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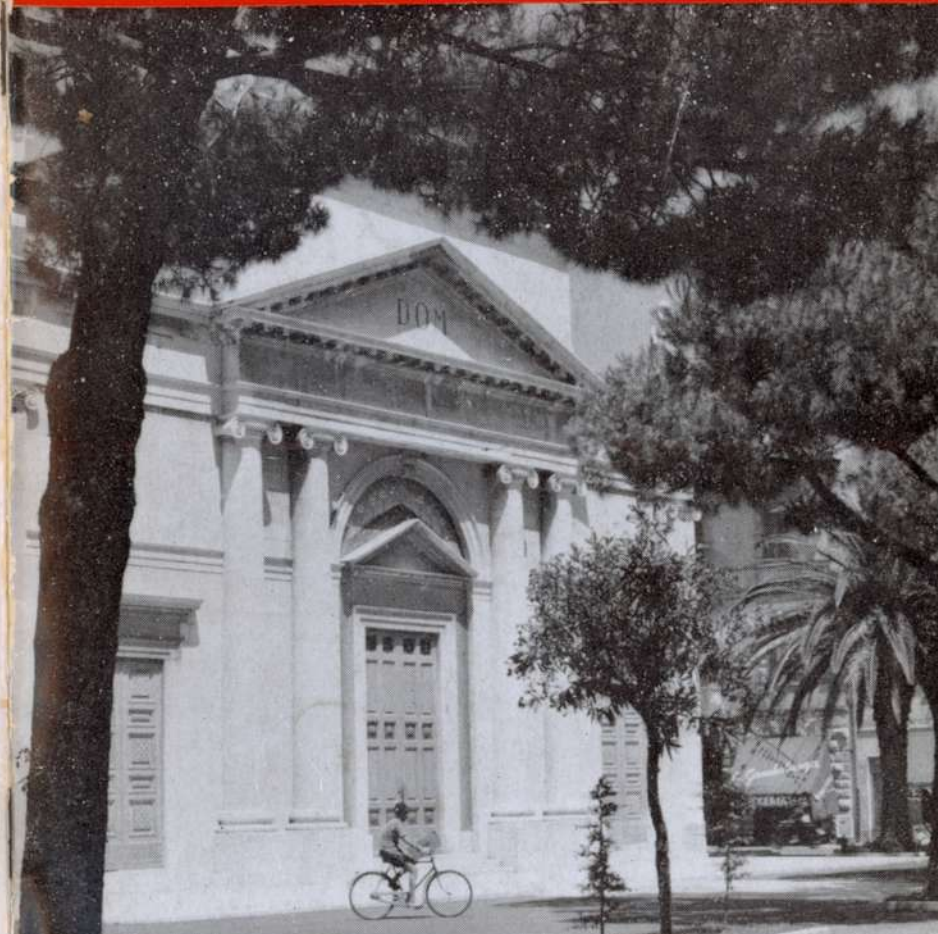
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JULY, 1963

The Little Man

The Photographic Magazine That's Different



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United Photographic Postfolios of Great Britain

President: **H. G. Robson**

23 Spring Terrace, North Shields, Northumberland.

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.

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No. 46. JULY 1963

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 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.



*“ A picture of a lonely tree is but a portrait
against a suitable background ”*

Penance Paid

by W. Armstrong

WITH HIS CAMERA at the ready and his seeing eye in focus, a youngish fellow searched diligently and desperately. He was in UPP. He was engaged in the battle of the boxes with no holds barred. In a moment of weakness, or it may have been inspiration, he photographed a tree. It was a stark, decrepit miserable old tree. No one else considered it, as the low cloud and steady drizzle damped the club spirits.

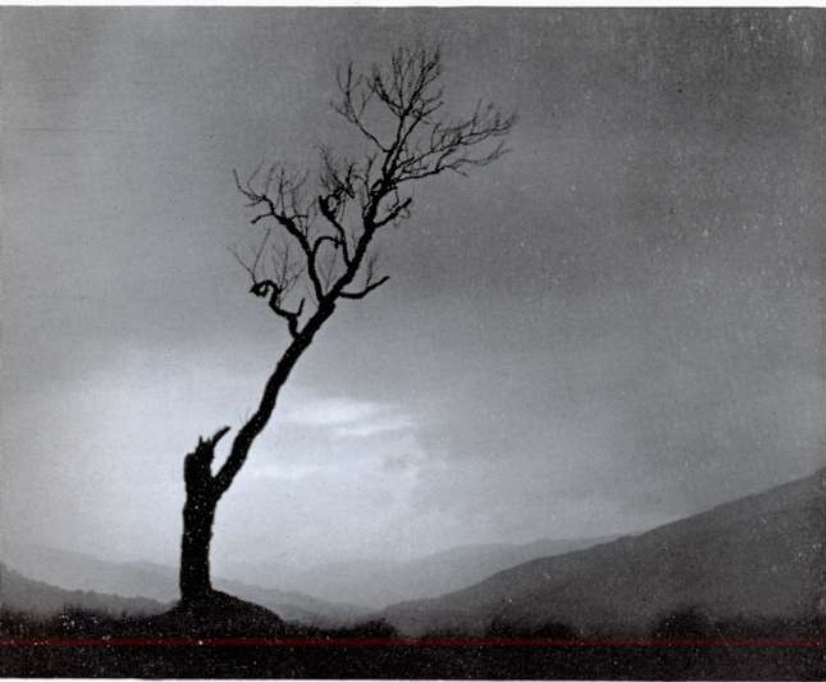
Without a doubt his subject had mood: it told a story, it oozed pictorialism (a dread disease). In due course it reached the folio—a last minute pot boiler. The pundits applauded. They wrote glowing crits on the front and stuck a gold label on the back. Folio fame is a curious thing. Intoxicated with success he did it again. And again the folio fanatics drooled and another gold label appeared. Eureka! But he returned to lesser things and wasted his film on the usual might-be masterpieces.

