

# ILFORD

## naturally!

**COLOUR:** Ilfochrome 32, Ilfochrome 8 mm, Ilfocolor 35 mm with free 'contact' prints, Ilfocolor roll film 120, 620, 127.

**BLACK & WHITE:** HP3, FP3, Selochrome Pan and Pan F.

**CAMERAS:** Sportsmaster, Sportsman, and Sporti ranges.

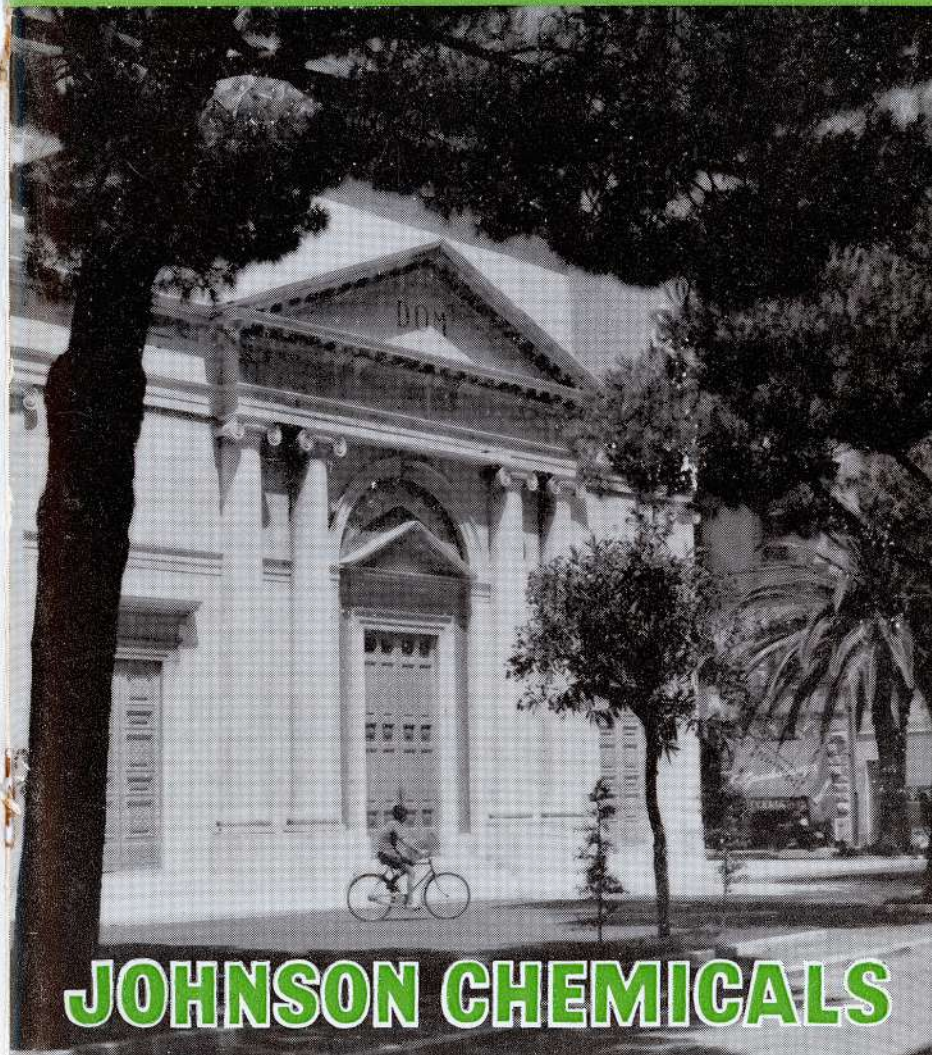
L36/x/62

H. W. OWEN & CO. LIMITED STRATFORD RD., B'HAM, 11

November, 1962

# The Little Man

The Photographic Magazine That's Different



# JOHNSON CHEMICALS





for **BLACK-**  
and-**WHITE**

Verichrome Pan, Plus-X Pan, Tri-X Pan,  
Panatomic-X, Royal-X Pan films

for *Colour* too

Kodachrome, Ektachrome,  
High Speed Ektachrome,  
Kodacolor films

**EXPERTS  
USE  
Kodak  
FILM**



for choice unchallenged —  
for quality unrivalled

Kodak is a registered trade-mark.

The Brilliant New

**GNOME**

*Classic*

150w. PROJECTOR



Contemporary low-line styling, with precision all-metal construction. Exclusive new type lever slide-change. First quality optical condensers. Wilson f2.8/85 mm. coated lens. Amazing light output, with excellent definition.

**£10 - 19 - 6**

150 watt V.B. Lamp 30/0d.  
Carrying Cases 29/6d.

GNOME PHOTOGRAPHIC PRODUCTS LTD.  
Caerphilly Road, Cardiff

*See it at your  
Photo Shop  
today or write  
for full details*





## ***ferraniacolor***



throughout Europe  
to-day  
for 8 and 16 mm.  
movie films  
the bright, live, sharp  
FERRANIACOLOR  
unsurpassed quality

qualified laboratories  
for quick  
processing of  
FERRANIACOLOR  
films  
throughout Europe

DAYLIGHT REVERSAL FILM 15° DIN 25 ASA  
ARTIFICIAL LIGHT REVERSAL 17° DIN 40 ASA

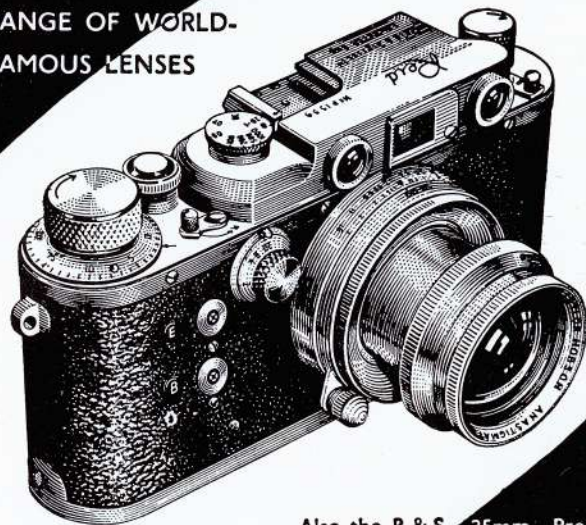
*from all good photo shops, photo chemists and stores*

Sole U.K. Distributors: NEVILLE BROWN & CO. LTD · LONDON · W.1

# *Reid*

BRITAIN'S TOP  
MINIATURE

FOUR MODELS WITH  
RANGE OF WORLD-  
FAMOUS LENSES



Also the R & S 35mm. Precision  
Enlarger of matching quality.  
Together the choice of government  
Departments, Scientific and  
Technical workers as well as  
the most discriminating Amateur.

FULL DETAILS

FROM

## **REID & SIGRIST, LTD**

**BRAUNSTONE WORKS — BRAUNSTONE — LEICESTER**

TELEPHONE: LEICESTER 872101-5



# United Photographic Postfolios of Great Britain

PRESIDENT

**H. G. Robson,**  
23 Spring Terrace,  
North Shields.

HON. GEN. SECRETARY

**R. Osborn Jenkins,**  
Syrene, Dawlish Road,  
Teignmouth, Devon.

*Affiliated to the Photographic Alliance of Great Britain through the Central Association, U.P.P. exists for the postal circulation of photographic prints and transparencies and for the mutual advancement of its members in photography. Each member is obliged to enter one print or transparency in each postfolio in accordance with the method customary in his Circle, to endeavour to criticise constructively other prints and transparencies submitted and to vote in accordance with the system or code of his Circle. The Leighton Herdson Trophy is awarded annually to the print or transparency which, in the opinion of the Judges, is the best of those which have been awarded Gold Labels as the best within their Circles in each postfolio in the year. The Gold Label Prints and transparencies are displayed each year at the Annual General Meeting.*

## THE COUNCIL, 1962/63

In addition to the President and the Hon. General Secretary, the Council consists of the following members:

*Hon. Treasurer:* R. P. JONAS, A.R.P.S., Cranworth, Summerhouse Rd., Godalming, Surrey.

*Vice-Presidents:*

E. H. WARE, A.R.P.S., "Puffins", Woodbury, Exeter, Devon.  
S. BERG, A.R.P.S., 3 Links Drive, Totteridge, London N.20.

*Past Presidents:* R. FARRAND, F.I.B.P., F.R.P.S., 5 Ashbourne Grove, London, N.W.7.

*Representatives of Circle Secretaries:* E. HAYCOCK, A. S. LLOYD, J. LANE, MISS M. ROSAMOND.

*Representatives of Ordinary Members:*

D. KNIGHTS, 52 Danesbury Road, Feltham, Middlesex.  
L. GAUNT, 44 Hatherop Road, Hampton, Middlesex.  
E. W. WOOLLARD, 58 Gibbs Green, Edgware, Middlesex.  
MRS. D. K. BURTON, 24 Windmill Road, Gillingham, Kent.

*Group Secretaries:*

*Large Prints:* J. LANE, 8 Ady's Lawn, St. Paul's Avenue, London N.W.2.

*Small Prints:* D. KNIGHTS, 52 Danesbury Road, Feltham, Middlesex.

*Transparencies:* E. H. WARE, A.R.P.S., "Puffins", Woodbury, Exeter, Devon.

*Publicity and Recruiting Secretary:*

MISS M. ROSAMOND, 2 Grenfell Avenue, Mexborough, Yorks.

CIRCLE  
No.

