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JULY 1964

# The Little Man

The Photographic Magazine That's Different



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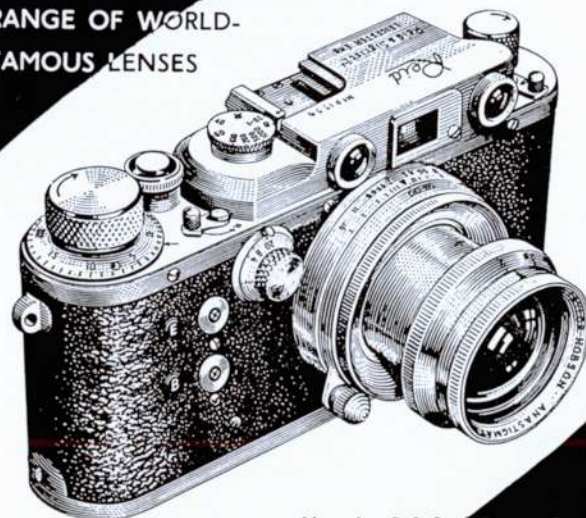
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# United Photographic Postfolios of Great Britain

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23 Spring Terrace, North Shields, Northumberland.

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NOTE: *Small prints*: Odd numbered Circles 1-17 (except 11), 21 (35 mm. only), 29, 30 (non-voting). *Large prints*: Even numbered Circles 2-22, 19, 26, APC. *Transparencies*: Monochrome 3¼in. square, Circle 25; Colour all sizes, Circles 27; NHCC 1; Colour 2in. square only, Circles 23, 24, 28, 31, 32, 33, 34, 35, 36, NHCC 2, Anglo/US. Circle 11 is for whole-plate prints.

### Have YOU appeared in print yet?

You can send pictures, articles, etc., to The Editor at any time during the year. Don't worry about your literary style. The Editor can smooth it out for you. We try to put out a fair-sized magazine but we can only do it with your help. YOU have to write it!

### Calling all Circle Secretaries.

The Editor would like to know how your Circle is going on about April and September each year. This is a club magazine and it should carry club news. Let us know what your members are up to. People make news. People like reading about people. We don't know what's happening. You do! Tell us!

No. 48. JULY, 1964

# 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.

# The Happy Wanderers

by James T. Walker

**H**OLIDAYING on the Continent with all your possessions in a rucksac is not everybody's cup of tea, especially if, like me, the first flush of youth is long past. Nevertheless for the keen amateur photographer in search of subjects, it is the ideal method. Certainly, motoring may allow you to boast about "doing" seven countries in as many days, but to get the feel of a country, to get that little something extra into your pictures, it is much better to concentrate your efforts in a relatively small area so that you can wander at will, stopping for two or three days in places that appeal, and journeying on when the spirit moves. In my experience, this inevitably will yield far more photographically than any whizz-bang tour ever will.

## Wealth of Material

Recently, my wife and I chose Upper Bavaria, having visited it briefly some years ago, and knowing of the wealth of photographic opportunities it offers. Gently rising green hills and wooded mountain peaks merge into the mighty range of the Bavarian Alps. Beautiful lakes mirror massive rocky mountains or thickly forested hills. Fairy-tale castles abound, Neuschwanstein being possibly the most famous. There are baroque churches with highly decorated interiors and gaily painted cherubs chasing across the ceiling, romantic old towns with half-timbered houses. Friendly little villages, typically Alpine in character, give plenty of scope for the photographer, and at the same time provide accommodation for as little as 9/- per night for bed and breakfast. Ancient traditions linger here, and the numerous festivals held throughout the year can have the colour enthusiast reeling in a happy daze. All this and sunshine too, casting interesting shadows for black-and-white and giving wonderful *contre jour* effects.

With monochrome, a medium yellow filter helps to cut haze in mountain scenes. With colour, specially at the highest altitudes, it is better to use a pink R1½ or even R3 filter instead of the colourless U.V. filter. Mountain landscapes are at their best in the early morning or late evening when longer shadows separate the contours better. A green filter is handy for lightening the dark green of the forests when working with monochrome.

It is best to keep equipment to a minimum on a holiday of this sort and, some years ago, I rather cunningly got my wife interested in colour photography. Now she carries her Super Silette loaded with colour film, while I carry my Rolleicord Va and b. & w. film, knowing I can always "borrow" her camera for any particularly attractive colour shots. This does not make me the most popular fellow at times, but nevertheless from my point of view, it is an ideal arrangement!

## World's Highest Church Tower

Ulm on the Danube, was our jumping-off place. Well worth a visit, this town has unusually picturesque old fishermen's houses near the river, also the famous Minster, which has the highest church tower (529 ft.) in the world. Augsburg with its huge open-air market provided us with opportunities of informal pictures of people going about their business of buying and selling poultry, vegetables, and meat, etc., and it was in this market we bought a ripe Camembert cheese, which subsequently almost provoked an international incident.