Yet for his sins it seems that he must bear his lonely trees for the rest of his folio days. Whenever a lonely tree finds its way into the box, accusing fingers point, wagging tongues make cracks and the honours, such as they are, are shared. So to pay my penance: I plead guilty, I must share my so-called expertise and let you into all my secrets.

The Right Tree

Any old tree might suit a canine folio but your mob are rather more fussy. It's got to be the right tree in the right setting with the right lighting. Any old tree in the middle of a field is not festooned with gold labels but there could be one or two if you choose the right moment.

Trees have character. A picture of a lonely tree is but a portrait against a suitable background. If the tree is ordinary and the background ordinary, the picture will be ordinary no matter how much you fiddle in the darkroom. You must seek to incorporate that elusive quality and mood. A scraggy pine tree might suit a stormy mountain scene, a flowing willow might be more at home in a soft summer landscape.



“It’s got to be the right tree, in the right setting, with the right lighting”

I prefer trees in winter. I like bare branches. In summer, trees tend to be solid lumps. A tall leafy tree may look delightful in colour but is frequently disappointing in monochrome. In early winter, you can catch your tree with but a few remaining leaves. It tells a story—to some people at least.

Most photographers are lazy. Having found a tree, a potential masterpiece, the average bloke whips the camera up to his eye. Click and that’s another frame wasted. Taken from eyelevel, the horizon so often cuts through the middle of the tree. Folio fiends really go to town on this sort of thing—although they do it themselves.

If you want that gold label, it may be worth getting down on your hands and knees. If you use a sensible camera like a Rollei you need only bend your knees! From your dog’s eye view the horizon may have dropped away and the tree look much more important. A mere sapling of six feet can be made to look like a giant. A touch of cloud, a little house in the distance and a masterpiece may be yours.

Watch the Movement

But beware the cloud and the house. They have to be in the right place too. You may have to wait for the cloud and do a bit of juggling with the house. But these you must do. You will naturally focus on the tree in the foreground and use a fast enough shutter speed to stop all movement. You may be surprised how much a tree does move, especially the upper branches. If you use a small stop and the house is crisp and clear, your carping critics may demand to know whether you had designs on the house or the tree. There’s no pacifying some of these fellows.

But you still have one trump, the pictorialist’s friend. Mist! Mist adds mood and a trace of it can subdue a dominating background. In summer it may mean getting up at six in the morning—GL’s must be earned. Lunchtime in winter may be much more convenient. You may even be able to put the sun in the picture then.

And so to the woods and the moors and the parks. Remember that bad weather is photogenic. Take your mac and your camera and the best of luck. You’ll need it then and later when the mob see the results.

Accidents Will Happen

by Ian W. Platt

THE OTHER DAY a fellow member of my camera club told me of a most unfortunate experience that had happened to him. It appears that he had made a special trip down to London to watch a display of Thames barges, and during the course of the day had exposed the whole of a 36 exposure cassette of colour film. When he returned home and rewound the film he noticed, as he was putting the camera back into its case, that he had inadvertently fitted a close-up lens instead of a UV filter. This meant that he had completely ruined the film, and he was calling himself all kinds of a fool for not checking properly beforehand. I sympathised with him, for we all know how easily such things can happen . . . but need they?

Who Hasn't?

Similar incidents must have been experienced by most photographers at one time or another. For example, who can honestly say that he has never left the lens cap in position when making an exposure? Or forgotten his lens hood and spoiled the shot through lens flare? Forgotten to focus? Or omitted to remove a yellow filter when changing over to colour film? Or forgotten to compensate for parallax when taking close-ups? If we are honest with ourselves we have to admit that we too have been guilty of making these mistakes sometimes, and in all probability will make them again unless something can be done to eradicate completely the "human error." There is a way that most of these mistakes can be avoided, and it doesn't require a huge check list either. The answer? Get a single-lens reflex.

Apart from its many other virtues, the single-lens reflex really does preclude making the sort of mistake that I have described above simply because you are looking through the taking lens of the camera and can immediately see the presence of lens caps, inability to focus through the presence of a close-up lens, coloured filters, lens flare, etc. Therefore the appropriate action can be taken to prevent the spoiled exposure beforehand instead of finding out about it too late.

Although I have used this fault finding as an illustration of one of the advantages of the SLR system, it is really only a by-product so to speak. One doesn't really purchase such a camera *because* of this feature. Rather the reverse in fact. One gets the SLR for the other features it offers and finds that by the very nature of its construction many earlier faults are now virtually impossible to make.