## CIRCLE SECRETARIES

- 1 H. THOMPSON, 16 Mary Road, Mill Hill, Deal, Kent.
  - 2 J. S. BROOMHEAD, 38 Charnville Road, Gatley, Cheadle, Cheshire
  - 3 C. BURHOUSE, 56 Mountfield Road, Waterloo, Huddersfield.
  - 4 E. F. W. THURSTON, 189 The Drive, Ilford, Essex.
  - 5 P. EMERY, 18 Blue Boar Lane, Sprowston, Norwich.
  - 6 S. POLLARD, 34 West Road, Weaverham, Cheshire.
  - 7 C. S. JOHNSON, 41 Broad Oak Lane, Penwortham, Preston, Lancs.
  - 8 J. R. BROADHURST, 75 Countess Street, Stockport, Cheshire.
  - 9 A. J. SCRIVENER, A.R.P.S., 7 Nalders Road, Chesham, Bucks.
  - 10 J. LANE, 8 Ady's Lawn, St. Paul's Avenue, London N.W.2.
  - 12 R. P. JONAS, A.R.P.S., Cranworth, Summerhouse Rd., Godalming, Surrey.
  - 14 J. G. NICHOLAS, 44 Union Street, Camborne, Cornwall.
  - 15 F. HUGHES, 22 Medway Road, Sheerness, Kent.
  - 16 H. F. PARSONS, 136 Sandford Grove Road, Sheffield 7.
  - 17 A. S. LLOYD, 37 Chesterfield Road, Leicester.
  - 18 J. SIBLEY, 18 Brows Lane, Formby, Liverpool.
  - 19 T. FRANCIS, Sunningdale, Hughenden, nr. High Wycombe, Bucks.
  - 20 D. PULLEY, 76 Northborough Road, Slough, Bucks.
  - 21 G. A. TOOTELL, 1 Croxteth Road, Princes Park, Liverpool 8.
  - 22 R. SKINNER, 175 Ashford Road, Bearsted, Maidstone, Kent.
  - 23 J. R. JARVIS, 13 Glendevon Park, Edinburgh, 12.
  - 24 E. WILSON, 80 Liverpool Road, Great Sankey, Warrington, Lancs.
  - 25 F. E. RAMSDEN, 132 Cross Lane, Sheffield 10.
  - 26 C. E. JONES, 6 Penmaenisa, Penmaenmawr, North Wales.
  - 27 J. R. STANFORTH, 71 Newfield Road, Sherwood, Nottingham.
  - 28 E. HAYCOCK, "Two Four", The Comyns, Bushey Heath, Herts.
  - 29 G. GARRATT, The Cedars, Aylesford, Maidstone, Kent.
  - 30 V. P. DAVIES, Blue Cedar, Love Lane, Petersfield, Hants.
  - 31 C. BARNES, 2 Granville Road, Timperley, Altrincham, Cheshire.
  - 32 F. W. HEARNE, 92 Kentish Town Road, London N.W.1.
  - 33 J. WILLIAMSON, 46 Farnet Avenue, Purley, Surrey.
  - 34 DR. P. A. N. WAINWRIGHT, Four Winds, Springpool, Pemberton Road, Winstanley, Wigan.
- N.H.C.C. 1. E. H. WARE, A.R.P.S., "Puffins", Woodbury, Exeter, Devon  
N.H.C.C. 2. MISS E. GLENN, 46 Station Road, Ditton, Maidstone, Kent  
A.A. MISS M. ROSAMOND, 2 Grenfell Avenue, Mexborough, Yorks.  
A.P.C. E. BAKER, 10 Oaks Drive, St. Leonards, Ringwood, Hants.

**NOTE:** *Small prints:* Odd numbered Circles 1-17, 21 (35 mm. only), 29, 30 (non-voting). *Large prints:* Even numbered Circles 2-22, 19, 26. *Transparencies:* Monochrome 3 1/4 in. square, Circle 25; Colour, all sizes, Circles 27, NHCC 1; Colour, 2 in. square only, Circles 23, 24, 28, 31, 32, 33, 34, NHCC 2.





# GEVACOLOR



## ONE OF THE FINEST COLOUR FILMS EVER TO PASS BEHIND YOUR LENS

### GEVACOLOR R<sub>5</sub> REVERSAL

For transparencies—roll films 120, 620, 127 and 35 mm cassettes (20 and 36 exp.).  
Exposure rating 40 A.S.A.

### GEVACOLOR N<sub>5</sub> NEGATIVE

For prints and enlargements—roll films 120, 620, 127 and 35 mm cassettes (20 exp.).  
Exposure rating 25 A.S.A.

### GEVACOLOR R<sub>5</sub> CINE REVERSAL

For outstanding 'movies' 16 mm in 100 ft. spools and double-8 mm in 25ft. spools.  
Exposure rating 10 A.S.A.



FROM YOUR USUAL DEALER

No. 45. NOVEMBER, 1962

## The Little Man

THE OFFICIAL MAGAZINE OF THE  
UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

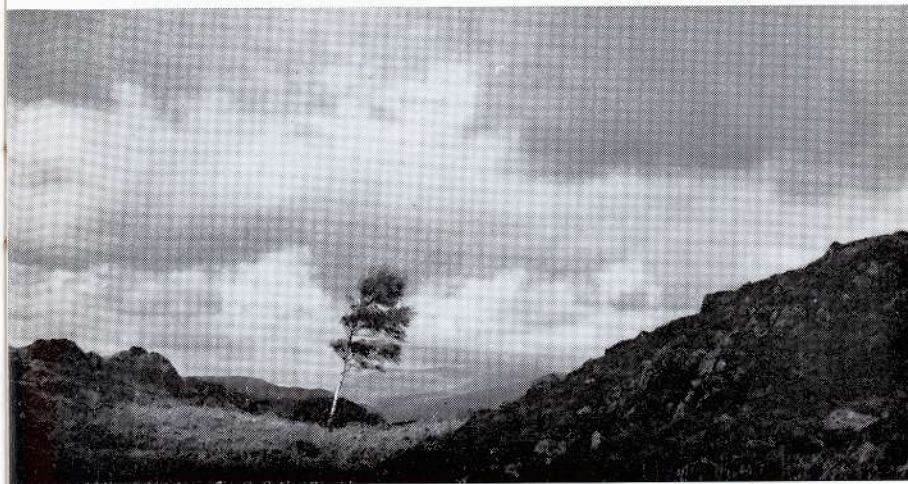
### PRINCIPAL CONTENTS

- 11 An Approach to Landscape, J. C. WATERMAN
- 15 Gold Label Judging
- 17 Reproducing Pictures, LEONARD GAUNT
- 20 Adventures and Misadventures, J. H. SIBLEY
- 23 "A Rival Magazine," PETE OWEN
- 24 On the Spot, F. EDWARDS
- 26 How do You Vote, R. D. O'NEAL
- 30 Annual General Meeting
- 38 UPP Personalities
- 48 Alice in UPP-land
- 51 Test Your Own Shutter, IAN W. PLATT

THE LITTLE MAN is published twice a year by The United Photographic Postfolios of Great Britain, which is affiliated to the Photographic Alliance through 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 6 and 7.

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.



◀ *Somewhere in Sussex**Windy Ridge* ▲

## An Approach to Landscape

by J. C. WATERMAN

IN SPITE of all the 'trends', 'outlooks', 'stunts', 'freaks', 'tricks and oddities', so prevalent in the modern world of photography, I believe it is true to say that for the vast majority of club members and people for whom photography is a hobby and a relaxation, our incomparable countryside is still the most popular field of operations for the making of pictures. Their aim is primarily the production of something aesthetically satisfying, firstly to themselves and secondly to their friends.

Why is it, then, that so little of this vast output survives, or indeed, makes more than just a fleeting impression, so soon to be forgotten? This should not be so of such an important subject. Admittedly, there have been a few successful workers in the last decade or so—such as Dell, Cox, Hawkins and,



possibly the best of all, Mrs. K. M. Parsons—whose pictures live on and are as fresh now as when they were made.

But a very great deal of the work we see today is uninspired and ordinary. Particularly is this true of the ubiquitous 'transparency'.

What, then, are the requirements of a good landscape picture, and how can we attain this seemingly difficult end?

Top of my list I would put 'sympathy with the subject'. Let it be said here that the touchstone of any picture is that it should live: we cannot infuse our work with that elusive characteristic unless we are aware of the life and vitality of Nature.

### **The First Hurdle**

Do you love the countryside? Do you revel in the glories of the sky and cloud formations? Are you thrilled by the sweep of a Downland ridge? Does the sight of a line of young trees fill you with excitement and give you an 'itching shutter finger'? And does the thought of a mountain peak give you a sense of how wonderful life is and how fortunate we are to be blessed with the ability to appreciate these things? If so, I would say you are over the first and most important hurdle, because these are the things of the heart: they cannot be learned!

The second requirement is 'craftsmanship', or the necessary skill to produce the proposed picture. There is no problem under this heading that hard work and perseverance cannot solve, and here, of course, is where the Portfolio helps.

### **Rules of Composition**

Pictorial arrangement of the ingredients of your picture is of prime importance and there are several well-tried notions of conformity to be learned. Rules of composition are basic, and you must learn them—or how can you know when to break them? If you cannot be bothered with composition you may as well give up all thoughts of making worthwhile pictures. Under this heading, of course, comes 'accent' or 'centre of interest', without which the whole thing lacks point or meaning. Figures are sometimes useful to give scale, but they

should always be related to the scene. They must not look out of place.

The picture should always have a main theme, or idea, with title if appropriate, without if irrelevant, but in any event let the message be apparent, so that people do not have to ask why you took it.

This then, should be the aim. Try to plan your pictures. Carrying your camera in the hope that something will turn up is very often futile. Get to know your own particular countryside and visit your chosen spot in varying conditions of lighting and weather. Familiarity does not breed contempt, rather does it serve to sharpen one's perception.

### **Carry a Notebook**

Carry a small notebook in which to jot down ideas, as and when they occur to you. Try to put pictures to titles rather than the reverse.

Technique is taken for granted. Anyone can make a good print and any materials are capable of doing what is required of them providing they are understood. Preoccupation with the means is all too common and is to be deplored.

Personally, I use a slow fine grain film of relatively high contrast, Panatomic-X for instance, exposed on the short side but fully developed in a compensating formula—in my own case, Promicrol, which gives me the thin well-graded negative which I prefer. All this is of secondary importance, however, because other workers get similar results by other means or prefer different negatives anyway.

### **Take Care with Filters**

Filters should be used with extreme caution. I believe that a filter will often destroy that invaluable and hard-won asset 'aerial perspective'—what the water-colourist calls 'luminosity'. This might almost be summed up by the dictum 'expose for the sky and develop for the landscape'.

