

OCTOBER, 1965

The Little Man

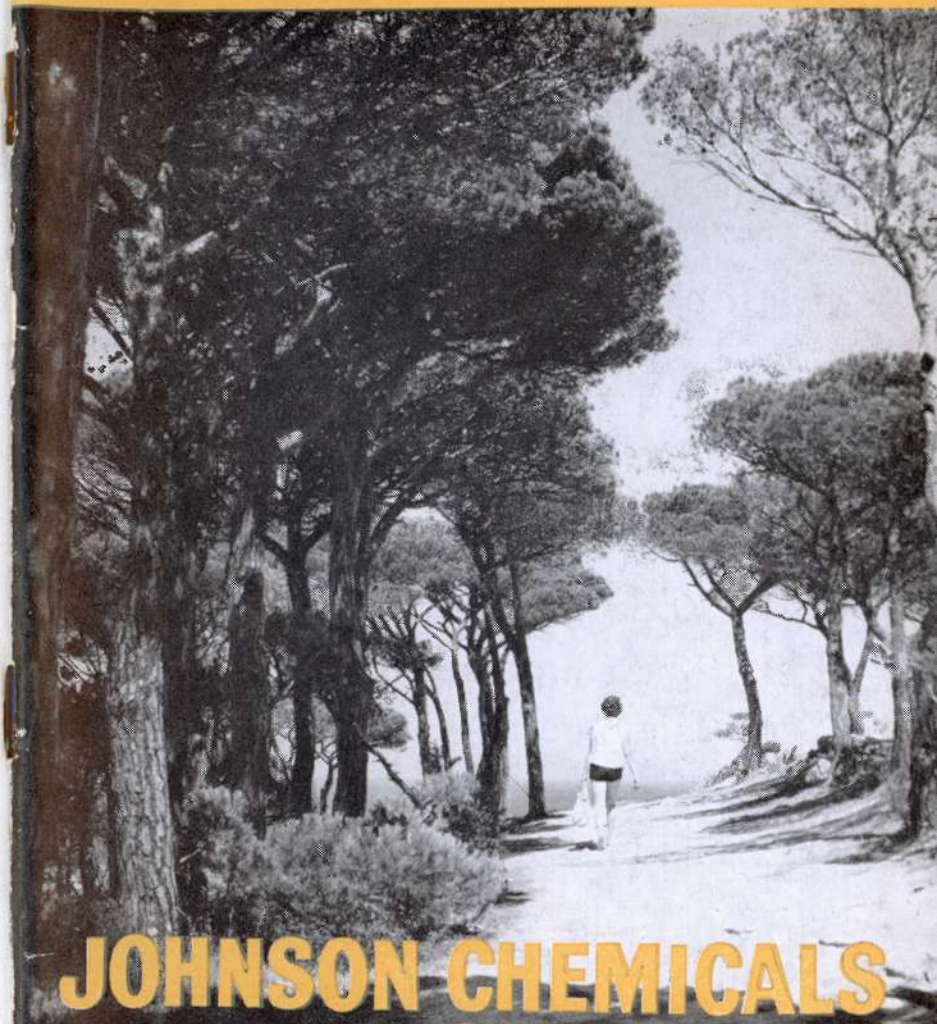
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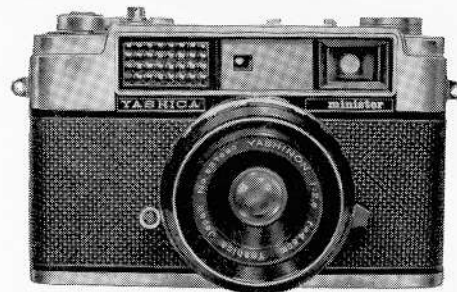
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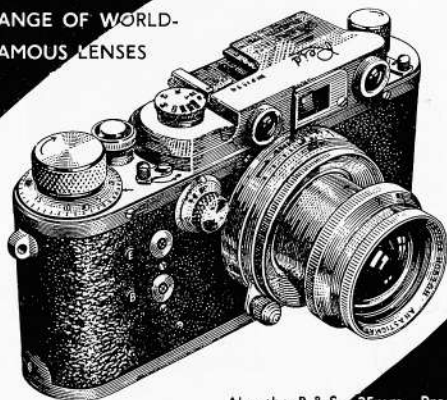
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THE LITTLE MAN

Number 51

OCTOBER
1965

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THE scope of exhibition categories will, I suppose, go on posing problems, particularly for the younger and less experienced Societies who are prone to widen their field and to ignore the more generally accepted "package deal".