Broadly speaking, my own reasons for preferring this type of camera are twofold. First, I do quite a lot of close-up photography, and when using extension tubes or close-up lenses parallax is troublesome with all except SLR cameras. Compensation for parallax in non-reflex cameras is not difficult I agree, but the constant consultation of tables to find out how big the picture area will be, and then having to mentally, or by measurement, superimpose this on the object being photographed is an infuriating procedure that is completely overcome by use of the SLR. Also, doing close-up work, we know how restricted our depth of field becomes, and we ought to weigh up carefully the merits of using only $f8$ or 11 and its narrower depth of field, against using $f16$ or 22 and perhaps losing some of the crispness of definition due to diffraction. This leads me straight on to my second reason, and the one that I consider to be the most important single asset of the SLR—the physical observation of the depth of field.

Seeing What You Get

The tremendous advantage of being able to actually *see* your depth of field instead of having to visualise it is impossible to over emphasise. For example, assume you are about to take a portrait outdoors and you wish to throw the background out of focus. What stop do you use? If this is in colour the answer is far from straightforward because distinctive coloured shapes if too far out of focus can often be more distracting to the eye than when only slightly out of focus. In such cases the only really satisfactory method is to stop the lens down gradually, observing the changes in effect on the background, finally ceasing when the right effect has been achieved. This is only one example of the many occasions when this ability to observe the different effects of various lens apertures can be of enormous assistance. Admittedly focusing has to be (or at any

rate should be) carried out at full aperture because of the critical accuracy afforded by its narrow depth of field. This means that the lens has to be stopped down to the taking aperture before exposure. However in most modern cameras some form of pre-set or automatic diaphragm is incorporated to facilitate this.

So far in this article I have done nothing but give examples of the advantages of the SLR system of photography. This is only natural, but to be absolutely honest it is only fair that the disadvantages also be aired. As I see it there are two main disadvantages. First, except with such aids as split-image range-finders, etc., the SLR is rather more difficult to focus really quickly, particularly in poor light, than a first class coupled-range-finder camera. Therefore you are at a disadvantage when trying to get a quickly snatched shot of a moving subject. Secondly, there are no cheap SLR's. However, addicts like myself will tell you that the genuine advantages offered are more than worth the extra cost.

Still not convinced? Then I will leave you with one final thought. It strikes me as very significant that the manufacturer of the most famous miniature camera in the world should recommend that a reflex housing should be used in conjunction with the longer focus lenses. To those who do not yet own a single-lens reflex, I would add that one's whole appreciation and application of photography is revitalised by their use. Go and get one and see what I mean.

[Anybody like to argue? There's plenty of room in the next issue.—Ed.]

The GPO and Us

MURIEL ROSAMOND has a nice story about a roughly-packed brown paper parcel Frank Ramsden received recently. It turned out to be a Circle 25 box from which the label had come adrift. Following instructions, the GPO had returned it to Frank. He found that it had been on the way to Harry Orr, so he slapped on a label and re-posted it. A couple of days later he received a letter from Harry advising him that the postman had solemnly delivered a label minus anything stuck to it.

Perhaps Muriel has not yet heard the story of one of her Anglo-Australian boxes. She, too, followed instructions and typed on the label "If undelivered, return to . . .", followed by her own name and address. Unfortunately, whoever put the stamps on slapped them right over the top of the name and address!

CA Exhibition 1963

THIS YEAR we tried an experiment. Instead of sending a circular to every one of our 475 members asking for entries for the CA Exhibition, members were asked to say if they were interested in receiving particulars. A total of 95 responded and the Exhibition Secretary selected a further seven whose work was known to be up to the required standard. Out of these 102 members, 30 sent in entries as follows:—

Pictorial prints	...	48	from 19 members
Record prints	...	26	„ 10 „
Pictorial slides 2 in. colour	...	10	„ 3 „
2¾ in. colour	...	12	„ 3 „
3¼ in. mono	...	15	„ 4 „
Record slides 2¾ in. colour	...	6	„ 2 „
3¼ in. colour	...	4	„ 1 „
3¼ in. mono	...	15	„ 4 „
Trade processed slides	...	3	„ 3 „

The 30 members represented 9 of the 15 large print circles, 7 of the 10 for small prints and 6 of the 12 transparency circles, the colour slide entry being surprisingly small.

As a result, we were able to put in a reasonably strong entry which brought us fourth place in the Switch Shield competition, but only eighth place in the Herbert Memorial Trophy.

The winners of the Switch Shield were Croydon CC, with 66 points, followed by City of London and Cripplegate with 61 and Polish PS of the Polish YMCA with 59. The UPP tally was 58.

In the Herbert Memorial Trophy, we got only 18 points. Southampton came out on top with 25, closely followed by Borough Polytechnic with 24.

We had by far the greatest number of acceptances—16 prints and 18 slides, making a total of 34 against Twickenham and Richmond's 28.

The Exhibition was held for the seventh year in succession at the Battersea Central Library. The Exhibition Secretary was Mr. H. E. Streicher. The Judges were Messrs. Stanley Coleman, C. O. Steinbock, Wm. Wisden, H. J. R. Harley, F. Fereday and Mrs. M. P. Whitehouse, a UPP member.

UPP Acceptances for CA Exhibition

THE prize list of UPP acceptances for the 1963 CA Exhibition is set out below.