I have never used an exposure-meter. Better by far, in my opinion, to become thoroughly conversant with one's materials and learn by experience, however bitter at times. Recognise the





*Photo, and those on pp. 10-11  
by J. C. Waterman.*

*The Crown of the Year ▲*

limitations of the camera, but also remember that it is the only means with which one can capture a fleeting impression of light, a rapidly changing sky, a curling wave or the melting snow. Above all, use your imagination, be honest in approach, sincere in execution and enjoy yourselves!

## GOLD LABEL JUDGING

### Small Print Triumphant

**T**HERE were rather more helping hands than usual at this year's judging of the Gold Label prints, which was again held at the Camera Club, with Messrs. A. Manning, F.R.P.S., and W. A. J. Paul, F.R.P.S., selecting the winners. They got off to a slow start, taking nearly 15 minutes over the first two circles. An average time such as that would have run us into the early hours of the morning, but the judges gradually settled down to each other's ways and the rate of progress quickened.

It is always fascinating to listen to the judges comments at such functions as this. Even when you can't always see the prints being commented on, such remarks as 'She hasn't got the right face for that sort of treatment', and 'Look at those eyes. The pin-points have definitely been put in', convey quite a wealth of meaning.

This is no easy task for the judges. They see a mass of prints and transparencies for the first time: they have little more than a few moments to study each. There is no time for the 'print that grows on you', although they usually try to imagine how each print would look to them on a second, third, or hundred and third showing. They have to come up with a winner for each circle, a best large print, a best small print, a best transparency, and finally, the almost impossible task of judging between the best small print, the best large print and the best transparency. With this last task, however, the judges had comparatively little difficulty this year. The transparencies were not really very inspiring and the decision lay between Gracie Alison's portrait and Mrs. Waterman's landscape. The result you now know.

Thanks are again due to the Camera Club for the excellent facilities provided—and that goes, too, for the remarkably efficient service of the catering staff.

The full results of the judging were as follows:—



### Leighton Herdson Trophy:

Alexander Dunbar, Esq. (Small Print) ... Miss G. L. Alison  
Circle 29

### Plaques:

The Silver Lining (Large Print) ..... Mrs. N. Waterman  
Circle 22

Stairway Pattern (Colour Slide) ..... Cmdr. Storer-Carson  
Circle 25

### Certificates:

Circle 1	L. Bonham, Esq. ....	Dr. C. C. Ecob
" 2	The Craftsman .....	E. Price
" 3	Something To Crow About .....	G. I. John
" 4	Snow in the City .....	A. E. Moat
" 5	On a Hilltop .....	J. J. Brady
" 6	Pondering .....	P. Leatherbarrow
" 7	Self Portrait .....	A. G. Wheeler
" 8	Winter Service .....	J. Boston
" 9	November Morn .....	A. W. Shaw
" 10	Happy Family .....	W. Jesse
" 12	Little Tania .....	J. B. Hunnex
" 14	Reg .....	A. C. Jones
" 15	Evening—Loch Harport .....	D. J. A. Hickman
" 16	Pat .....	R. Marvely
" 17	College Corner .....	D. J. Martin
" 18	Border Sentinel .....	Mrs. P. R. Wallace
" 19	No Title .....	G. Exley
" 20	A Chump .....	M. E. Ware
" 21	Anything You Can Do— .....	J. Wardale
" 22	The Silver Lining (Plaque) .....	Mrs. N. Waterman
" 23	St. Paul's .....	E. A. Watt
" 24	Fiery Dome .....	A. S. Bulley
" 25	Stairway Pattern (Plaque) .....	Cmdr. Storer-Carson
" 26	No Title .....	L. Rink
" 27	Beech Nuts .....	E. J. M. Jones
" 28	Ennerdale .....	B. Hutchings
" 29	Alexander Dunbar, Esq (Trophy) ...	Miss G. L. Alison
" 30	The Fantastic Peaks of the Dolomites ...	W. S. C. Jenks
" 31	Morning Lupins .....	Dr. R. F. Jayne
" 32	Buttermere .....	Miss W. Bartlett
" 33	Lakeland Landscape .....	J. L. Williamson
N.H.C.C. 1	Long-eared Owl .....	J. T. Fisher
" 2	Kentish Glory .....	J. E. Knight
A.P.	Station of the Cross .....	P. Hodgkinson
A./A.	Ray Corbett .....	L. Puckridge

### Commendations:

A special commendation was awarded by the judges to **Little Tania**, by J. B. Hunnex (Circle 12).

The following members received commendations for prints or slides which did not win certificates: Miss G. L. Alison (29), R. P. Jonas (29), E. J. Astle (25), Mrs. W. E. Smith (22), Miss M. Rosamund (22), C. Burhouse (3), T. Lewis (5), J. R. Stanforth (9), F.

Hughes (15), F. Graham (17), G. A. Tootell (21), J. B. Hunnex (12), A. M. Griffiths (2), W. Houlgrave (6), J. Boston (8), G. B. Farrar (A.P.), G. E. Pearson (A.P.).

### Silver Star Circle:

In the opinion of the judges, as announced at the A.G.M., the Circle submitting the best panel of prints for the 1962 judging was Circle 29. This is an annual award for the best performance by the Circle *en masse* (prints or transparencies). Circle 29 is a small print Circle, and Gracie Alison, the Trophy winner, is a member of it.

## Reproducing Pictures

by LEONARD GAUNT

THE blocks used to provide the illustrations in magazines such as this, as you may or may not know, are not all alike. Some are line blocks, i.e., they are composed entirely of solid blacks and 'empty whites', although a semblance of mid-tones can be imparted by the drawing of thick or thin lines, comparatively small dots or by cross-hatching. Photographs, on the other hand, are 'half-tone blocks'. That means that they include a wide range of blacks and apparent greys. I say *apparent* greys, because they are still produced by solid black ink. They are actually a conglomeration of minute dots which vary infinitesimally in size so as to encroach one upon the other to produce 'black' areas, or to recede one from the other to produce a varying range of greys.

### The Blockmaker's Screen

These dots are produced by photographing the original copy through a 'screen' which will break the original up into a given number of dots to the inch. According to how absorbent is the paper to be used, this screen may give 65, 85, 100, 120 or more dots to the inch. Newsprint calls for a 65 or 85 screen or the dots will run into one another. Very high quality art paper can use a 150 screen. *The Little Man* uses 120.

You will notice, incidentally, that a half-tone block never has completely empty whites. No matter how 'whiter than white' the original that you photograph, the half-tone block will



produce a succession of minute dots. That is the screen. It can only be removed by mechanically removing the surface of the block itself.

Which brings us to the material of which blocks are made. This is usually metal—zinc, copper or copper plated material—in thin plate form mounted on wood. The metal plate is produced by printing down on a sensitised surface the negative produced by photographing the original through a screen. By a highly-skilled process, the metal is subsequently 'etched' in an acid bath to produce the series of tiny dots of minutely varying size that have been printed on to it. When the finished plate is covered with printer's ink, which has the consistency of treacle (real treacle), and is brought into contact with the paper, you have your reproduction.

### A Mechanical Process

Now we have a further complication. Some years ago, electronics entered the blockmaking process and there are now incredible machines in existence which do away with all photographing of the original and the use of screens—the actual screen that is, for the screen principle is still used. What happens is that an 'electronic eye' sort of gadget (which takes me a bit out of my depth, but which works, I believe, something like the 'moving dot' of the television picture), 'scans' the original and transmits impulses to an engraving head which accordingly produces the same type of dots as the photographic screen—but it produces them direct onto the block raw material which is, in this case, a thin sheet of plastic. And there's your block, all in the one operation. No photographing, no screen, no etching bath, no sensitised metal—an entirely mechanical process. The results are good—on good paper and with a good printer—but not up to the standards of the finest copper half-tones. These plastic blocks, however, cost barely half as much as orthodox half-tones.

### There are Other Methods

I have packed a lot into these paragraphs and I have left a lot out. There are other methods of reproduction which I have not mentioned. But the metal block—used in what is known as 'letterpress' methods—is by far the most common and

I hope you get the basic principles from the above notes. If you want to know any more, there's a very good description in the Dictionary of Photography under 'Photo-Mechanical Printing Processes'.

### Making the Print

Now what about the type of print you should supply to the blockmaker? You will usually be told that glossy prints are essential. This is not so. Blockmakers are skilled craftsmen and they can produce blocks from almost any type of surface imaginable. But they have to photograph the original and you will appreciate that they can usually produce a better negative from a glossy print than from a lustre surface, which is bound to introduce a certain amount of light scatter. Similarly, the glossy print usually gives better detail than the lustre surface—and the better the original, the better the block.

It is advisable, too, that any print to be reproduced by the half-tone process should contain quite distinct tones. This does not mean that a contrasty print is essential. A comparatively flat print, provided it has a few tones quite distinctly separated, will reproduce very well. The print with a very long range of tones merging imperceptibly one into the other will rarely reproduce well.

### Effect of Screen

Similarly, the amount of fine detail that a half-tone block can reproduce depends on the paper, and, therefore, the screen to be used. If you are using newsprint or similar paper, you will have to use, at least, 85-screen blocks. This is a rather coarse screen and it cannot reproduce fine hairlines, tiny printed matter or a long range of delicate tones. At the other end of the scale, the best art paper can use 133- or 150-screen blocks. With these, you will probably need a magnifying glass to see the screen, and the quality of reproduction possible is quite extraordinary.

The cost? It used to be standardised, but prices may now vary a little from blockmaker to blockmaker. The charge is based on the square inch of the finished block, but the minimum charge is for 14 sq. in. For the best copper blocks, this minimum charge is in the region of £1 15s. Every additional sq. in. costs about



1s. 2d. That is for straightforward, 'squared-up' half-tones. If you want special shapes, cut-outs or holes in the block for type-setting, you pay 50 per cent. extra for a simple job or 100 per cent. extra for a complicated job.

Other materials may be used instead of copper. These are usually quite suitable if you do not wish to take more than about 5,000-10,000 impressions of the block, and the cost may be appreciably lower. You can also reduce the cost if you have two or more illustrations of which you require blocks made to the same scale of reduction. In this case, you can mount the illustrations together, leaving about  $\frac{1}{4}$ -in. between each. The block-maker will then make them all together and separate them afterwards. Thus you avoid paying the minimum charge on each individual block. Naturally, there is no saving if all the blocks you require are bigger than 14 sq. in.