We were in the rail-car going south to Füssen where our wanderings were to start. Eating our simple lunch, all went well until we attacked the cheese. At once people in other parts of the saloon coach began looking suspiciously at each other and hurriedly opened windows. A dachshund with its tail down, slunk towards the connecting door, hoping no doubt for a draught of fresh air at ground level. Harmony was only restored when the offending cheese was quickly re-wrapped, and with apologetic signs to our fellow-



*It's thirsty work blowing those things  
and marching in the sunshine . . .*

*. . . but there are plenty of brewers with teams of horses  
bringing in gallons of the stuff.*



travellers, conveyed to the toilet to be unceremoniously disposed of.

We spent the next ten days in the Bavarian Alps visiting a number of the better known places including Garmisch-Partenkirchen, Oberammergau and Mittenwald, but preferring to stay in some of the small villages more off the beaten track, where prices were very reasonable and tourists not so obvious. Not being mountaineers, we ascended the Zugspitze (9,730 ft.) by cog-railway and cable-car, returning reluctantly by the last cable-car as the sun was sinking over the snow-covered peaks, now bathed in a beautiful pink light.

Our holiday was timed so that the last few days coincided with the start of the October Festival in Munich, capital of Bavaria. "The Greatest Popular Festival of the World", as it has been called, starts with gigantic processions of marksmen and people in native costume from Upper Bavaria and half of Europe, and continues for two weeks in the most exuberant and hilarious fashion. The great breweries compete with one another in elaborately decorating their beer wagons, which are drawn by magnificent horses. Jolly Bavarian bandsmen, in their leather shorts and white shirts, perspire freely but cheerfully as countless bands play through the streets to the huge area of the Meadows, site of the Festival. Here, every self-respecting Bavarian brewery has its own huge beer tent, and with some 25 tents, each seating several thousand people, the gigantic scale of the Festival can be appreciated.

Colour is splashed everywhere; in costumes, gaily decorated floats, the huge fun fair, fairy lights, illuminated squares and fountains. Half-way through a fantastically colourful procession lasting several hours, one poor German was nearly in tears. He'd underestimated the wealth of subjects for his camera, and having run out of film was desperately trying to buy a spare one from amateurs near by.

The best position to take up is probably at a corner, where the procession slows down somewhat and its

width narrows. Direct frontal lighting and as little distracting detail as possible on the other side of the procession is preferable. A twin-lens held upside down above one's head, or indeed any camera held high and aimed correctly can sometimes secure pictures when you are hemmed in by crowds, but you must use the fastest shutter speed you can manage.

### A Known Combination

We used F.P.3 for general work and H.P.3 for indoors, both being developed in Microphen. Knowing the satisfactory results obtained by these combinations from past experience, no elaborate precautions, such as developing a film at the start of the holiday, were required. Times, ratings, etc., were as recommended by the manufacturers.

Anyone contemplating a holiday of this sort should contact the Tourist Board of the country concerned, when advice, dates of festivals, maps, and accommodation lists will be sent in abundance, and these will be found to be of inestimable value.

Gute Reise! (Happy Journey!)

## Henry's Enlarger

by Harry Pyne

MARGARET HARKER spoke to the local Architects' Society on Architectural Photography, bringing along a Sanderson camera and explaining how easy it all was with the right tools and how, indeed, cheap too. ("You can pick up these fine old cameras for a mere song nowadays".)

Young Henry listened with rapt attention: "A mere song" — how much was that? He found the answer

after three months' searching in second hand photographic departments: £27 without lens or shutter but with three double dark slides.

The man in the shop admired Henry's choice "These old vintage cameras are hard to come by. Can't get them for love or money. Don't really like parting with it". But Henry was obviously one who, like himself, appreciated fine old craftsmanship so he'd be selling it to a good home, as it were.

### Another Woman

Henry was delighted. The camera was a little uncomfortable in bed that night but he had to keep it near him in case a covetous eye had seen it through the window. After a few days, however, he got used to his new acquisition and allowed it to rest in the sideboard drawer. In fact, as time went on, the image of Margaret and her lovely architectural photographs — and her camera — began to fade. Henry returned to his 35 mm.

Three years went by before another woman started him off again. Idly looking through AP, Henry spotted:

ARCHITECTURAL PHOTOGRAPHY. Anyone interested should write to Miss Rosamond, recruiting Secretary to UPP. Only a very few vacancies remain.

Henry panicked. Only a very few vacancies! He wrote right away and that very night the Sanderson was back in bed with him.

Three days passed before Henry's mind was put at rest by the receipt of a letter from Miss Rosamond (such a nice letter, too!) saying how glad they would be to have him.

### A Rock-steady Tripod

But hold on, Henry still had no lens. What was it Margaret said about lenses? Ah yes! The wide angle was a must. There was another must, too — a firm tripod: "firm as the Rock of Gibraltar", Margaret had said. Henry would make one. He knew where there was some 2-in. by 2-in. oak in the loft.

But he still had to find a lens. "No need for big apertures", Margaret had said. "These fine old lenses without shutters can be picked up for a mere song". Henry was lucky. The price of a mere song had slumped since he bought his Sanderson — £14.10.0.