Dr. E. G. Sanders won the Plaque for the best entry in Class D (Record Slides). Miss G. L. Alison won a Certificate in Class A (Pictorial Prints), as did the late Guy Farrar in Class D.

Class B is for Pictorial Slides and Class C for Record Prints.

Class	Author	Circle	Title	
A	Miss G. L. Alison, FRPS	29	David Bond, Esq., FRCSE	
	Miss G. L. Alison, FRPS	29	Artist	
	Miss G. L. Alison, FRPS	29	Gull Alone	
	S. Berg, ARPS	20	La Dolce Vita	
	Dr. B. J. Sproule, ARPS	29	To the Harbour, Crail	
	Dr. B. J. Sproule, ARPS	29	The Last Look Round	
	A. J. Scrivener, ARPS	9, 21	In the Woods	
	R. P. Jonas, ARPS	12, 29	Glen Affric from Ben Attow	
B	J. A. S. Carson, ARPS	25	1 in 5	
	B. James	25	Silvery Leaves	
	B. James	25	Osterley House	
	H. M. Dalley	32	Light Patterns	
	W. Armstrong	6, 15	Monster of the Bath	
	D. H. E. Knights	14, 27	Profile	
	R. W. Donnelly	27	In Exeter Cathedral	
	R. W. Donnelly	27	Shadow Pattern	
	M. J. Smith	25	Shambles, York	
	D. H. E. Knights	14, 27	June	
	D. T. Powell	34	Frolics in the Snow	
C	G. B. Farrar, FRPS	APC	Enamelled Metal Altar Panel	
	G. B. Farrar, FRPS	APC	Part of Reredos, Cheltenham College Chapel	
	G. E. Pearson, FRPS	APC	The Scandal Monger, Lincoln	
	G. E. Pearson, FRPS	APC	The Columns of Southwell	
	R. Walters	APC	Steps to the Crossing, Winchester	
	R. Walters	APC	Detail, Altar Panel, Salisbury	
	G. E. Pearson, FRPS	APC	The Jesters	
	G. B. Farrar, FRPS	APC	South Choir Aisle	
	D	G. B. Farrar, FRPS	APC	Gilded Wooden Altar Panel
		G. B. Farrar, FRPS	APC	School Chapel, Solihull
Dr. E. G. Saunders, ARPS		NHI	Papillo Nireus	
J. A. S. Carson, FRPS		25	Epstein's Majestus	
M. J. Smith		25	Spiral Stairs	
M. J. Smith		25	Tapestry, Peterborough	
G. B. Farrar, FRPS		APC	Lavatorium, Gloucester	

OBITUARY

Guy B. Farrar

ON March 16th, 1963, the A.P. Circle lost one of its most valued members in the death of Guy B. Farrar, OBE, FRPS. During his 13 months of membership he entered some very beautiful prints which won the admiration of all, and collected several Gold Labels. His criticisms were always much to the point and invariably linked with sound advice wherever advice could be of value. As one would expect from a man who had specialised in architectural photography, he had been a regular Selector in recent years for the Royal Applied Exhibitions and a member of the Royal Admissions Panel. He set a high standard but always looked with a kindly eye on the work of those members who were on the lower rungs of the ladder.

Besides architectural work Guy had a great love for bird photography, in which he won wide recognition. He was recently appointed Chairman of the RPS's Natural History Panel. Outside the field of photography his great interest was golf and for almost sixty years he was a member of The Royal Liverpool Golf Club, Hoylake, and Club Secretary from 1944 to 1958. He has written a history of the club of which he was an Honorary Life Member.

Not only shall we miss him, but he will assuredly be missed by the RPS, the Hoylake Photographic Society and by his many friends in the Lancashire and Cheshire Photographic Union.

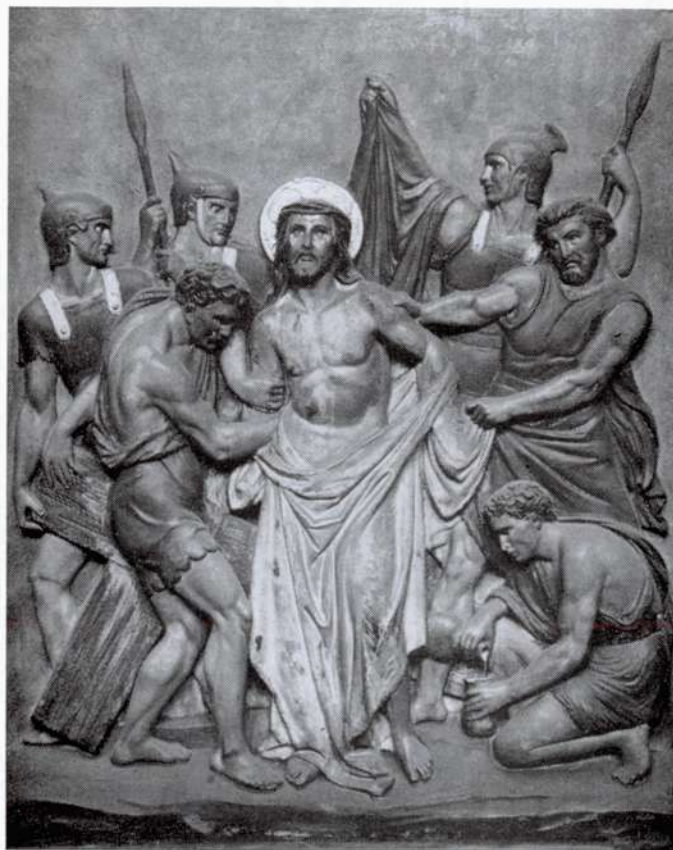
E.B.