## Adventures and Misadventures

by J. H. SIBLEY

**M**ANY YEARS AGO I planned a photographic holiday in the Isle of Skye. Imagine me, then, with all my requirements for a fortnight's camping packed in a rucksac. Not the least important of these were the only camera I then possessed, a 120-size Voigtlander, a supply of Panatomic film (this was before it became 'Panatomic-X'), and a couple of spools of Dufaycolor, then the only colour film in the 120 size. I boarded the 7.30 p.m. train in London, due to reach Mallaig about 2.30 next afternoon.

At Mallaig, I set up camp, laid in stores, loaded up with Dufaycolor, and took a few shots. Having used my quota for the day, I wound on fully and removed the spool and loaded up with Panatomic, intending to rewind the colour film when darkness fell. Being tired after a night spent rather sleeplessly on the train, I crept into my sleeping bag early, and started to rewind the partly exposed film on to a spare spool . . . .

I must have slept soundly that night; when I awoke, the sun was streaming into my tent. Gradually I realised I was

holding something in my hands—a partially rewound spool of Dufaycolor. I hastily completed the rewinding, and when I developed the film later, there was not a sign of fog.

I have used improvised changing bags on many occasions since then. Once, on a visit to Lichfield, my Contax jammed. There seemed only one solution. For the expenditure of a modest penny, I was able to enter a Very Private (and not too brightly lit) place, where I sat down on the accommodation thoughtfully provided by the authorities, took off my jacket, buttoned it up and placed it, back upwards, on my lap. Placing the camera inside the jacket, I wrapped my raincoat around it and tucked it well in underneath, leaving only the sleeves free. I was now able to insert my arms up the sleeves, open the camera, and release the jam. Once again, no fogging occurred.

Since then, I have used my rucksac similarly as a changing bag. I simply place the camera inside the rucksac, drape my jacket over the mouth so that I can use the sleeves as a light trap, wrap the whole thing up in my raincoat, and proceed to do whatever is necessary. This sort of improvised darkroom has proved quite safe even in the brightest sunlight. It does, however, entail emptying and repacking the rucksac—often a formidable task.

### Lost on a Mountain

I once had an exposure meter, a much-treasured Avo costing 55/- new, which was afflicted with the wanderlust. It first got lost on top of a mountain in mid-Wales; the next day I retraced my steps and found it. It then escaped me quite high up on a Swiss mountain; once again I went back for it and found it. It finally got away in St. James' Park, and whoever found it, I hope it serves them as faithfully as it served me for some 20 years.

Incidentally, that same meter once let me down rather badly, when I was on a walking holiday in Wales. The day was foggy and I had to cross some six miles of trackless mountain and moorland. I set off with map and compass, and, for the first (and last) time in my life, got completely lost. I realised later that I was carrying the exposure meter in my breast pocket and its magnetic field had severely disturbed the compass.



Some odd mishaps occur in the darkroom. I had taken a portrait of my son with a plate camera, but the negative proved a little thin and I decided to intensify it with mercury. In the redevelopment stage, I was horrified to see that the emulsion had entirely parted company with the glass, although it remained quite intact. I washed it very carefully and finally managed to float it back again on to the glass. I still have a print from that negative. It was almost successful, but I'm afraid the emulsion must have got a little buckled. At any rate, I don't think my son ever had a squint, and I'm certain his jaw was never quite so lop-sided as it appears in that print.

### See-Saw Method

I wonder how many ever use the old see-saw method for developing roll films. When, as a boy, I started to develop my own films, the only tank available was an enormous apron affair made by Kodak. A wooden box fitted with crank handles enabled one to wind the film into the apron in daylight. The box could then be opened, the apron extracted and inserted into the large nickel-plated developing tank, which took over a pint of developer. Agitation was by that new-fangled idea, rediscovered only a few years ago—'inversion agitation.'

See-saw development was a darkroom affair and had the great advantage (to a schoolboy) of extreme economy of developer. Ideally one used a half-cylindrical dish fitted with a roller to keep the film submerged. Four or five ounces of developer sufficed, and one simply drew the film backwards and forwards through the solution by hand.

When panchromatic roll films were introduced, timing became a little difficult; I personally either counted the beats of a metronome or desensitised the film in pinacrytol green and used a bright green safelight. Generally I didn't bother with the special dish—the roller usually scratched the emulsion, anyway. I used an ordinary porcelain quarter plate dish. Developing a 120 film for 15 minutes or so, this was both tedious and tiring. The main difficulty was keeping the film in the dish, and I have on more than one occasion found myself at the end of ten minutes solemnly see-sawing the film on the bench top many inches away from the dish.



## "A Rival Magazine"

by PETE OWEN

THAT WAS the headline used in the May issue of *The Little Man* to announce that we had started a magazine in Circle 24. It wasn't quite right to say 'rival', but we hope that it will be complementary to *The Little Man*.

How did it start? Well, when Ernie Wilson took over as circle secretary he started the magazine with the idea of building it up while the boxes were away so that when one returned 'home' he would have something to start it off again. He asked for material. I sent some and he asked me if I would take over as editor. I took the job on, and now after seven months it is giving me even more interest from my UPP membership.

Have you thought about a magazine in your circle? Perhaps your skipper is too busy, so why don't you offer to become a founder member of it? I will just give you some idea of the items to be found in our publication and then you will perhaps think it worth while having a go.

### A Mixed Bunch

Each number includes a pen-picture of one of our members and we hope from time to time to publish similar items about some of the notable names in UPP. Press-cuttings which feature our members and write-ups by our members about their other interests are also used—and what a mixed bunch we have in Circle 24! Then we have a few pictures, a page for sales and wants and a short Editorial to complete a not too bulky magazine.

You will be surprised at the interests covered by your members and they should be able to provide you with plenty



of material. Any interesting articles that you think would be of interest to others will always be gratefully received by Leonard Gaunt for publication in *The Little Man*.

Of course, if your Circle already has a magazine within its activities then you will know the interest that can be gained from it. If you are the Editor, then I hope you have found your job as enjoyable as I have. Whether you are thinking of becoming Editor or are 'an old timer', drop me a line and we might be able to help both in the furtherance of our own magazines and *The Little Man*. Just write to: P. Owen, 27 Windsor Street, Wolverton, Bucks.

## On the Spot

by F. EDWARDS

You may have seen the television newsreel shots of the Derby 'pile-up'. The professionals missed it. Here you can read the 'on-the-spot' story of one of the amateurs who was able to cash in on that lapse.

**T**HIS PHRASE used to have a dramatic significance in gangster type films of the past. The instance to which I refer was also connected with filming, and though there was drama, it was of a different nature.

As a clubman and pictorial worker, I had for years decried cine work as a useless waste of time, yet a couple of months back I bought a cine camera, and, of course, the interest grew. In retirement one has the opportunity to visit places previously impossible, and the Derby was in that category for me. It presented such obvious possibilities for film making that I decided to go and see what happened.

### Ready for the "Off"

With no preconceived idea of which part to make for, I followed an A.A. sign and landed in a car park opposite Tattenham Corner Station. Only one line of cars was in front of mine and there was plenty of room on the rails. Finishing the film that was in the camera with several shots of the 'interest' type, I loaded up a new film ready for the big race.

Just before the start I zoomed the lens forward ready to pick up the horses as soon as they appeared round the bend. When they did I started shooting, gradually retracting the lens as they came closer. Someone alongside called out 'One has fallen' and other somewhat distracting remarks, but I managed to keep my finger on the trigger until the horses had passed. Shortly afterwards I made my way home with the thought in my mind that some sort of incident was on my film.

It wasn't until later that evening, when friends told me that the television cameras had missed it, that the thought of a scoop occurred to me. On their suggestion I phoned ITN, who expressed their interest. I left the film with them at 11 p.m. About 4 p.m. the next day they told me over the phone they were using my film on the 6 p.m. bulletin. This they did by introducing it as film taken by an amateur photographer, Mr. F. Edwards, of North London, and followed up with a re-run in slow motion. At 9 p.m. they used it again in conjunction with another photographer's effort taken from the rear of the horses as they passed him.

### Speedy Service

I learned later that this second film was, like mine, in colour. Thus, within 24 hours of ITN receiving it, the film had been to Kodak at Hemel Hempstead, processed, and a black and white copy made for transmission. Some rush! I received my film back on the Friday and spliced it on to the rest of the Derby shots. For me the pleasure has been enhanced by the receipt of a cheque for £20 from ITN.

During the summer I do not wear hats, and by the winter my head should be back to normal size unless I am again lucky enough to be 'on the spot'.

## No News is Good News ?

**Y**ou will notice that there is no "News from the Circles" this time. We can only assume that everything is going swimmingly because only two Secretaries bothered to send in any notes. This makes life rather difficult for the Editor, who has had to propound his own views in various places to fill space. Well, you asked for it!



## How do you Vote ?

R. D. O'NEAL has a system

IT'S a difficult business, trying to be fair in your voting on other people's prints. What do you do? Do you just shuffle through the prints in the round saying Yes, No, and putting on one side those you think will come in the first three and then giving them marks in relation one to the other? Or, those of you who use a system calling for a mark for each print, do you just set some sort of average mark and add or subtract according to your view of the print in question? That's more or less the way I used to do it.

It occurred to me, however, that this might be less than fair. It seemed much too haphazard a business — and, moreover, left too much scope for sudden personal antipathies about the print or the author. So I evolved a system. It took a great deal of thought this system so, rather than waste all that expenditure of mental energy, I pass it on to you.

### A Mark for every Print

First, I decided that every print must be allocated a mark, whether the Circle system called for it or not. But I didn't think it much of an improvement just to mark each print out of 10 or somesuch. I remembered that some Circles worked to a system of 5 for technique, 5 for presentation, 5 for pictorial merit and so on. So I started from that basis.

The first decision was that I should not give the same number of marks to each section. The experts call this weighting. I don't think anybody deserves a large proportion of marks for technique. We should all be capable of adequate technique. The fact that we are not does not affect the argument. Similarly for presentation. So 3 marks is enough for technique and 3 for presentation (i.e. mounting, title, paper surface, and so on).