Henry pointed out to the man in the shop that the lens appeared to have a nasty brown stain in the glass rather like the bottom of a well-used beer bottle but the man in the shop explained that if it were not for that stain it would cost less than half a mere song. That was **natural bloom**. It was only found on very old lenses and was such a wonderful thing that all modern lenses were provided with artificial blooming.

So Henry fitted his lens and finished his tripod just as the first folio arrived. His heart sank. The box was full of 15 x 12's. Henry had forgotten all about the enlarger. What on earth would he have to pay for a half-plate enlarger? When he found out, he knew he he shouldn't have asked — £178.13.8. There was only one way out. He would make his own. He eyed the old oak table.

### The Bill Mounts

Mrs. Henry was delighted with her nice new dining table but she added four matching chairs to the order and the bill was £52. Henry's darkroom, only 7-ft. high, ruled out a condenser system, so it had to be a cold cathode grid: £32.10.0. He knew that every part of the enlarger had to be precision made. The Bridges electrical tool kit only came to £24.15.6. Sawdust from the circular saw produced objections from Mrs. Henry, so Henry got a garden shed: £56.17.8.

Now Henry really has a marvellous enlarger, complete with a 7-in. lens that cost him £12.10.6. But Henry still has problems. He has no money to buy film or paper, etc.

If anybody wants an enlarger at cost price they should write to Henry, c/o the Workhouse master, Bedford. They can work out the price for themselves if they add all Henry's bills together — £178.13.8.





SILVER BIRCHES, R. S. Hassell,  
Circle 3

## Some of Last Year's Certificate Winners



▲  
ON THE OUTSIDE  
LOOKING IN, H. Jobson,  
Circle 30

LOIS, T. Manning, ◀  
Circle 2



▶  
THE LOCAL CHARACTER,  
L. Puckridge, A/A Circle



THOUGHTFULNESS, The  
Rev. R. W. Inder, Circle 10  
▶



## C.A. Exhibition, 1964

The thirtieth Central Association Exhibition opened at te Battersea Central Library on April 25th and the Judges, Messrs. Manning, Maclennan and Trodd for the prints and Messrs. Denman, Lindbird and Paul for the Slides had given the Exhibition Secretary and his helpers a fine show of work to display. To your reporter who is a dyed-in-the-wool old fashioned landscape pictorialist the accent seemed to be on "something different" but one must admit that there were some very striking prints on view.

### Small Entry for Switch Shield

The Switch Shield for the best panel of 8 pictorial and 4 record prints, 4 pictorial and 2 record slides went to the 1962 winners, the Polish P.S. of the Polish Y.M.C.A. whose members won the Plaques for the best entry in each of the first three classes as well as three Certificates.

Our entry was the smallest for years and comprised 55 prints and 31 slides from 24 members out of the 110 who had asked for particulars and entry forms. We came fourth equal with 128 points against the winners 148, but in the competition for the Herbert Trophy (monochrome slides) we were 12th out of 13 clubs qualifying, with 34 points; the winners, Borough Polytechnic P.S. scoring 49. It is sad to reflect that U.P.P. won this award four times in five years in the early fifties.

### We Could Have Done Better

With more support from our top class workers U.P.P. could achieve a much better result and a little heart searching and analysis may not be out of place. In pictorial prints we were third with 60 points to the winners' 66 — only 0.75 of a point per print behind. We only entered 9 record prints and were ninth, 13

points behind the winners. This is most disappointing when we have an Architectural Print Circle: it also prompts one to ask whether only one of our 34 Natural History Colour Circle members makes prints. For pictorial slides we submitted 15 monochrome and only 3 colour and only one (mono) was accepted. This, with a colour circle membership of close on 150, is astounding. There must be many who process their own work and surely more than just one have an interest in showing what U.P.P. can do in the one Exhibition where our work appears side by side with that of the other 54 clubs competing. If this attitude persists one must ask quite seriously whether U.P.P. should continue to submit.

In record slides, Dr. Saunders again had two acceptances which earned us 15 points, making us second to the top score of 18. This is the first time for several years he has not won the Plaque and/or a certificate.

### UPP Acceptances

We must congratulate the following members on having work accepted and also D. H. E. Knights who won a certificate for a colour slide entered for Twickenham & Richmond, runners-up for the Switch Shield.

#### Pictorial Prints

		<i>Circle</i>
African Doctor	Miss G. L. Alison, F.R.P.S.	29
Winter Afternoon, Edinburgh	Miss G. L. Alison, F.R.P.S.	29
Windswept	E. A. Carson	20
The January of 1963	E. A. Carson	20
No title	R. Farrand, F.R.P.S.	7
On Clunie Ridge	R. P. Jonas, A.R.P.S.	12 & 29
At Rest	J. Wardale	21
Evening Rush	J. Wardale	21

#### Record Prints

Intensity of Purpose	Cdr. J. A. S. Carson, A.R.P.S.	25, A/A, A/U.S.
Alabaster Kneeler	G. E. Pearson, F.R.P.S.	A.P.C.
The Candlestick	G. E. Pearson, F.R.P.S.	A.P.C.
A Frowning Fortress of God	G. E. Pearson, F.R.P.S.	A.P.C.
Peterborough Cathedral	R. Walters, A.R.P.S.	A.P.C.