NOVEMBER MORN
A. W. Shaw, Circle 9

Two More Winners

Here are two of the Circle Certificate winners we did not have room to include in the last issue.



STATION OF THE CROSS
P. Hodgkinson, Architectural Print Circle

Photographer's Night Out

by N. A. Callow

WHAT CAN BE dearer to the heart of an English photographer than to go out on a smog-ridden December night, preferably when there is also a layer of frost to add extra sparkle, in order to capture on film that magical atmosphere we have grown to know and enjoy? No doubt several things will spring to mind, but we will have to ignore them for the sake of our photography. Armed therefore with tripod, cable release, ultra-violet filter (to keep the lens clean), lens hood, optical exposure meter and, of course, loaded camera, not to mention a concise explanation of what we are doing if challenged by the law, we are ready to exercise our pictorial talents among the streets of suburbia.

Exposure 1: Bare pendulous twigs, some with large leaves, silhouetted by orange street lamps. Find a site where light hidden by aforesaid leaves. Put camera on tripod, adjust shutter, insert cable release, put on lens hood. Compose picture at full aperture. Exposure meter indicates eight minutes at *f*22. Squeeze cable release—nothing doing. Wind on and squeeze again—better luck! Look at watch: ten minutes past—give it till eighteen minutes past. Oh, stone me! We forgot to stop down! Never mind we'll give it seven minutes anyway.

Thinks (while waiting): Perhaps I could have got a better composition from over here? Or here? Did I really need *f*22? Did I allow for reciprocity failure? Or doesn't it matter? Perhaps I should try eight minutes at *f*16.

Exposure 2: Re-compose — wind on — stop down — squeeze cable release. Fog begins to lift slightly (how will this affect it?)—wraith-like column of mist rises from drain-cover nearby (so that's where it comes from?). Lorry heard hurtling down road as fog lifts even more: will this cause leaves to move? Hand held ready to cover lens—lorry passes and leaves shake—end exposure at five minutes. Put away camera, fold up tripod, move off.

A large alsatian pads through the murk; plaintive voice calls, "Come here, Tina!"

Thinks: What about this set of traffic lights here with red and white vehicle lights to give "spaghetti" type pattern? No vehicles though.

Large alsatian gallops through the murk; agitated voice calls: "Come here, Tina!"

Exposure 3: Move cautiously beyond 'bus stop and turn to silhouette post and shelter against traffic lights and orange street lamps. Try one minute at *f*5.6. Check exposure meter: should have been two minutes at *f*5.6. Debate whether to include "spaghetti" or not, also whether traffic lights should show only reds.

Considerate character stops dead still on "golden mean" and enquires "All right, mate?" Wave him on with suitable gesture.

Exposures 4, 5, 6: Exposures of two minutes at *f*5.6, eighty seconds at *f*4 and three minutes at *f*5.6.

Thinks: Enough film wasted here and getting cold so let's go home, past orange lights and bare pendulous twigs. Pangs of pictorial inspiration now safely repressed by thoughts of warm fire.

Exposure No. 7 and into bed.

How to Win without Really Trying

by U. See

WHETHER you take happy snaps, lonely landscapes, lovely ladies or the cold wooden magnificence of bench ends, you are attempting to express yourself. And having learned to stammer and stutter, you seek an audience. In a moment of weakness you join UPP and cast your pearls before the—I beg your pardon—before the biggest bunch of blind nitwits ever collected into a circle. Don't let them get you down! Believe it or not they are trying to help you to scale the ladder of photographic success.

Do you aspire to the Elysian heights of the Royal, the Salon, the open exhibitions or of winning filthy lucre in the competitions? Ladies and gentlemen, you won't get there if you don't try. Have a go! I promise you sweat and tears spliced with some shocking success. Because that mob in the circle tear your works of art to shreds has no bearing on my argument. I have had my share of prizes and stickers and in most cases the judges' choice shocked me.

Carefully I have selected three masterpieces. There wasn't a fourth so an old one went in to make up the number. The fourth collected the lolly. This is no idle chatter. It has happened so often, I almost wait for it.

I Had a Print

Once upon a time I had a superb print. Club critics and folio fanatics said that only the Royal was good enough for it. In a reckless moment I sent it to the Royal. I put in some old ones too. Yes they hung the old ones—prints that club critics passed by.

Occasionally I dabble in colour. Over the years I collected three good slides, and eventually was tempted to send them to a top international exhibition. To make up the number I thumbed through a job lot and picked a poor fourth with a pin. Yes, they accepted it!

One year, conscience stricken, I felt I should support the UPP sec.'s request for prints for the CA competition. With my halo shining gaily I did two prints, delightful things with wonderful gradations and beautiful composition. For a couple of hours, I lovingly spotted and preened them. The CA accepted the two duds that accompanied them. UPP gained some points! They almost won.

Have a Bash

Ladies and gentlemen, this is the sting in the tail or the moral, whichever way you look at it. If you too had sent in your duds or better still your good ones—obviously I can't tell the difference — UPP might have won and honour and success would have been yours. There is no reason why you shouldn't have a bash at the Royal or that £100 competition too. You can't win if you don't try. And don't worry about the judge. He's probably barmy!



