, as for copying, should we set up notices banning photographers from the viewpoints used by famous artists?

Landscape calls for "Feeling"

But these difficulties of the landscape photographer are often used as excuses, Mr. Murch continued. The real reason why there is not more landscape work on the exhibition walls is that the general standard of work is not good enough. Landscape photography is extremely difficult, with nothing completely under the photographer's control—light, weather, animals, people, clouds and so on. There was also a lack of "feeling" in most prints. There must be this sense of "feeling" in all landscape photography—not just a building-up of a composition on traditional lines. He told the story of the beautiful spot which inspired in him a sense of quiet and which he subsequently found affected another photographer in the same way. He was interested to see the print that the other had produced. It was fussy, with dispersed highlights and a general air of interrupted movement. There was no sense of tranquility. The photographer had caught the atmosphere of the place in his mind but had made no attempt to put it into his picture.

Mr. Murch was insistent that this "feeling" must be present and that to achieve it the landscape photographer must follow an ordered plan. He must analyse his print before he even made the exposure. The time of year must be right, and the time of day, the position and shapes of clouds, the shadows, the figures and so on. It called for patience, some physical effort and the enduring of some discomfort. As for the production of the finished print, Mr. Murch insisted that

pictorial photography does not have to be factual. Where a painter sees colour, he said, he is apt to say there must be detail. But the photographer sees tones only and is justified in darkening down a mountain range, for example, to clear it of all detail in order to achieve a certain effect. He showed a print where just such a darkening had been carried out and followed it with many other examples from his own work of the rules he had been stating. It was an instructive talk, of absorbing interest to those who have so often wondered why it is that their landscape pictures never seem to present even to themselves the view that was in front of the lens.

And that was it. With thanks from Glen Robson to Mr. Murch and coffee and biscuits served to soften the parting, the 1959 AGM came to an end as members, their wives, friends and acquaintances drifted off in their ones and twos and bunches—some to meet again on the Sunday for a trip along the Regent Canal.



Cor! You know you're not supposed to look at that till the Postmaster's seen it!

F

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▶
No Title
by R. Taylor,
Circle 21.



▶
Demolition
by S. Berg, ARPS,
Circle 20.



Four Certificate Winners



▶
Happy Hobo
by Mrs. V. Kay,
Circle 1



Waiting for "The Off" (Photo by J. W. H. Evans)



Looking forward.

By 'Jason' to the 'Black Horse'

THE ADVANTAGE of a canal trip on a narrow boat is, of course, that it keeps everybody together—a notoriously difficult thing to do on these annual outing occasions. Apart from that, however, this year's trip on the *Jason*, in much better weather than had at first seemed likely, went very well. Starting at Paddington, the boat wended its casual way through scenes of the most depressing apparent poverty and stagnation out into the clearer reaches beyond Willesden and down to the "Black Horse" at Greenford. It is as well to say "apparent poverty" for most of the dilapidated, slum-like dwellings whose barred windows trod hard upon the water's edge in the Paddington area sported their television aerials and such inhabitants as came into occasional view did not seem to be unduly perturbed at the squalor of their surroundings.

Matters of interest were commented on in a pleasant and unobtrusive manner by the *Jason's* proprietor, Mr. John James, who is quite evidently an inland waterway enthusiast. The examples of wilful neglect that he pointed out and of the actual mis-use of the canal by public authorities were certainly enlightening, as was his story of British Railways and the concrete wall. Alongside the Canal as the *Jason* thrust its way forward were many others who apparently get a great deal of enjoyment out of this neglected stretch of water. The fishermen—of all ages—the dogs rushing madly up and down, even the cats basking in the sun and, of course those who just spend their time "messaging about in boats". Evidence of the lack of such enjoyment by others was provided by the floating cushions, chairs, boxes, bottles, tins and other rubbish.

The stop at Greenford was a pleasant one, too, with the "Black Horse" an attractively-set source of refreshment and the sun gaining strength to make the trip back considerably warmer than the outward journey. Photographically, the opportunities were there—but they were shapes, patterns, the play of light and shade and the ever-changing form of the water itself rather than the orthodox pictorial shot. They called for a quick eye and a quicker finger, for no sooner did the picture present itself than it was gone. Towards the end of the trip, the Exhibition Secretary announced that a prize would be awarded for the best print. Details will be given later.

Spotting Made Easy

SPOTTING ! What a problem it is for many people. I am often amazed at the number of spots some photographers manage to collect on a print and their total lack of ability to hide them. That not only applies to portfolio prints but to exhibition prints by people who have attained a distinction such as a Fellowship of the Royal. I have seen pencil effort (easily identifiable in practically every instance through colour or indentation), dye effort (usually ill-matched and in time a changed colour) and pigment (often so badly applied as to turn white spots into black ones) that have, in my estimation, completely ruined prints that must have had care and thought lavished on them at all other stages. Yet spotting is so simple and after very little practice anyone with a measure of patience could spot efficiently enough to defy detection by anyone but a person with the most critical and searching eye. After trying all kinds of methods I have concluded that the simplest and the most effective is by the use of water-colours, as not only can you remove white spots, but unwanted objects. I do not intend here to deal with the latter : the spots are the bugbear to everyone and it is spots we will deal with.