#### Pictorial Slides

Fluid Mosaic	Cdr. J. A. S. Carson, A.R.P.S.	25, A/A, A/U.S.
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#### Record Slides

If You Have Tears	Cdr. J. A. S. Carson, A.R.P.S.	25, A/A, A/U.S.
Spurge Hawkmoth	Dr. E. G. Saunders, A.R.P.S.	N.H.C.C.
Kentish Glory	Dr. E. G. Saunders, A.R.P.S.	N.H.C.C.

#### Trade Processed Slides

Lady from Ghana	Miss G. L. Alison, F.R.P.S.	29
White faced Tree Ducks	Mrs. R. Upton	N.H.C.C.
Hot Brass	J. Wardale	21

## Note the Date!

This year's AGM will be held on

# Saturday, September 19

at the

ROYAL HOTEL, WOBURN PLACE

Near RUSSELL SQUARE



The business meeting starts at 3.15 p.m.

Dinner is at 6 p.m.



**Make the Effort! It's Worth it!**

## Somewhere to go

by J. B. Broomhead

**PETE OWEN**, in our last issue, advised us to go searching for camera-fodder with a large scale map. Not only does this work, but it can be made to work even better.

Like Pete, I searched the 1" Ordnance Survey for likely spots. I found that whenever we had one of those rare, fine days at the weekend, there would always be a firm request for a trip out in the car. And this would immediately bring forth the eternal and awkward question of "Where shall we go?" That, of course, is due to years and years of following the same old roads to the same old places, and the novelty having worn off those same old roads and same old places.

So, as I said, I looked on the map for somewhere fresh, preferably somewhere where we could even get out of the car and walk a little. (We breed 'em tough in these parts.)

### One Day Last Summer

Armed, then, with a brief list of "possibles" we set out one Saturday last — dare I say it? — summer for the wilds of Cheshire. All agog, we approached Spot 1, parked the car, grabbed cameras and jumped out. But one thing marred our joy. There were several notices which did not seem very encouraging:—

KEEP OUT  
STRICTLY PRIVATE  
MAN TRAPS SET

We can take a hint, so we pushed on to Spot 2.

Skirting a large patch which was knee-deep in mud, we reached what looked like the path and slithered towards our goal. Unfortunately, what appeared on the map to be an interesting wood and stream, turned

out to be a few scattered trees with masses and masses of tangled and unphotogenic undergrowth.

By then we were beginning to realise that Cheshire does not cater for the tramping motorist. While there are lots of pretty lanes, paths are scarce and everywhere seems to be very fenced-in and private.

So research began on Derbyshire and I had a perfectly wonderful time, exploring by the fire-side. Many interesting hours in a comfortable armchair produced a list — by no means complete yet — of about 80 places to visit and explore. Each spot is numbered and also has a map reference. The lists have been housed in a loose-leaf binder, inside the front cover of which is a small scale map marked with the spot numbers.

After tramping, camping, cycling and motoring in a county very frequently for forty years or more, you begin to feel you know it. So it came as a very pleasant surprise to find 80 fresh — or nearly fresh — places to go and see. And you too can do the same — I hope.

Go to your local library and borrow all the books you can find about your county and the next. Ask the librarian to get you more — they love doing that.

### Make Notes of the History

During the past few thousand years or more your county has collected quite a lot of history. Being history of places you know, it is far more attractive than the stuff you had to learn at school. Many of those little villages suddenly acquire a new interest as you learn something of their story, of the church, of the older buildings and a few bits of ruins. There may even be a few old customs which have survived the centuries. Make notes of all these things. Don't trust to memory.

You may like to add a list of the local Historical Homes, with times of opening. With a county like Derbyshire you could also add the caverns and the

well-dressings. In fact tack on anything which sounds the least bit interesting and/or photographic.

By the time you have gone through several books your list will probably have become a horrible jumble. So edit it. Give each item a number, be it village, path, pool or old stone circle. Give it a map reference, 'cos there's a heck of a lot of names on a 1" map.

Put the item numbers in approximately the correct places on a small scale map. You can use one of the 6d. road maps — Esso or similar — for the job. I have used a green figure in a red triangle to try and make the numbers stand out. You may need two other colours of ball-pen; it depends on what shows up best on your map. The point is that some of your spots may prove to be N.B.G. and have to be scrubbed and it seems a pity to spoil an expensive OS with figures and crossings out when a tanner one does the job equally well. Or better.

Better, because it is easier to plan a route on one map, than it is with two or three large scale ditto.

When writing or typing your list, leave space for notes against each item. You will probably find that you have to add various remarks as time goes on. "Mornings only" if the thing you wish to take is in deep shadow during the afternoon. "Dry or frosty weather" where a spot tends to be muddy, and so on.

Perhaps you could tack on a separate page for seasonal notes. Here you could list a few places which look particularly good in Spring only. Might be a grand show of flowers. Maybe masses of leaves block the view or cut the light in some spots. And how about listing those areas which put up such a good show of colour in Autumn?