BILL CRICK found a picture at Strand-on-the-Green last year

OBITUARY

George Garratt

I MET George Garratt shortly after the ending of the last war. The Maidstone Camera Club went into enforced hibernation during hostilities, but the comparatively few interested members of the old club still remaining when peace came at once commenced the task of bringing it back to life. This was no easy matter. The darkroom, exhibition and other apparatus had been in store for six years in premises which could no longer be used, so that new headquarters and facilities had to be found at the worst possible time.

It was a Herculean task which called for energy, enthusiasm and unflinching good humour. And that is where George Garratt came into the picture. Following a very successful war career he had retired into civilian life with the field rank of Major, and he proceeded to throw himself into the task of restoring the Society's fortunes with zeal and thoroughness which was an object lesson to all. It was partly through his example that within a very short time headquarters were found in the Technical College, where activities were successfully carried out until the club moved to its present rooms.

Throughout the whole period of nearly twenty years George Garratt was one of the club's most dependable stalwarts. His wide experience of people and things gave him an equable outlook on life, he was never ruffled by provocation or annoyance and he met the club's fortunes and adversities with an equal good humour which helped members to steer through difficulties with easy minds. He served first as Chairman, then as Treasurer, and he had become a very respected President and executive member of the KCPA when he died so suddenly early in 1963.

In due course he introduced those of us who were interested to the UPP and made it sound so attractive that several of us joined. It says much for George's quiet

influence and enthusiasm for UPP that in a comparatively short time the club could boast of five UPP members, three of whom were to undertake the duties of Circle Secretary—surely a record for a comparatively small club.

His death came as a great shock to all of us, a shock which was shared by many local organisations. For years he had been gradually forming a vast collection of colour slides all depicting the countryside in its various moods, and these were in great demand by gardeners' societies, and by many other organisations in addition to CA clubs.

George has been greatly missed here, and we are sure that our deep regrets at his going are shared by all those with whom he came in contact in UPP. Our sincere sympathy goes out to his widow and to his son and other relatives.

R.S.

We're a Bit Short

MEMBERS will notice that their magazine is a bit slimmer this time. There are various reasons for this. One is a shortage of copy. Another is a shortage of time. The editor changed his job last year and has been over the ears in work ever since. The two together add up to a bit of a strain.

You can do something about the shortage of copy! Many of you write reams of stuff in the notebooks and by all accounts, a lot of it would be worthy of a larger audience. Why not let us have some of it? You don't have to type it or worry about the writing style. It can always be knocked about a bit before it is published.

We would like pictures, too. This is supposed to be a photographic magazine, and it ought to carry a photograph or two now and again.

It is a club magazine, too. So it should have a fair amount of personal stuff in it. We have a better selection of Circle reports this time, but there must be plenty of other news of club personalities that would be of general interest.

Let's hear from you.

Masquerade

by L. W. Harford

IS there, I often wonder, a Circle in which every member has so drilled himself to see with the trimmer's eye that no "crit sheet" in any of their folios ever calls for:

"A little off the top," or

"I'd like to see the white house (or the edge of the cliff, or the wall on the right, or the overhanging branch, or be what it may), trimmed off."?

And in those Circles (such as ours) at the end of its long series of journeys and the scrutiny of how many pairs of eyes, when the transparency comes back on which we had set such high hopes, and which our colleagues admit would have been a Gold *if only* "the white house"—or the edge of the cliff, or the overhanging branch—had been trimmed off; how many of us then make for the drawer where the masking strip is kept and cut off the white house/cliff/branch or what have you? I often wonder.

I wonder, too, if there is anyone else like me, who finds masking their transparencies such a caper?

Well, this year I have made a good resolution that I would make myself a masking box with a light below, having been very kindly shown by "Hutch" (Bertram Hutchings, FRPS) of our Circle, the contrivance which he uses to such excellent effect (where necessary) himself. In so far, however, as I am an extremely indifferent tool operator, I racked my brains how to achieve the same end with my less skilful hands, and after a good hunt round the house, my eye was caught by the very neat and sturdy small pressed cardboard box in which Voigtländers pack their (and my) Bessamatic. The deep top of the box was obviously just the job.

I had already bought a piece of 4" x 4" ground glass (for 6d. at the local glass shop). All that was necessary was to make a 2¼" x 2¼" peep-hole in the top (to cope with Rollei cat as well as the Bessamatic kittens) and a 1" diameter hole in the side, to take the lamp-holder and a 240-volt miniature lamp. There's very little heat from the lamp, and as the "box" is open at the bottom, it's simplicity itself to prop it on a couple of books, and there you are.

Now all I have to do is get that Gold.

News from the Circles

WE WERE HAPPY to see among our small collection of copy for this issue a little more news from the Circles than we received for the last issue. We would have been happier still if there had been a lot more.

NHCC2

The second Natural History Colour Circle, which is restricted to 35 mm. slides, is now well into its second year. It is a flourishing circle although small in numbers. They are all madly enthusiastic, says Secretary E. M. Glenn, with almost equal emphasis on mad and enthusiastic. Subjects can vary from an elephant a long, long way through a 360 mm. lens, to a butterfly's egg very, very close through a wide-angle lens and lots of extension tubes. And anything else in the plant and animal kingdom in between. Secretary Glenn says it is great fun running such a Circle and all members are getting a great deal of enjoyment out of their own and each other's work and comments.