What other sections should we have? Pictorial merit is no good. A lot of so-called record shots would get low

marks as a matter of course. Originality? Impact? Atmosphere? Interest? (must be general to exclude the "album" shot). Truth? (or somesuch category to include the record). Composition? Only one of these stands apart — the last. But here again, composition is not all-important. It helps to make the picture perfect but will not make a picture in itself nor ruin the otherwise first-class rendering of, say, "a slice of life". More important than technique or presentation? Very well! Five marks.

Now that leaves us with the real "picture" ingredients. All the others put together still will not make a picture. All these put together **could** make a picture — even with bad technique, bad presentation and bad composition. There's only one thing for it. Put them all in together. But what mark do we give them. I settled on 12. Why 12? For the reason just stated. I think that any picture that deserves top marks for Impact, Interest, Originality, etc., is better than any picture scoring top marks for technique, presentation and composition but lacking the other all-important features.

### How it Works Out

In practice, marking usually works out something like this for the average print: technique 2, presentation 2, composition 3, IIO, etc., 8. Total 15. Then comes the beautifully sharp, stylishly mounted, reasonably well composed picture of the bride cutting the cake: 3, 3, 4, 4. Total 14. Finally, the print that really makes you look twice: the face full of character, the mountain full of awe, the landscape (or townscape) full of atmosphere, the startlingly original angle, the glimpse of life as she is lived and so on. Usually of course, it will show evidence of good technique and will be well presented. But it might not. It might get marks in the first three sections of 2, 1, 3 only. But its impact, interest and originality are such that it shrieks for a 10 or more. Total 16 or more, despite average technique and composition and bad presentation.

Well, there it is. My system! And you can have it! It works. Oh, yes, it works. But, on trial, it brought exactly the same results as my old system. So I've gone back to Yes, No, 1, 2, 3.





## **The Winning Prints**

**Winner of The Leighton Herdson Trophy, 1962**

Above: ALEXANDER DUNBAR, Esq.,  
by Miss G. L. Alison, (Circle 29)

**Bronze Plaque for the Best Large Print**

Left: THE SILVER LINING,  
by Mrs. N. Waterman, (Circle 22)



## An Incomplete Report

with apologies from the reporter who got his dates mixed

JOURNALISTIC REPORTS of functions, events, and so on should, ideally, be somewhat detached—written in the third person, with no undue intrusion of the writer's opinions or experiences. It is what went on at the function that is of interest to the readers, not what the reporter did there. Sometimes there are good reasons for breaking this rule—and I am afraid I have a very good reason this time.

I say I am *afraid* I have a reason because I committed the all-time boob on A.G.M. day by lounging about at home until Roland Jonas rang me at about 4.30 to ask me where the certificate-winning prints were. The question surprised me. Roland knew very well where those prints were. As in most of the past five or six years, I had them. I had had blocks made for *The Little Man* and I was going to bring the prints up to the Royal Hotel on September 29th and help John Lane with the display. The snag, of course, was that the A.G.M. was on September 22nd—a small detail that had entirely escaped me.

At the time the 'phone rang I was playing about with a tape recorder—as scruffy and unwashed as they come, two or three children knocking around somewhere, the wife out and me with no thought of going anywhere that day. Panic stations!

Fortunately, the wife was not out for long. She pitched in and got the children dressed—no mean task, for they had been in what we laughingly call the garden. I washed, shaved and changed in record time—and then found I hadn't a respectable pair of shoes to wear. One pair at the repairers, all the others in various states of decay (both of them); and me in my slippers (also somewhat decayed). I had been on holiday for the past week and had not got round to buying another pair yet.

There was nothing for it but to pile into the car and drive along until we came to a shoe shop. Out went the wife in search of a pair of size 11 shoes—and was lucky. While she

drive on to Twickenham station, I changed into the new shoes, dived out at the station—and then waited ten minutes for a train to Waterloo. Despite all that, it was turned six o'clock before I arrived at Waterloo and my dinner had gone for a burton.

From all this, it will now be obvious to you that I know little of what went on before I arrived. I have to get this written now so that *The Little Man* will not be unduly delayed and I hope that some details of the proceedings will be fed to me before we finally go to press.

### “Not Particularly Good”

When the well-fed hordes came out of the dining room, I settled down with them to listen to the commentary on the certificate-winning transparencies, given by Mr. W. A. J. Paul, F.R.P.S., one of the judges. He first offered thanks on his own behalf and that of his fellow-judge, Mr. A. Manning, F.R.P.S., for the dinner with which they had been served and for the general welcome they had received from members. Nevertheless, he felt under no obligation to dish out fulsome flattery on that account. He did not think that the slides were particularly good. The monochrome prints were extraordinarily good, but many slides . . . . The rest of that sentence disappeared into a comment on Jimmy Jarché and never returned—which is probably just as well for the peace of mind of the slide makers.

Among the comments that Mr. Paul had to offer on the slides then put up for viewing were 'Best of a fairly mediocre bunch' and 'Good, but not wildly exciting'. His comments were not all destructive, of course: 'Note how by leaving the sky out of the picture altogether one can achieve so much more', 'Very lovely and does show how Kodachrome can sometimes improve upon nature', 'Restrained use of colour contributes much to the success of this picture'.

### Thanks to the Judges

Stan Berg called for a vote of thanks to both judges and remarked how fortunate we were that both had been able to be present not only at the judging but also at the A.G.M. Both were quite distinguished in their own fields—Mr. Manning in



landscape and Mr. Paul in portraiture and figure work. Thanks were also due to Eric Haycock for making transparencies of the certificate-winning prints and to Snip Ware for projecting them.

This was one of the innovations put in hand this year. Many members have complained in the past that they were utterly unable to make head or tail of the judges' comments on the certificate-winning prints when they could not, if they were sitting more than a few rows back, see anything of the actual print at all.

This time, Eric Haycock took all the winning prints and copied them on Gevaert Dia-Direct reversal film. Snip bound them up into slides and projected them so that all could get a much better idea of what the judges were commenting upon. That, unfortunately, was part of the proceedings that I missed, but from all accounts it was very successful.

### Stories of Fleet Street

After the commentary came the star attraction—Jimmy Jarché, who was billed to talk on 'Fifty Years in Fleet Street'. Jimmy is, of course, well-known and so are most of his stories by now. That is inevitable. But Jimmy has a way of telling a story that keeps it alive at any number of tellings. I think his best one is that of the royal picture, when he and three other Fleet Street photographers had to go along to Buckingham Palace to photograph King George V with a group of Guards officers who were going to India.

They found the official photographer already set up with his 12×10 camera on a tripod and waited with him for the King to appear. Time wore on and the light began to fail. The Fleet Street boys were getting worried. Lenses were not all that fast then, nor was the emulsion they were using. Then one of them disclosed that he had some flash powder. They would all range themselves behind the official photographer with their cameras on tripods and lens caps on. The flash powder would be fired and they could whip off their lens caps at a given signal and get the picture with flash and available light.

All went well. The official photographer finally got the group arranged to his liking and prepared to take his photograph. The Fleet Street man with the flash powder stood as straight as one of the guards. Suddenly, up went his hand and

he fairly shrieked, 'Caps off'—and all the guardsmen promptly started removing their bearskins.

Jimmy says that King George swung round to present his heaving back to the photographers. Perhaps it was lucky that he had a sense of humour.

### Tea at the Palace

The same could be said for Bishop Winnington Ingram, with whom Jimmy—and a gaggle of clergymen—had tea on the lawns of Fulham Palace. It was a strictly private function—no cameras, no reporters, no newsreels, no nothing. So, in the usual Fleet Street manner, Jimmy went along with his Leica in his pocket and joined the congregation outside the Palace gates. He got in and duly sat down to tea. After a time, 'a few little vergers'—as Jimmy put it—got up and went up to the Bishop and asked him to pose for them. Kindly, the Bishop held his tea-cup poised and gave them a gracious smile. All the vergers with their little box Brownies were duly grateful—and so was Jimmy with his little Leica.

The tea went on and Jimmy suddenly found himself watching the Bishop actually drinking his tea. He could hardly believe his eyes. When he drank tea like that as a kid he got his ears clipped. This was really too much for Jimmy, so he got up, walked round to the Bishop's chair, and took another picture. Nobody made any comment, and in due course Jimmy got back to the editorial offices of *Illustrated*, for whom he was working at the time, and made his prints. He never expected this print to be published, but it was. A few weeks later came the result. The editor received a 'phone call from Bishop Winnington Ingram about the picture of him drinking tea.

### Jimmy the Verger

'Oh dear, I hope we haven't inconvenienced you', said the editor. 'You'd be inconvenienced if you were here', the Bishop replied. 'My telephone hasn't stopped ringing since eight o'clock this morning. Everybody wants a copy of that picture. Would you ask the verger who sent it to you to let me have 50 copies?'

So the editor sent for verger Jimmy and the 50 copies duly went off. Even that was not the end of the story. Later the



Bishop came back again: 'Would the editor ask the verger for permission for the Bishop to use his picture for a Christmas card?' Again verger Jimmy was only too glad to give his permission. So, all over the world, there are probably copies of Jimmy Jarché's picture of Bishop Winnington Ingram drinking tea.

You cannot appreciate this story fully, of course, unless you have seen the picture. Jimmy showed us it. There was the Bishop, elbows firmly planted on the table, cup grasped inelegantly in both hands only an inch or two from the tablecloth, and his head well and truly down—an uninhibited drinker if ever there was one.

### Many Other Stories

Jimmy had other stories, of course, and he told them with the same infectious enthusiasm—with a verve, in fact, that I cannot hope to put across in these pages. He showed us a lot of his pictures, too. And the quality, I am sure, was quite an eye-opener to many of his audience. The work he made a midget flash-bulb and a handkerchief do is nobody's business. He had outstanding pictures of the Duchess of Bedford (the previous one), King George VI, Ramsey Macdonald, George Bernard Shaw, Clem Attlee, Gaitskell and an extraordinary one of six stage stars in one shot.