In your travels you may find a whole district which looks very promising, given the right sort of weather. Stick 'em on your list, with the sort of weather required. Then, when the perfect day arrives, you know exactly where to go to make the best use of it.

This "Where to go" book adds considerable zest to the usual weekend trip and cuts out all that aimless, fruitless wandering. You can even make use of those

dull or wet days which have no photographic qualities. Go spying out the land at those hitherto unvisited spots. Try and assess the possibilities. But mainly try and solve that everlasting curse of the car — where to park the ruddy thing.

That's it then. Some 1" OS maps. Some books from the library. Some very interesting and enjoyable fire-side work. And then a lovely long list of places where you can go and collect photos.

Or does all this sound too too businesslike for some of you arty types?

## Changing the Constitution

by Norman Bowdidge

AS A RESULT of some discussion which has been going on for some time in the NB of Circle 999, it has been decided that the Rules and Constitution of UPP do not make sufficient provision for certain circumstances which arise from time to time. We therefore, propose the following additions to the present Rules:—

1. When circulated in a box, any photograph depicting one or more children shall
  - (a) enjoy Complete Immunity from normal photographic criticism, and
  - (b) be awarded a Gold Label, irrespective of the total of marks gained in the Voting Round.

PROVIDED ALWAYS that the child or one of the children depicted belongs to the author.

2. Bachelor, Spinster, and Vicious Circles shall not be bound by the foregoing Rule but members of these Circles shall nevertheless be required to finance the UPP Free Gift Scheme as is hereinafter provided.
3. Any member of any Circle who makes use of any of the Forbidden Words listed in Schedule I, shall hereafter be fined the sum of £1 for each word so

used, even if the said Forbidden Word is subsequently deleted.

The sums raised by the operation of this Rule shall be forwarded annually by the Circle Secretaries to: Financial Secretary, UPP-Gards and Atom, New Clear, Warhead, Bangor (pop. 1).

### SCHEDULE I

#### FORBIDDEN WORDS

Aperture; Atmosphere; Background; Colour; Composition; Contrast; Exhibition; Exposure; Focus; Foreground; Highlights; Horizontal; Landscape; Lens; Mask(ing); Modelling; Monochrome; Overexposure; Perspective; Pictorial; Record; Shadows; Shutter; Sky; Texture; Trim(ming); Underexposure; Vertical; Viewpoint; Zone focussing.

We realise that before these new Rules can be brought into operation it will be necessary for the Gold Labels to be redesigned. In order to avoid any delay, therefore, we have agreed that the following draft design should be submitted for the approval of the Meeting:

## Gold Label

AWARDED TO

.....  
for a photograph of this child

- Note 1:** To remain valid, this Label must be firmly affixed to the child.
- Note 2:** When the child bears 100 Labels, send the child (carefully packed and carriage paid) to: Claims Secretary, DADDIES' DELUSIONS DIVISION, UPP and Down, Co. Dunnem, to claim your UPP Free Gift.
- Note 3:** The child will be returned in its original wrapping; make sure this is adequate for the double journey.

## The Day of the Camera

by Philip Keates

WHEN the cameras first came to us they were huge, stationary masses, and though we were puzzled by their polished brass trimmings, they did not intrude themselves on our daily life. We accepted them as part of the landscape, though we did notice that they were shy of all forms of weather and constantly hid themselves under black cloths. We also noticed that when they retired to the bathroom their slaves had to black out the windows and dim the lights. This we took to be mere prudery, and in a way we respected them for it.

### An Inquisitive New Race

Some years later an altogether smaller, more active race invaded our country. They spoke a new Teutonic language at once harsh and charming, typified by their pronunciation of the lights which so embarrassed their ablutions: "Leitz, Leitz" they whispered to each other.

We found these newcomers more inquisitive than the old ones, peeping at us in our daily lives with kindly curiosity, yet keeping a respectable distance from us. We noticed too, that they treated their slaves well, for they seemed happy and contented. Furthermore, these slaves were of a special type, slim, handsome, bronzed men who never seemed to grow old and ran lightly up the high mountains at ages when most men would rather have snoozed in an armchair, pretending to read a Sunday newspaper.

### They Made us See

We found these new creatures affected our vision, helping us to see commonplace things for the first time, and making us aware of wide horizons, high hills and open spaces.

After a little while the new race produced some deformed creatures who were to trouble us greatly in the future; but we had no inkling of this at first. These deformed cameras were of larger build, but carried ugly humps on their backs. Being sorry for them we were glad to see them kindly treated, as cripples should be, and given sedentary work in science laboratories and the like, where their poor humped backs could not cause them embarrassment. We put the sad creatures out of our minds — and this is where we made the mistake that may yet prove to have been our undoing.

### An Arrogant and Thrustful Race

One day, from the East, from the area which had so often before spewed out barbaric hordes to threaten us, came another humpbacked race, more aggressive, with enormous single glass eyes under the hump, and shutters which clacked and clashed loudly, quite unlike the gentle hiss of our Teuton friends. These new cameras were proud, and arrogantly talked of their "single lens reflexes", as though to have one lens was better than to have two!