Circle 22

Bob Skinner reports that Circle 22 has enjoyed a comparatively tranquil period over the past year or so. Membership fell to 14 at one time but has been restored to 16 by the introduction of two more men of Kent from the secretary's home town, balancing the three Devon stalwarts from the other end of the country. Bob Nicholson has celebrated his ARPS by scooping seven places out of the provisional twelve for the AGM panel. His latest win at the time of writing broke the year's average mark record with a score of 8.409. Charles Penley had previously held the lead and the remainder of the possible twelve prints are shared by Leslie Hobbs and Mrs. W. E. Smith. There has been plenty of argument in the notebook which, Bob says, is sometimes even readable, especially now that Muriel Rosamond is restored to health and to the Circle and to her normal fluent pen. Circle membership extends from the

wilds of Dartmouth to the wolds (poetic licence) of Yorkshire and from Barrow-in-Furness down to the cabbage patch in Kent, thus covering a wide area and producing characteristic and often diverse shades of opinion on all matters, even including print criticism and marking. Sometimes, says the secretary, we cast our eyes wistfully in the direction of East Anglia, which is quite unrepresented. Perhaps someone from there who wants to contact a jolly good circle for future membership might note.

Circle 14

Secretary A. E. Cunnew of Circle 14 tells us that Gordon Nicholas had to give up the secretaryship for private reasons but he remains in the Circle as an ordinary member. He was secretary of the Circle for five years and Arthur says that all members would like to thank him for his efforts on their behalf during his term of office. The portrait man of the Circle, Gilbert Backhouse, has been pleasing members with some of the soft-focus portraits that he is so good at—and has been getting in the gold with them, too. Pictorialist Ernest Baker has been busy with record work but has still found time to keep his end up submitting pictures with the high pictorial content that the Circle has come to associate with his work. Although Arthur Jones has won the certificate at the AGM for the past two years, it is said that there are one or two lads breathing hard down his neck to prevent the hat-trick. Two new members have joined the Circle recently—James L. Rochester, of Newcastle-on-Tyne, and Hans Hoyer, of Aberdare.

APC

The just-mentioned Ernest Baker is also secretary of the Architectural Print Circle. He also happens to be one of the very few secretaries who has always sent in a report. Always, too, it has been a long and informative report. As there were so few others last time, he wasted his time so we feel that we can do no less than put his report in verbatim this time. Here it is:

This Circle has just completed its 24th folio and there have been some noteworthy happenings. Amongst them, the following might be mentioned.

1. The standard set by the "Fellows" (there are three of them) and other experienced members is very high, but all members are trying hard to emulate their work. Despite this standard,

those members who were able to attend the AGM were disappointed to find our panel of Gold Label prints hadn't the impact they had expected. That panel is now going around in one of the folios and members have been asked to set them up and say why they think there should have been that disappointment and what we can do about it.

2. The notebook continues to be a mine of information and it is a very great satisfaction to all the "lesser lights" that the experienced members give guidance very freely and in considerable detail; in fact some members have put their problems to their chosen guide in correspondence through the post and speak enthusiastically of the help they have received. It is noticeable that several members have made remarkable progress in their work.

3. It is very obvious that everyone is more than satisfied with membership of the Circle which continues to run at full membership, and we have even started a waiting list.

4. Of course, as one would expect in a healthy circle, there are differences of opinion, and among other things, a discussion has been going on as to whether ortho or pan is the better material for the kind of work we do; whether it is *infra dig* for an author of a print to query a criticism or whether a crit might be questioned because it is based on a misconception of the author's objective, or the desirability of pointing out to an experienced critic that he is basing his criticism on a lack of experience. One idea is that by pursuing a criticism on a particular point the print is brought under discussion and this might be of more use to members in general or the author in particular than a mere acceptance of a criticism. It looks as if those who think it *infra dig* will continue to accept the criticism (because by putting in the print they have asked for the criticism), whilst others who think differently will make their own comments, and risk being considered *infra dig*.

5. One member has told us about an exposure meter he has made which is equal to the Lunasix in its ability to give low light readings (and this is very desirable in our kind of work). He offered the "dope" about its construction to the Circle Sec. with the assurance that he would find the making of the meter very interesting, but as the Circle Sec. finds it difficult to make anything but mistakes, he is being content with his Weston and his guesses, although doubtless the "dope" will be avail-

able to all other members of the Circle, and some will "have a go." [*What about 'The Little Man'?*—Ed.].

7. As has been said, the notebooks have been very interesting. That has led to a recirculation of the earlier numbers, which has given much satisfaction. It has also helped the newer members to learn what we have been talking about before and in many instances has solved problems for them before they have had time to put them in themselves.

8. Other interesting matters that have been brought to the notice of members have covered exposure experiments (illustrated), gadgets for the efficient storage of developers (illustrated), and how modern architecture is sometimes governed by finance and the economical satisfaction of functional requirements, this latter matter being dealt with by an architect.