Try to Avoid Them First

One should naturally try to avoid them so see that your negs are dried in a dust-free atmosphere (or as nearly as you can get to it). Then when you put your neg. in the enlarger carrier have it at about eye-level, switch on your enlarger light and see the specks you have lying on the neg ! Remove them with a small camel-hair brush and then get on with your printing.

Now to deal with those that are on the print. Do the black ones by the familiar ferri method ; everyone will surely be familiar with that and it requires no finesse or patience.

You will probably merely turn it into a white spot and we will deal with that when the print is dry, as we will the other spots.

The following equipment will be required :—

1. A sheet of blotting paper.
2. A sable hair brush (size 00 or 0 with a good point).
3. A common painting brush such as you find in a child's box of paints.
4. A palette (a white glazed tile is very satisfactory).
5. One half-pan of ivory black water colour, for bromides and cold-toned chloro-bromides.
6. One half-pan of dark brown or sepia to mix with (5) for warm tones.
7. One small tube of Winsor & Newton's glossy photographic water colour, ivory black.
8. One ditto—brown black.
9. A comfortable sized reading glass (mine is 4in. diam.).
10. A little water (say half-a-teaspoonful).
11. A board of some sort larger than the maximum print size you are likely to want to handle, and a few drawing pins.
12. A pair of moist lips.

Whether you are tackling matt, lustre or glossy prints, you have all you want there. Even for lustre you can discard all idea of dope of any kind, unless of course you really want to dope your print.

Let us start with a matt-surfaced print. Fasten to the board (mine is an old pastry-board) with the aid of the drawing pins, put it in a good light and at a slope (as if you were sitting at a sloping desk). Using your common brush, dip it in your water and then wipe it a time or two across the colour you intend to use and transfer the colour to your palette and spread. Add more water if necessary to spread the colour so that you have a range of colour or tones from very light to very dark. Allow to dry. Whilst it is doing that, examine your print through your reading-glass and note mentally where the spots are in the darkest area and where in the lightest area. (Some workers advocate starting on the dark areas, but I find starting on the light areas is easier.)

Now, with the colour on your palette dry, you can get

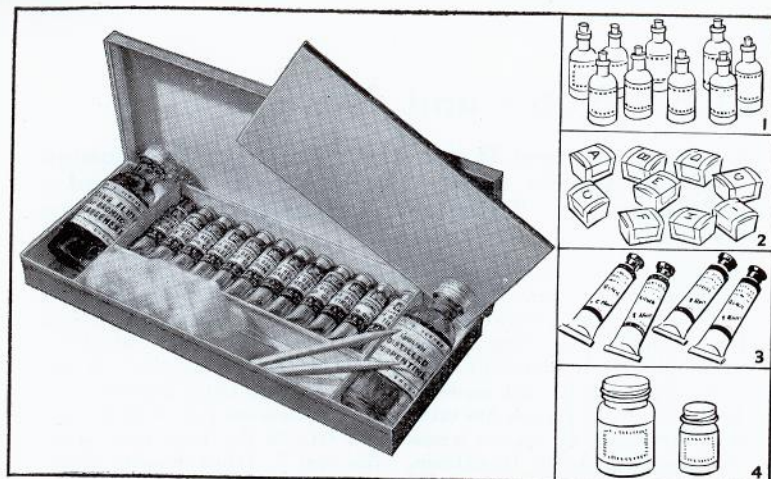
down to the spots. Moisten the point of your sable-hair brush by drawing it across your moistened lips, touch the brush on the blotting paper in case you have moistened it too much, twirl the point very gently in the colour on the palette, selecting a shade that is slightly lighter than (or exactly the same shade as, if the spot is a very tiny one) the tone or lightest tone around your spot, then watching through the reading-glass the spot to be attacked *and with your brush held nearly vertically*, apply the point of the brush to the spot ever so gently, i.e. just touch it, do not stroke it. You may find, if it is only a small spot that one touch will do the trick ; or it may need two or three. Two or three may be necessary because either you have not filled the spot, or it may not be matched to the surrounding areas. The fact that you have used a lighter pigment allows you to build up the tone by successive applications using a still lighter shade from your palette until you have a complete match. By going for the spots in the light areas first, you will not need to keep washing your brush ; if you do the darker areas first, you will need to wash your brush every time you tackle a lighter area. That is all there is to it !

If you are tackling glossy or lustre surfaces the procedure is exactly the same except that in this case you use the tubes of pigment. Squeeze a spot of this on your palette, spread, allow to dry, and then get to work. For warm tones experiment by mixing brown-black with ivory-black on your palette. Otherwise stick to ivory-black alone. The main points to remember are :—

1. Only a little pigment on your brush.
2. A fine point to the brush.
3. Apply in tiny spots nearly dry.
4. Brush nearly perpendicular . . . most important.
5. Build up to match.
6. Be patient !