### Closer and Closer

Clattering loudly they advanced rapidly on us, and they did not keep the respectable distance to which we had become accustomed with the soft spoken Teutonic race. Instead they thrust themselves up closer and closer until their great glass eyes were almost pressed against us and our chattels. But worse was to follow, for they started to change the world around us; or was it that they changed our vision of the old world we used to know? It is not yet possible to decide this because the events are too recent, but we can still recall how things **seemed** to change.

At first it was pleasant. Beautiful flowers grew larger and we saw details of their structure that we had never noticed before. We saw other lovely things

more clearly because their whole scale seemed greater. But as the hump backs pressed closer still, the very flowers started to tower over us and we were dominated and dwarfed by enormous roses that we had once presumed to prune. And we were threatened by huge caterpillars larger and fiercer than the tigers who had previously seemed the most terrifying of beasts. We also noticed that the horizons started to shrink as the cameras grew larger, longer glass eyes, which stuck out in front of them so that we could scarcely see the hump behind the great canon shaped lens. The world seemed at once to be getting larger (in detail) and smaller (in scope), space was vanishing. Our whole vision was filled by inflated trivialities and the lessons taught us by those who had whispered "Leitz, Leitz", became dim memories.

### An Uncertain Future

What will become of us I do not know. As I write this chronicle the words stare back at me, and I can hardly look through the windows to the mountains beyond, as I did when a boy. There is perhaps hope. Up in the hills there is a resistance movement formed by the "Leitz" race, though their numbers are fewer every day and only the cream remains now of that gallant band.

Greater hope lies, perhaps, in the gross overgrowth of our hump backed enemies, particularly as it affects their eyes. The miserable, burdened slaves held in bondage by these cameras have to carry around huge leather bags full of different sized eyes, and such is the weight of the bags that sometimes the cameras are almost immobilised by the inability of the slaves to carry the great cases of their masters.

We have noticed, too, that sometimes when the humpbacks put on their smallest eyes (which, paradoxically, they call **wide angle**) our own vision seems to change, and space re-enters our world, and we seem to be the dominant race again, as we once were before the coming of the cripples . . .

# The Lure of Bromoil

by R. McAdam Hall

**A**T HEART, I am a pictorialist — perhaps not a good one, but a pictorialist all the same. One of the virtues of pictorial work is its variety. There is no standard approach: the individual can choose his own path and he can use any medium he likes.

The idea of photography for photography's sake has never appealed to me. I feel that a picture must be more than just a photographic record. Technique alone is not enough. The picture itself must appeal, or it must have a story to tell or something to intrigue and encourage the viewer to use his own imagination. Above all, it must be simple in content and devoid of any distracting details.

## I Took the Plunge

The normal enlarging procedure has certain limitations when it comes to "control". You can shade and burn in during exposure, fiddle about with cold water or warm developer swabs while processing and use ferri or dope on the processed print — but you are never quite sure what you are going to get.

I wasn't, anyway, so I came to bromoil. I had a go at the process during a demonstration at the club, found it fascinating and took the plunge. Naturally, I had failures at first, but I persisted and soon got some favourable results.

Then I joined a postfolio for bromoil and transfer enthusiasts. You won't need me to tell you that I saw here what really could be done with the process and that I still get help and inspiration.

In the ordinary printing processes, the image is formed by mechanical and chemical means, whereas bromoil can be regarded as a mechanical manipulative process. Inks are applied with special brushes to a

photographically-produced matrix. You can apply the ink so as to produce a straight print or you can exercise considerable control.

Nevertheless, bromoil will not work miracles. Its sole purpose is to provide the pictorialist with the means to produce pictures of individual style, character and texture.

To give an example of the scope of the method, take a landscape scene with the tones from foreground to distance much the same — a lack of recession in other words. Assuming the matrix is ready for inking, we start straight away with a hard ink on the hog brush and ink quickly and freely all over the print.

Then we bring in the soft inks and bear brushes on the foreground and mid-distance areas.

We can gradually build the picture up. If we want a greater separation of tonal values, all that is required is a little sweeping with the brush in the right places. We can add or withhold ink at will, varying tones, subduing or even removing offending details, accenting the main subject and so on.

When the ink is dry, a little finishing will probably be needed. Highlights can be lifted with the rubber and any small distracting details overlooked during the inking can be removed.

## Choose a Suitable Subject

Choosing a subject for bromoil is tricky. Pretty girl portraits, in particular, should be avoided. Faces full of character, young or old, with good skin colour or texture are more suitable — given technique and brushwork of a high order. Animals make good subjects. I have seen tabby cat studies by a renowned Derbyshire worker, whose bromoil prints looked akin to Gevaluxe. You could almost feel the fur.

Still life subjects by the same man had a similar quality. You felt that you could pick the objects off his prints. They proved, if proof were needed, that bromoil isn't quite the definition-destroying medium many take it to be.



The paper situation is actually a little better now than it was a few years ago. Two papers are made with a true bromoil emulsion — white and cream Kentmere Bromoil, matt surfaced papers available in double-weight normal only.

Kentmere's non-super-coated matt papers can also be used, giving a choice of extra grades and another surface. This is Art bromide, a document paper with a rough matt surface. All these work very well indeed.