Circle 20

Just a brief note, understandably, from Circle 20, where Wilf Lawrence, who was the original secretary, has taken over again and tried to get things back into order. Circle 20 came to a complete standstill during 1962 owing to illnesses of the secretary, which followed immediately upon the national postal difficulties. Wilf says that the folios are now going out regularly, membership is building up and a very satisfactory standard of work is being maintained. The Circle is looking forward to the future with confidence and there is room for one or two new members.

Circle 4

Circle 4 has a new secretary, too. E. F. W. Thurston tells us that he finds running the Circle very pleasant and that he is very pleased with the high degree of co-operation he is getting from the members. Unfortunately two members have been lost in recent months but they hope to get one of them back again soon. On the whole, says the Sec., things have been functioning so well that there is little to report.

Circle 1

Secretary of Circle 1, Harold Thompson, tells us that he is trying to arrange a rally for a few of the members in Kent later in the summer. Anybody else interested is welcome to get in touch with him. Circle 1—the daddy of them all—has now

issued more than 360 boxes. One of the last to desert the 12 sq. in. only size they are now accepting prints up to half-plate.

Circle 34

Circle 34 has not issued quite so many boxes. When Secretary Paul Wainwright wrote to us they in fact issued their twelfth. What they lack in length of membership however they make up for in enthusiasm and, says Paul, it is difficult to find an open exhibition or competition that has not got at least one slide accepted from UPP's Circle 34. Gold labels are being shared out equally, only David Powell and Bob Ballance having so far won more than one. The notebook of this circle sounds interesting. Apparently they have had an article called "How to Win Competitions and Influence Judges" by Tony McDade; and John Mortimer has promised them another called "How to Train a Cow to carry a Heavy Tripod." Perhaps some of these literary members will consider wider publication of their efforts through *The Little Man*.

Circle 19

Secretary T. H. Francis reports that Circle 19 have recently lost a couple of very able and experienced members through resignation but have also gained a few, including a lady member. This Circle says the Sec. still revolves basically on a High Wycombe—Ipswich axis but it has a growing subsidiary orbit in the Midlands and one lone satellite way up in Sunderland to balance a similar one down Somerset way. Then there is John Lane in London who acts as their Telstar to the Council. A few of them, says the Sec., will probably come out of orbit to attend the AGM and collect their certificate and other trophies, before blasting off again for another year. The members of this Circle, we are also informed, think little of all the hoo-hah about photographing Venus. They say they did it years ago as a set subject in figure work.

Circle 12

Roland Jonas reports that Circle 12 were disappointed not to win the Gold Star Circle award in 1962 to make it three in a row but they realise that they must not be greedy and offer their sincere congratulations to Circle 29 on their fine set of 4 in. by 3 in. prints. Roland says folios are going out regularly at the beginning of each month although there have been a few

anxious moments when delays have left the secretary only 48 hours to do the turnaround. Membership has been more stable and now stands at 16. The chief Gold Label winner has been John Hunnex, with his delightful child studies but competition is keen and six members have been in the honours list in the past twelve months.

Circle 24

On behalf of the Secretary, Pete Owen reports that Circle 24 continues under the leadership of Ernie Wilson, who despite his heavy commitments and a visit to his home of a burglar, serves them most conscientiously. Arthur Bulley has just landed his eleventh Gold Label, and the Circle hope he will do as well in the Anglo-American Circle.

During the summer a joint box will be going between members of this Circle and Circle 32 with their slides which make up the entry for a Slide Battle between the two circles. Snip Ware has kindly judged the slides.

The Circle Magazine continues to "live" and the members are helping with suitable material in growing numbers. The Set Subjects are well supported and with the arrival of several new members during the past six months the Circle looks forward to the future with satisfaction. The Circle sends greetings to all UPP'ites.

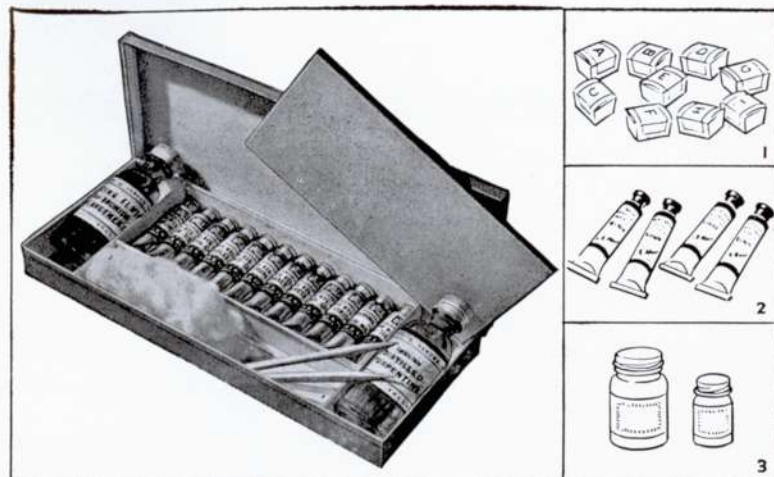
And that, believe it or not, is that!

Make a Note . . .

OWING to a certain confusion over dates last year that made him a little unpopular in some quarters, the editor has made prominent notes all over the place that the 1963 AGM is to be held on

Saturday, September 14th

If you, too, have some trouble in remembering dates, you might find it advisable to do likewise. And if you have booked your holidays to include that date, then—you had better hurry up and cancel them!



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