### On the Ilford List

Of course, Jimmy had to let us know whose list he was on. He showed us the improvements that Ilford have made in their colour materials and lost no opportunity to let us know that a lot of his shots were taken on F.P.3 and developed in I.D. 11. The colour slides he showed us were certainly characteristic of the new Ilfochrome—a really brilliant yellow, a fair rendering of most other colours, but a rather shaky performance as far as the reds are concerned. He took these shots largely in Italy, I think it was, using a Sportsman camera because most of them were taken on the beach, where Jimmy never takes his Leica.

It was a fitting climax to the day's proceedings. Coffee and biscuits followed dead on 9.30, and we adjourned until the next day.

## THE SUNDAY RALLY

### Kew and Therabouts

THE TURN-UP at the Star and Garter, Kew Bridge, on Sunday, September 23rd, was not outstanding. I should think there were no more than 20-25 at most. The day was somewhat dull and not overwarm. We wandered off down Strand-on-the-Green—a picturesque enough spot in the right lighting but none too appealing on this morning. The light was rather too dull for colour and not 'atmospheric' enough for black and white. A bit of mist might have glossed over some of the ugliness that invades the appeal of this stretch of the river. But there was no mist—only a general flat grey dotted with the coloured sails and clothing of a few hardy mariners.

### A Social Event

No doubt there were pictures there for the really dedicated but some of us had other distractions. In my case, it was the children. When you take the children with you on an outing like this they rather tend to take charge. We find ourselves following them, rather than t'other way about. Others, I think,



*Some got down to it and took a few pictures just to show willing*



were perhaps a little too deep in conversation to seek out pictures with the enthusiasm that might have been expected of a photographers' outing.

This usually happens. I wonder how many really expect to get worthwhile pictures on these outings? I don't and, somehow, I don't think many others do either. But the outings are a good idea, nevertheless, and it is a pity they are less well attended than they might be. They are really a social function and provide admirable opportunities for members to get together. If pictures should also result, all well and good, but they need not be the main aim.

We went to the end of the Strand-on-the-Green 'embankment' and then went back again to Kew Bridge—somewhat faster, for it was really getting chilly. At this stage we found ourselves alone. Heaven knows where the others had got to. We hopped over the road and stacked up with breakfast until 11.15.

### Threepence to Go In

Back at the Star and Garter, we saw more or less the same gang wandering over the bridge as we collected the car. We passed them on the bridge on the way to Kew Gardens and that was the last we saw of most of them. From Muriel, whom we met inside some time later, however, we learned that there had been a final turn-up of around 50. Where they all got to, we cannot imagine, for we toured the gardens extensively until about 3.45 and saw never a sight of one of them.

The sun came out in the afternoon, but was frequently thinly obscured by cloud. Conditions must have been ideal for the colour enthusiasts but, unfortunately, there was not a great deal of colour about. The time of the year was not quite right.

Jimmy Jarché would have been pleased with me. I had Ilfocolor in a Pentacon with a Twin Tamron lens borrowed from Focal Press. I had F.P.3 in the Leica and the wife had a Sportsman with Ferraniacolor in it. A fair spattering of Ilford materials and equipment.

Kew Gardens stands in an area where there is a great deal of 'greenery' but a visit is well worth the threepence admission. The grass is good—pleasant to walk on and unique in this particular area for being completely clear of evidence of animal

inhabitants. The deer of Bushey Park, Richmond Park and the Home Park may add to local colour, but they are a pest to anybody who wants to find a quiet spot to sit on the grass. Somebody should invent an animal's toilet.

The Gardens cover a devil of a lot of ground, too—and so did we. For a large part of the time we trailed our six-year-old, who was collecting specimens for his nature-study class. He soon forgot these, though, when he found the giant goldfish in one of the many pools. We rested our feet for half-an-hour while he goggled at them, poking their snouts out of the water to grab the titbits offered by visitors.

We quite enjoyed ourselves and only hope that all those other U.P.P. members we failed to meet had half as pleasant a time.

### why not take the short cut?

As large quantities of developer and fixer are still being sold, we wonder just how many photographers realize that there is now a reliable one-step method of processing a film; one solution and one operation instead of developer, rinse, fixer and six operations.

Any monobath is not only a time-saver but will also bring a degree of precision to your processing that is just not possible to achieve by using separate developer and fixer, unless elaborate controls are applied. This is because of the built-in self-compensating mechanism that takes care of exhaustion and quite wide temperature variation, without the need to vary processing time.

Add to all these advantages the overriding personal control that the 'Simprom'\* monobath permits and one has a very special system of one-solution processing that will reward serious investigation.

\* send for the technical leaflet for more about this.



Manufactured by  
**MAY & BAKER LTD.**  
DAGENHAM ESSEX  
Tel: DOMINION 3060 EXT. 321  
An **M&B** brand Photographic Product

combined  
developer  
and fixer



PA1910



## UPP PERSONALITIES

### “Snip Ware”



**M**ANY KIND WORDS were said about Snip Ware at the A.G.M. He seemed to spend most of his time behind the projector, and, despite inevitable little mishaps, he helped carry the proceedings through smoothly and efficiently.

Snip is quite used to handling slides. He found a short cut to the Royal some years ago, as he told members in *The Little Man*, and has had his slides exhibited regularly for some years—as well as prints, of course.

Most members will know that Snip's speciality is bird photography. He has even published a book on his war-time bird-watching experiences. He learnt the rudiments of photography in his schooldays, but did not take the hobby seriously until 1937, in which year he acquired a wife and a Speed Ensign. He kept the wife but swapped cameras regularly until he managed to get hold of a quarter-plate Soho Reflex. This lasted for a while, but the focal plane shutter proved too noisy for shy birds, so it had to go.

#### Then Came the War

This led to the acquisition of a Gandolfi field camera, but he had hardly begun to use that when the war threatened to put a stop to his photographic activities. Snip was posted to North Africa and managed to smuggle a camera in with the help of a false bottom soldered on to a tin of health salts. This was a Kodak Bantam. It performed well enough to provide the illustrations for the book we have already mentioned.

Came peace and a return to serious bird photography, this time bravely aided and abetted by Mrs. Snip. He joined U.P.P.

about 1947—and is still a member of the same circle, Circle 20. He became an Ordinary Members' Representative on Council and is now a Circle Secretaries' Representative and a Vice-President. He is an Associate of the Royal, but breathe that not too loud because Snip Junior, otherwise known as Mike, is a Fellow.

Snip was responsible for starting the first Colour Natural History Circle in 1960. He can smile now at those who say that specialist circles always fail, for N.H.C.C. 1 has now been joined by N.H.C.C. 2.

The Gandolfi Snip obtained just before the war gave place to a quarter-plate Thornton Pickard, but when the colour bug bit that had to be retired in favour of a Wrayflex. With 5 c.m. and 9 c.m. lens, this camera has given Snip wonderful results from most of the wilder parts of Britain. It has survived cliff-climbs and being fallen on when its owner fell down a puffin-hole. The latest reports indicate that the Wrayflex has now given way to a Retina Reflex III with a 13.5 c.m. lens. With this Snip says there will be no holding him in future. Who's been holding?

## Muriel Rosamund

**M**URIEL ROSAMUND'S introduction to photography was a little 'off-beat'. As an ambulance attendant during the war, she attended first-aid classes. That could be counted as a social activity to some extent, but when the war ended, Muriel soon found herself as the only female member in the class.

Deciding that one can have too much of a good thing, she resigned. That left her with a bit of spare time on her hands, and when the photographic club at her works started looking for a social secretary, they soon picked on Muriel. The fact that she had a typewriter was a recommendation.

Ever willing, Muriel agreed, making it quite clear that she knew nothing about photography and didn't want to. However, she had to arrange photographic outings and go along



on them. She felt out of place without a camera, and dug out an old (yes) Box Brownie which had maundered in a cupboard since her father died in 1937. She loaded it with ex-R.A.F. film and that was that. Our Muriel was a photographer.

### Rapid Progress

She was—and is—no mean photographer either. She outgrew the works' camera club quite rapidly, and joined Rotherham Photographic Society. Then she heard about U.P.P. and joined it in 1949, subsequently abandoning Rotherham P.S. to its own devices. It survives, however.

Now Muriel produces some lovely landscapes and architectural shots, using three cameras: a Sanderson quarter-plate masked to  $3\frac{1}{2}$  by  $2\frac{1}{2}$ , a pre-war Rolleicord with Triotar lens, and a  $3\frac{1}{2}$  by  $2\frac{1}{2}$  Voigtlander Avus with Skoppar lens. The Avus was the first camera she bought after the Box Brownie. The Sanderson has a 4-in. Aldis lens and is a beautifully-made brass and mahogany job, in wonderful condition for its 40-odd years.

### On the Council

One of U.P.P.'s most enthusiastic members, Muriel joined the Council in 1957 and became recruiting and publicity secretary in 1959. From her first report to Council it was quite evident that she regarded this job as no sinecure. She compiles a bright and fully informative report each quarter and is evidently extremely active in her endeavours to keep U.P.P. to the forefront in the photographic press. The proof of her efficiency lies



*Muriel and Glenn in one picture, when Muriel received a Circle Certificate from President Glenn. On page 38, Snip Ware (right) is shown receiving a plaque from Past President Dick Farrand*

in the success of the specialist circles and in the fact that U.P.P. now has its highest total membership ever.

Unmarried, Muriel lives with her mother and sister in the coal-mining community of Mexborough in South Yorkshire. This is not perhaps the best environment for a photographic enthusiast, but it is admirably situated for ease of access to the surrounding countryside. The Yorkshire dales and the lovely Derbyshire countryside are within easy reach.

## Glenn Robson

EVERYBODY knows Glen—Glen Robson, President of U.P.P. and one of the real old originals. Around 60 now, he started photography nearly 50 years ago. He was presented with a magazine box plate camera in 1918 on condition that he did all his own work. He had a darkroom rigged up under the stairs, lit by a smelly oil lamp, badly ventilated and not exactly the last word in convenient layout. Nevertheless, he still has an album of prints made in 1919-20. It says a lot for the materials of those days that very few of these prints show any signs of fading.