Of the non-bromoil papers those that work best are of Continental origin. Gevatone K28 and K29 Supermatts take to the inks very well. Agfa Brovira and Portriga Rapid in royal fine grain, can also be used but they are tricky to ink successfully. Portriga Rapid in matt is much easier to work but is not freely available in Britain in convenient packings.

At the time of writing, I am awaiting a supply of Mimoso papers. At a guess I'd say there are four suitable here, two in Gravura Rapid and two in Velotyp Rapid. In all then, we have six textured papers and about six smooth matts to choose from, far more than many people realise.

### For Fuller Details

It is not my intention to describe the bromoil process in detail. My purpose has been to try to put a good word in for the cause. For the fullest details, you should read G. E. Whalley's book *Bromoil and Transfer*, which has recently been brought up to date. A good account is given in the Dictionary of Photography and in a booklet available from Sinclair (see below).

For details of pigments, papers, brushes, literature, etc., write to James A. Sinclair & Co. Ltd., 3 Whitehall, London, S.W.1. The papers can also be obtained direct from Kentmere Ltd., Stavely, Westmorland, whom I have found good to deal with. Their papers cost less than other brands, too. A good range of bromoil inks is made by Frank Horsell and Co., Victoria Road, Leeds 2.

## Can Anyone Help Me?

by Ian W. Platt

I WAS TALKING to a non-photographer friend of mine the other day, and when we finally got around to *the* subject he asked me a question that completely floored me. I had been giving him my reasons for liking photography as a hobby, such as how one could keep active throughout the whole of the year and at least had something to show for ones' efforts. Then suddenly, after one or two quite innocent questions, he sneaked in his "googly".

First, he apologised for asking what might appear to be a naive question, but would I please tell him what it was about black-and-white photography that made it so attractive. He went on to say that he could really appreciate good colour slides and prints, but the efforts people put into producing a monochrome print which had reduced nature's beautiful colours into a succession of drab greys and blacks, left him completely cold.

I looked at him closely just to make sure he wasn't pulling my leg. It was obvious however, that his question was asked out of genuine interest and not tongue in cheek so, as someone who has never made a secret of the fact that his leanings have always been towards monochrome, I felt that it was up to me to present a convincing argument in its favour. Accordingly, I marshalled my thoughts. What thoughts? The answer should have come so readily to my lips, but nothing happened. By this time my friend was looking at me expectantly.

This, I thought, is exactly how an actor must feel when he forgets his lines. I knew it so well, and yet I could not actually think of one really convincing reason. Eventually, I lamely fobbed off my friend with the feeble answer that it was the pleasure in

doing ones' own processing that really was its appeal, and we left it at that.

After he had gone, I did some furious thinking on the subject. What is it about monochrome that makes it appeal to so many of us? The answer that I had given to my friend was, in part, correct. Interest in monochrome can generally only be maintained if all stages of the processing are carried out by the photographer himself. The end product is a nicely mounted print suitable for entering in competitions, exhibitions or folios, or just to be admired by ones' family and friends. By itself however, it was a pitifully inadequate answer and there must be far more to it than just that, but what exactly?

Scrutiny of some of my prints did reveal a small clue. My friend's assertion that monochrome consisted only of drab greys and blacks was quite wrong. A really good print consists of beautifully modulated tones and very subtle shades that would often be lost by the sheer brilliance of colour. Also the impression of depth is easier to obtain than in colour.

But even that did not really satisfy me as being the true answer. Perhaps, I reasoned, since we had inherited monochrome photography so long before colour it was due to some sort of ingrained traditionalism. But this did not stand up to closer scrutiny, because since the earliest days photographers have gone in for such things as toning their prints, three colour carbros', etc., plus the periodic recurring fads for water colouring, tinting, etc. But always we have come back to the straightforward, "undoctored" print. Reluctantly, I came to the conclusion that I was unable to pin down my real reasons and put them into words.

Perhaps after all it is something akin to falling in love. Something is triggered off inside a person that cannot be adequately explained or reasoned. It is perhaps interesting to note that despite all the self-analysis that went on at the time, my interest in monochrome work remains undiminished. Can anyone help me out, by giving their views on the subject?

## Round and About

The East German Agfa organisation is to drop the Agfa name brand name. In future it will market its products under the ORWO brand name (short for Original Wolfen).

Such names as Isopan, Rodinal, Atomal, etc., will still be used by both West and East German industries, so all confusion is not yet cleared.

The old original Kodachrome will be officially dead on September 25th. The Kodak Colour Processing Division ceases to process it then. Mysteriously, Kodak say that processing facilities will still be available elsewhere in their organisation and films should continue to be sent to Hemel Hempstead. Presumably they will be sent to the United States.

A new monthly, *Camera Magazine*, came out in May, published from Station Chambers, Woodcote Road, Wallington, Surrey. It's a lively looking publication but the first issue was a little low on advertisements — the lifeblood of any publication these days. Size about 11" by 8" and priced at 2/6d., it offers some competition to the established papers but it has a tough road to travel.