When you have done for the time being you need not wipe off your palette for you can go on using what is left until you have used it all up—except where the gloss is important : then you should use fresh pigment.

If you get down to this part of your picture-making I think you will find it one of its most relaxing facets, especially if you like good music and can put a long-player on the gram !



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Circle Notes and News

A tragic note from 27 and a celebration by 8. Triumph in 20 and variety in 24. Erudition, too, in 27, and a wedding in 21. Three new Secretaries plus two new Circles.

NEWS from the Circles is scarce indeed. There are three changes of secretary: Roland Jonas (extraordinary character) has added the secretaryship of Circle 12 to his other official and unofficial duties. G. A. L. Hutton has taken over Circle 4 and H. Spencer is now in charge of Circle 10. In addition, there is a new Colour Circle 32, skippered by J. C. Preece, who already has Circle 33 under his wing, and a new Natural History Colour Circle, which has been a long time a-coming but is now firmly established with E. H. "Snip" Ware in command. Any member wishing to join this specialist circle should contact the Recruiting Secretary, Miss Rosamund (address in the List of Officers and Council).

There is unfortunately, a tragic note in the ordinary membership news. Miss Marie Reay, a valued member of Circle 27 for the past 2½ years, died very unexpectedly in July after a short illness. She was 33. Marie Reay was a more than competent colour worker with interests in cine photography and motoring. A sound critic, she contributed interestingly to the notebook and was generally the kind of member UPP hates to lose. When the loss comes this way, it is harder still.

An unusual note comes from Circle 2, where Secretary J. B.

Broomhead reports a joint membership and wonders whether there are any other such. They are Mr. and Mrs. Jones—Gwyneth and Emrys. Gwyneth, says the Sec., is the circle's "only bit of glamour—and she can turn out a good photo too: two GLs to the Sec.'s none so far this year." When domestic duties prevent Gwyneth from attending to the box, Emrys steps in as first reserve. He's an ex-circle-secretary anyway and we understand that he's appearing in something regularly on ITV—but it's a Welsh programme and we can't read Broomhead's Welsh handwriting, so we can't tell you the name of the programme. Secretary Broomhead, incidentally, has met seven of his members, expects to meet nine more this year.

Wedding Bells

That doesn't impress Circle 21, for one. Once again boasting the largest attendance at the AGM, they mustered 10 members, including Secretary G. A. Tootell. There's a wedding due in Circle 21, too. Brian Hirschfield, a corporal in the RAF and an FA referee (his Dad's knocking around somewhere in the club) is getting spliced this month (October). And the best of luck!

Circle 8, J. R. Broadhurst in command, celebrated the issue of their 200th folio last January with

100 per cent. entries and special comments by Mr. Richard Almond, FRPS. The prints, together with Mr. Almond's comments, were shown at the AGM.

Competition Winners

Winner of the Trophy last year, E. M. Wilson, of Circle 20, gained another triumph recently, Secretary E. W. Woollard reports, with the award of first prize by the *Amateur Photographer* in their Photo Fair competition for monochrome prints. (Very confusing: an E. M. Wilson also won the AP's cover picture competition, but we understand that wasn't the same bloke.) Les Hill, of the same circle, got first prize in the same competition for colour taken in the AP studio at the Fair. There are now five ARPSes in this circle, Mike Ware being the latest to gain that distinction and G. M. Wilkins having joined in the place of their only resignation.

Joint Folios

Arthur Bulley, running Circle 24 these days to restore its stability after a period of many membership and secretary changes, reports that landscape photography still seems to be the most popular subject for his colour members. The Circle is conducting joint folios with Circle 33 and has introduced "set subjects". No lack of variety there.

Apart from the sad loss of Miss Marie Reay, to which we have already referred, Circle 27 has also lost, in happier circumstances, David Carter, who is hopping off to Kenya to a new post. A similar "emigration" is being undertaken by Eric Haycock, leaving Lancashire for a

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post in the London area. Secretary J. R. Stanforth implies that this move will need first-class organisation and an awful lot of freight space. He is referring, of course, to Eric's equipment, not to Eric. We gather, too, that one "Farmer" Jones in this circle has been writing in the notebook about getting monochromes from colour transparencies and various other subjects but, sadly, the editor knows him not. Why do these characters hide their talents under bushels of notebook paper? Secretary Stanforth mentions two others who have apparently delivered themselves well and at length. If there is no contribution from Circle 27 in the next *Little Man*, it will mean that the editor has busted in the attempt. He also mentions those who do not contribute and suggests very sensibly that those who are reticent on account of their so-called "beginner" status should realise that they are as qualified as the next man to think. "Doc" Harvey and Maynard Thompson have returned to this circle after temporary absences, much to the relief of the Secretary, who is apt to wonder whether the fault lies in himself when resignations occur. These two comebacks, says Mr. Stanforth, and twopence off the pint, did great things for him.

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