The 1920's were active photographic years for Glen. He got a folding camera taking  $3\frac{1}{4}$  in. square film in 1922 and really began to take photography seriously. He made his first enlarger shortly afterwards—and he still has it. By 1928, he had a reasonably efficient darkroom rigged up in the spare room.

### A Helping Hand

Now was the time to look around and see what others were doing. Glen's gregarious nature prompted him to mix freely with others and to offer a helping hand whenever possible. So it was a natural step that he should be a founder member of a photographic club. Living up there on the borders of a foreign country as he does, he thought the postal portfolio a good idea and helped to form Postal Photographic



Miniature Portfolios. That was in 1931 and was the beginning of U.P.P. About the same time, he joined the local photographic society—and he is still a member.

Married in 1934, Glen has a son of 27 and a daughter of 24. He's a granddad, of course, and now delights in using his grandson as a model—as he did his father 25 years ago.

Apart from photography, Glen's main part-time interest is cycling. He has been a cyclist ever since he can remember and was cycling in France with his uncle at the age of 8. He has taken a tremendous number of photographs while touring on his bike. He used to carry a double extension folding plate camera with roll film back. A few years ago, however, he fell for the twin-lens reflex, partly because his wife was no longer able to cycle and they did quite a lot of walking, where the bulk of the equipment was not so important.

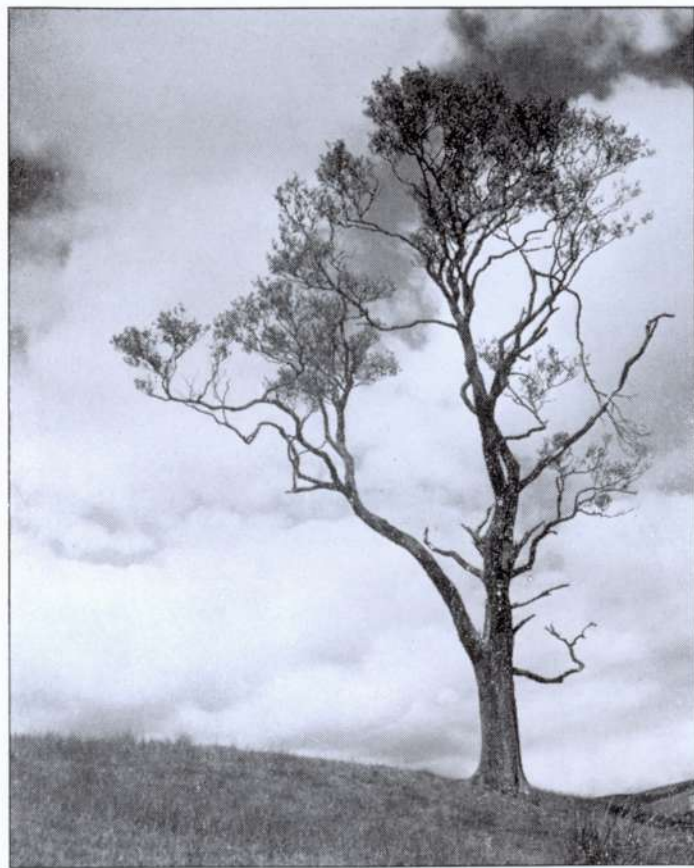
Photographically, Glen is a landscape enthusiast. He was attracted to colour in its early days but, as most of us still do, found it too expensive for regular use. He gets a bit of a laugh out of the current trend for regarding colour as a modern development. He still has shots he took in 1930 (Finlay), 1936 (Agfa), and, of course, Dufay at about the same time. They are thick, he says, and need a lot of light through them, but the colours are as true as any produced today.

#### Over to 35 m.m.

Glen's present camera (unless he has changed since we went to press) is a little Baldina with Meyer Trioplan f 2.9. He finds the 35 m.m. format more convenient for colour and his preference in this direction is home-processed Ferrania-color.

Quite well-known as a lecturer, Glen has been telling others about his photographic experiences for 25 years. Sometimes he finds that he cannot get any photography done for talking about it. He is a great talker, in public and private. He has always a cheery word for everybody, with that enviable capacity for chatting briefly with the greatest number of people in the shortest time.

Joining the U.P.P. Council more than 15 years ago, Glen is an ever-present member, despite his long journey. He chaired the Council, quietly, efficiently and with the minimum of officiousness, in 1960 and 1961, when he was elected President.



BORDER SENTINEL, by Mrs. P. R. Wallace (Circle 18)

## Some of the Certificate Winners





THE CRAFTSMAN

by E. Price

Circle (2)



PONDERING, by P. Leatherbarrow (Circle 6)



SELF-PORTRAIT

by A. G. Wheeler

(Circle 7)

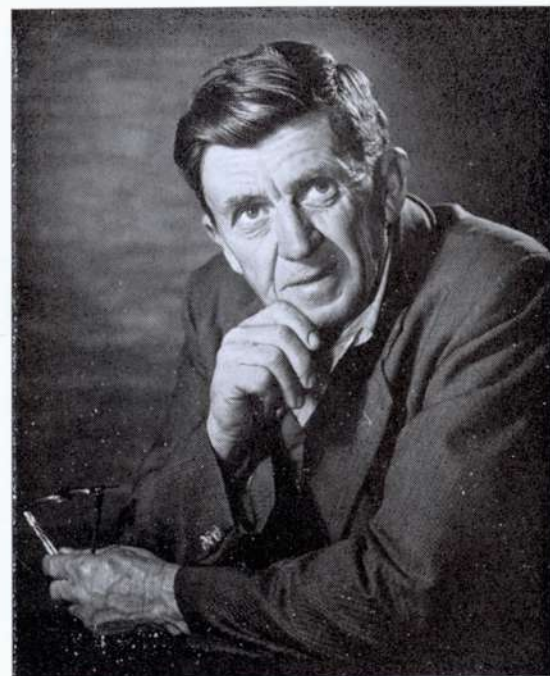


LITTLE TANIA

by J. B. Hunne

(Circle 12)





RAY CORBETT, by L. Puckridge, (A/A Circle)

Top left: ON A HILLTOP, by J. J. Brady (Circle 5)

Bottom left: ANYTHING YOU CAN DO,  
by J. Wardale (Circle 21)



# Alice in UPP-land

by P. G. KEATES

'COME ON, hurry up with Folio 42', said the Duchess, 'there's another one on the way'.

'I suppose that will be Folio 43?' said Alice.

'Nonsense, child, after 42 comes 41, everyone knows that'.

'I dont', thought Alice, but she did not say so because she had been well brought up, and instead she asked: 'Will it be Folio 40 after 41 then?'

'Of course not', said the Duchess testily, 'you're not having that one at all. After 41 comes 43, so hurry up and take a photograph for it'.

'It's all very difficult', said Alice, 'I'm going to write to John and ask him to explain'.

'No use doing that, he's gone off to look for some red snow'.

'But', said Alice, 'snow is blue, at least it is where I come from'.

'So it is here, *thats* why we picked "Accent on Red" for a set subject. That will put an end to his winter sports gambit in the Gold Label Game'.

'I don't think that was very nice of you', said Alice, 'he works very hard for you and runs things jolly well. I don't know what would happen if it were not for him'.

'That's easy, the only difference is that it would be just the same'.

Alice knew this was not true, but she did not like to contradict, and in any case the Duchess had stumped away, so Alice prepared to take a photograph. She arranged everything in her viewfinder perfectly and pressed the trigger. Just as she did so the White Knight rode backwards across the scene and his mount's tail was right in the middle of the picture.

'Ah well!' said Alice, 'it always happens like that to me. Anyway, I'm glad I've got a single lens reflex and saw what was wrong. At any rate I won't be disappointed when the film comes back from Kodak's. Not like using a Leica'.

But then she thought: 'I've never *seen* a Leica picture with a tail in the middle of it, so perhaps tails don't come out on Leicas'.

She was wondering what to do next when she heard a rustle behind her, and as she turned round she found a rabbit cautiously emerging from a box left lying around since it was lost from Circle 33 before John took over.

'I've come to help you', said the rabbit. 'I know just what you should do—I've been taught about this myself, you know. All you have to do is make a little trim'.

'But that would take away the centre of the picture'.

'What does that matter? You've still got the perforations and someone is sure to be kind enough to admire them'.

Alice was pleased to hear this, and was going to say so when the rabbit went on: 'I've got a present for you. It's a wooden spoon they gave me when I first joined the circle, and I want *you* to have it now. It's to help you take your medicine, you know, and that comes once a month. They tell me I'm not looking like a rabbit any more, but am turning into a mad March hare, so I won't need the spoon myself'.

As he said this he bounded away and Alice saw that he really was a hare now.

'How nice of him to give me a present. I shall treasure it and keep it *always*, I know'.

She tucked the wooden spoon into her gadget bag and was about to take another picture when there was a clap of thunder and a great black Norcrow covered up the sun with his wings.

'Stop!' he shouted. 'Your lens is too long, the focus is too short and the hills are upside down. Who wants hills anyway? We've nothing like that in Guernsey so they can't be any good. It's a cruel waste of film to put it in a camera. Haven't you anything better to do with it?'

Alice was just going to apologize when the Norcrow went on: 'Well, I cant stop to argue. I have an appointment with a fascinating tomato and I'm going to take lots of pictures for "Accent on Red"'.

'Oh!' said Alice, 'is that why you grow tomatoes? I knew it couldn't be for eating because I don't think they taste like tomatoes at all'.



'Impertinence!' shouted the Norcrow. 'If other tomatoes don't taste like ours, so much the worse for them. I know ours are best because I have said so,' and he flapped his wings loudly and flew away.

As he did so, Tweedle-Eddie and Tweedle-Eric rose out of a gooseberry bush and called out to Alice: 'Don't cry, little girl. He doesn't mean any harm really. He says the same to everyone; it's only his manner. He has a heart of gold labels, you know'.

'I'm not really crying, it's just that I don't know what made him so angry'.

'Oh, that's because he lives on an island and can't go for a walk without falling off it. Anyway, *we* quite like your pictures, and see that you are a clever girl who could take *much* worse pictures if you tried a bit harder'.