Focal Press are also trying out a long-run 32-page magazine for distribution through dealers. Litho-produced, it carries a lot of colour and will sell at 6d. or be given away by dealers. Size about 9" by 5½" and the contents mainly pictures, it is really intended to get the buying public into the dealers shops. It bears the simple name *Photo*.

Circles 24 and 32 have completed their first Colour Battle and both circles feel sure that it has been a complete success. They are looking forward to the next.

The contest was divided into two parts. One slide from Circle 24 was drawn against one from Circle 32, making 18 pairs in all, and members were asked to

vote on which was the best of each pair. They gave two points for a win and one for a draw.

Then all the entries were sent to Snip Ware who together with his son and a friend (both professional photographers), marked each slide up to 10 pts.

In the members section, Circle 32 were beaten by 587 pts. to 569. In the judges section, Circle 24 were beaten by  $111\frac{1}{3}$  pts. to  $101\frac{1}{3}$ .

The best slide of the contest was judged to be that of A. Eden, Circle 24.

Colin Westgate writes to tell us that he enjoyed Pete Owen's article on *Maps and the Photographer* but was surprised that he made no mention of the most useful and interesting maps of all. These, says Colin, are the Ordnance Survey  $2\frac{1}{2}$ " maps. These show every conceivable detail, from main roads and railways down to the smallest footpaths, buildings, field boundaries and even isolated trees. The scale is too large for motorists but the cyclist and hiker will find them indispensable. The paper version costs 5/6d.

Circle 6 and Circle 12 of the Half Plate Postal Club recently staged a Print Battle. Victory went to Circle 12 and the Secretary Bernard Simpson, not wishing the Circle to rest on its laurels, wants to take on a Circle from UPP. The size and number of prints can be agreed later, but if any Circle would like to take up the challenge, Bernard's address is 1 Milton Street, Worth Village, Keighley, Yorks.

Kodak got another Design Centre Award this year—for the Brownie Vecta camera. Can't remember any "quality" photographic product getting one of these awards.

Circle 11 report that within three months of formation, they were up to full strength — 18 members. Every box had seen a full complement of prints and the notebook was extensively used. Topics included the merits or otherwise of Multigrade paper and that hardy annual—Print Quality. Secretary Colin Westgate

tells us that there were also excellent technical articles by Geoff Sutton on Developing and by Tom Francis on Spotting.

Practically every other member of the Circle is a Pentax owner but the first four Gold Labels all went to users of larger formats — Fred Hughes and Tom Francis, who got two each.

Murial Rosamond acted as Guest Critic for one round — by invitation — and the practice will be continued if it proves successful.

Ernie Wilson has relinquished the Secretaryship of Circle 24 and Janet Davey has taken over. Two members have left but David Marsh of Blackpool has filled part of the gap. The Circle Magazine still flourishes in the capable hands of Pete Owen. Folio 100 is due out later this year and Janet hopes to send round a tape for members to record their views. Accents from Liverpool to Littlehampton are expected.

The Architectural Print Circle continues under the Secretaryship of Ernest Baker, although he has expressed a wish to resign when the next panel of AGM prints is sent off. The Circle won the Gold Star last year of course and were pleased to see a photograph of the panel taken by Arthur Cunnew, Secretary of Circle 14. Two members have left recently — Harry Pyne and Bob Skinner. Vacancies were quickly filled by C. Burhouse and J. A. Vaughan. The third year League Table showed that Ernest Pearson had collected five GLs in folios 25 to 36, Ted Hobbs got three, Percy Heaten two. Roy Walters and Ernest Baker shared the remaining two. **Late News:** Ernest Price has stepped into the gap and is now in command as Circle Secretary.

Ian Platt reports that the new Circle 36 is settling down well. The Circle was only formed in January, so its entry at the AGM will be comparatively small but it will compare well with the work of other circles. Member Arthur Handley carried off top prize in a recent *Colour Photography* competition.

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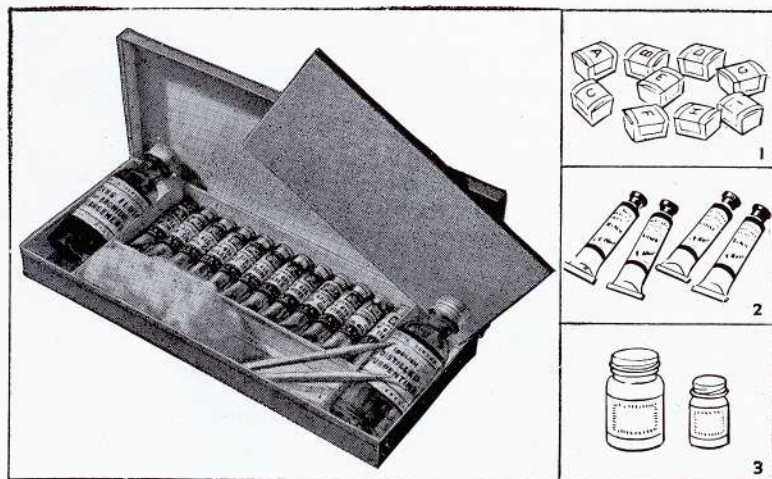
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