They went back into their gooseberry bush before she had time to thank them, so Alice turned round and started to take pictures of the Cheshire cat. But he would keep appearing and disappearing. When he was there the sun went in. When he went away the sun came out. Alice was just beginning to give up hope when she heard a clatter and the White Knight rode round from the back of the house. This time he was riding forwards and Alice saw that he was wearing a postman's cap with a band round it, and written on the band was

#### ANDY'S PONY EXPRESS

'I've just left you a parcel', he called out. 'Can't stop now. Just off to Brazil to take lots of pictures of my mountains, and dish the Norcrow for a year or two. Goodbye, my dear.' And he clanked off down the road, scattering interchangeable lenses as he went, stopping frequently to lift up stones and peer under them to see if there were any pictures there.

'Oh dear!' sighed Alice, 'I do hope he's not going to be disappointed. I know they call the mountain's Andy's, but they may not let him keep them. I wonder what's in the parcel? Could it be Folio 43 already?'

'You'll never look if you don't know', said the Duchess, who had come back and was listening hard.

'You know, I think you've said that the wrong way round', said Alice, 'but I'm going to go and see anyway', and she went off to open the parcel. She found it wasn't a Folio at all but

a big box full of gold labels and a letter from the Norcrow:  
Dear Child,

Here are some gold labels for you; I have far more than I know what to do with. Listen to what I say and you will soon win plenty for yourself.

Your humble servant,

NORCROW.

P.S.—I didn't mind what you said about our tomatoes. We only grow them to throw at other people.

'How nice', said Alice, 'but they are all nice and said they liked having me in Wonderland. And they all say the same things about my slides so I suppose they are right and I am wrong. I wonder if, when I get back to the real world, I will be right and *they* will be wrong. That *would* be a nice change, I must say'.

She was feeling tired now and lay down to sleep under a very large exposure meter which carried a big sign:

TIME AND SLIDE WAIT FOR NO MAN

When she woke up she found she was back home again. Her garden had been overgrown by weeds while she had been in Wonderland, and the neighbours were starting to ask questions and make remarks about the 'Noxious Weeds, Control of' Act.

## Test Your Own Shutter

by IAN W. PLATT

NOT LONG AGO, my father bought a new camera, and in the course of testing the lens resolution I noticed a quite marked difference in the density of the negatives when the faster shutter speeds had been used. This led me to wonder how many people in a similar position, having recently got a new camera (or second-hand for that matter), bother to have their shutter speeds checked for accuracy? Not very many, I'll wager, and yet it really is most important. Numerous times I have heard photographers proudly state that they calculate their exposures to within one-third of a stop, and yet without the



knowledge of their actual shutter speeds, such precision could be quite useless.

Focal plane shutters often have indicated top speeds of 1/1000 sec., but quite often, the actual speed is about 1/500 sec. Similarly even the best between-lens shutters indicating 1/500 sec. often only realise something in the order of 1/350 sec. Such inaccuracies could easily ruin an unrepeatable shot if the photographer was not aware of them.

For as little as 7s. 6d. or 10s. you can send your camera away to have the shutter electronically timed—but why not do it yourself? Most modern shutters have sufficiently accurate and constant speeds up to about 1/60 sec. It is in the higher range of 1/125 to 1/1000 sec. that errors are likely to creep in, getting greater in magnitude with the faster speeds. Use the odd four or five frames at the end of your present film to check these speeds.

You will need a record player with a speed of 78 r.p.m., a 12-inch record, a firm tripod and cable release, and either a slide projector or enlarger. The electricians amongst you who might argue that voltage fluctuations invalidate any guarantee of an accurate 78 r.p.m. are right, of course. But in actual practice, inaccuracies are so minute that they do not noticeably affect the outcome.

### Photographing the Record

First place the 12-inch record on the turntable. Against the black background of the record make a thin white line (chalk is probably best) at right angles to the edge, making sure that the line is as long as possible without actually contaminating the start of the groove with chalk. Next set up the camera on the tripod so that the whole of the record is visible. If you cannot focus closer than three feet or so, then get as close as possible. Start the turntable moving at 78 r.p.m., then allowing a couple of minutes for it to get up full steam, take your exposures at all the speeds you wish to test. Finally, develop the film.

Quite obviously this method is based upon comparing the distance the record should have moved in a given space of time, with the distance it actually did move. The main difficulty lies in actually measuring these distances, for they are very

small indeed. For example, with the 12-inch record travelling at 78 r.p.m., the chalk-marked point on its circumference will have moved:—

.04845 inches in 1/1000 second; or  
.0969 inches in 1/500 second; or  
.1938 ins. in 1/250 second; and so on.

Obviously with such tiny distances involved, some means of enlarging the image on the negative is needed before measuring can commence, and this is where the projector or enlarger comes in. Project the negative so that the image is as large as possible, but do not forget to measure the enlarged size of the record as a whole (across its diameter) in order that the degree of magnification over life size can be determined. Now you measure the amount of movement shown by the black chalk line against its white background.

### Magnification Factor

In my own particular setup, I use my 35m.m. SLR focussed down to about  $2\frac{1}{4}$  feet so as to fill the short side of the negative with the record, and then project onto my screen so that the 12-inch record measures as nearly as possible 35.6 inches on the screen. This gives me a magnification factor of exactly 3, which simplifies matters for the subsequent calculations. Why 35.6 inches and not 36? The reason is simply that no 12-inch record I have yet seen actually measures the full 12 inches. I have averaged the measurements of 10 different makes of record and have found their actual diameter to be 11.86 inches, and have used this figure in all the calculations.

### Measuring the Movement

When it comes to measuring the movement of the record, you can either do this in inches, using 'guesstimation' between the tenths on the ruler for the decimal places, or (and I personally prefer this method) measure in millimetres and convert back to inches, using these figures: 1mm. = .0394 inches, 10mm. = .3937 inches. Do not forget to divide your measurements by the magnification factor.

It is worth noting at this point that should you be intending to test your shutter speeds slower than about 1/60 sec., the



amount of movement shown by the chalk mark will be so great that you will have to resort to the old dodge of measuring round the curve, using a piece of string. In fact, the *only* speed you cannot measure is 1 second, because the turntable will have completed more than one revolution in that time. This can be rectified using a slower turntable speed of  $33\frac{1}{3}$  r.p.m., necessitating however a completely different set of calculation figures.

Having arrived at your corrected figures for the various indicated shutter speeds, all that now remains is their conversion into actual shutter speeds. This is simply done by using the formula:

$$s = \frac{48.45}{x}$$

where *s* equals the actual shutter speed, and *x* equals the distance measured.

For example, assuming you had measured a distance of .1065 inches for your shutter speed of 1/500 sec., then

$$\frac{48.45}{.1065} = 454.8$$

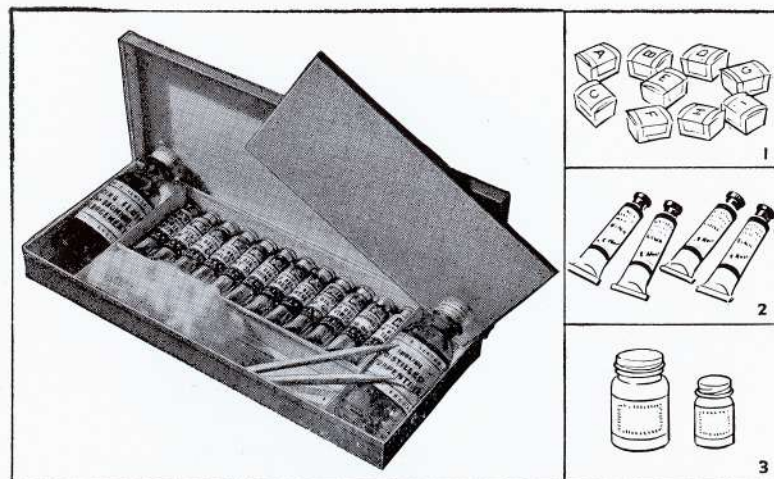
which means that the correct speed is in fact 1/455 sec.

### Checking the Result

The proof of the pudding is in the eating, so the saying goes, and to prove this really does work, here are the figures I calculated for my SLR, and by comparison the figures in brackets are those quoted by Wallace Heaton when they timed my shutter electronically two years ago:—

- 1/500 sec., measured .1182 inches which equals 1/409 sec. (1/385),
- 1/250 sec. measured .2364 inches which equals 1/204 sec. (1/220),
- 1/125 sec. measured .3675 inches, which equals 1/132 sec. (1/120),
- 1/60 sec. measured .9056 inches, which equals 1/53 sec. (1/55).

The real beauty of this system is that the amount of time and expense is so small that you can easily afford to keep a constant check on your speeds by doing this, say every spring, just before your summer shooting really gets under way.



## For Amateur and Professional Photographers PHOTO OIL COLOURS\*

For colouring non-glossy photographic prints effectively and economically Winsor & Newton's Photo Oil Colours are strongly recommended. The complete range consists of 15 colours in No. 2 tubes. All except White are transparent and all offer a high degree of permanence. Price 1/2d. each.

**No. 3 PHOTO TINTING OUTFIT** in enamelled tin box as illustrated, price 30/-.

\*Descriptive leaflet free on request.

- 1 Spotting Colours** Moist Water Colours specially prepared for retouching any kind of photographic print. Available in 9 colours in Half Pans at 1/9d. each.
  - 2 Glossy retouching Colours** For retouching glazed photographic prints. Range of 4 colours in No. 2 tubes at 1s. 0d. each.
  - 3 Photographic Opaque** For use on photographic negatives and Lantern Slides for spotting pin holes, blocking out backgrounds. Also suitable for screen announcements.  $\frac{1}{2}$  oz. and 2 oz. (fluid capacity) Glass Pots 1/3d. and 2/9d. each.
- ALSO**  
**Retouching medium** For preparing negatives for pencil work. In bottles at 1/6d. each.  
**AND** Photo Mountant, Sizing Fluid, and Spotting Brushes.

All Winsor & Newton's products whether for the photographer or the artist are of the highest quality obtainable. In case of difficulty write for name and address of nearest stockist, and also full details of the complete range of products and prices.  
 Prices quoted are those operative in Gt. Britain and N. Ireland at time of publication.

# Winsor & Newton

Winsor & Newton Ltd., Wealdstone, Harrow, Middlesex