Many find it completely unacceptable that a batch of good portraits, for example, however "pictorial" in character, should be assessed in the same category as a batch of "pictorial" landscapes, seascapes or skyscapes. Some insist on separating all four.

By the same token it is accepted that architectural prints can be pure record or "pictorial" record — a lean to the aesthetic—and that the latter must inevitably find their level in their own class.

One could continue to particularise. How, for example, can one Gold Label print be chosen as "the best" from twelve of widely differing subjects? Standards accepted (as they are with Gold Label prints) it must almost invariably be a matter of personal preference. One does not quarrel with that but it does underline the problems of selection.

Not that they are serious problems. Societies are at liberty to come to their own decisions and I have found few who are particularly impressed with the rightness of Royal standards.

BROADLY speaking the "package deal" lines are drawn for convenience of classification and selection. The smaller Societies have fewer inhibitions, but there is often a tendency for these arbitrary extensions to get out of hand. There are basic "rules" to good composition. They can be deliberately ignored — if they are understood. I think the same thing applies.

For instance, earlier this year I ran across an "Illustrative" class.

Every photograph is, ipso facto, a record. Equally one might describe such a record as being "illustrative".

What, then, does one enter in an "illustrative" class? The awards went to a competently presented still life, to a "pictorial" record of a craftsman at work and to a still life with an obvious pattern behind it. I was told by the Society Secretary, "There are prints which don't fit any category. This was for them".

I have a feeling this was where we came in.

AN article which will be of considerable interest to the more experimentally minded has been sent to me at my invitation by John Wardale ARPS of Holloway, N.19, a member of my own 35 mm Circle (Circle 21) and this year's Circle Certificate winner.

Here is another expression of the theme of creative photography outlined by Michael Walters AIBP in my story-interview elsewhere in this issue — a translation of ideas, a "strategic use of a previously prepared position".

Two of John's prints have appeared as "Pictures of the Week" in "A.P.". He had further acceptances by the C.A., and a 20 x 16 of the print which illustrates his article was hung in the Camera Club Members' Exhibition in Manchester Square this spring. He was elected to Associateship of the Royal this summer.

To a confirmed "skyman", this stimulating bit of photographic expertise was far too good to be lost to the magazine (albeit I have more than a passing interest in it!).

HISTORY has been made in this year's Gold Label judging.

For the first time the "Leighton-Herdson" trophy has gone to an entry from a "non-pictorial" Circle and it is only the second time a transparency has beaten the best large and small prints.

The award (as noted elsewhere) has gone to Miss J. M. Borman of the Natural History Colour Circle No. 2 for a magnificent transparency portraying a dragonfly. The slide showed impeccable technique on a subject in which exact differential focus gave an almost stereoscopic quality. Once again Circle 29, the only Circle faithful to the 12 square inches print size, have won the Gold Star Certificate for the best panel with an all-Scottish entry from Miss G. L. Alison FRPS, Dr. W. H. Findlay ARPS and Mr. J. S. Logan ARPS. Dr. Findlay has also won the plaque

for the best small print (to which, incidentally, John Wardale ARPS was runner-up). The Architectural Print Circle were close runners-up for the Star.

ROLAND JONAS tells me he has attended all the Gold Label judging since the competition was instituted and never has he seen two judges (this year Mr. E. J. Chard AIBP, ARPS, and Mr. H. S. Fry FRPS) work together so unanimously and with such sureness. Very seldom did they fail to agree almost at once and on the rare occasions on which they differed a brief discussion soon resolved the problem. The large entry was dealt with in almost record time, helped by the excellent organisation of Competition Secretary, Ted Carson. Appreciation is expressed to the Camera Club for putting their Manchester Square premises at our disposal.

AGAIN I should like to say how grateful I am to members who have sent me material and photographs for the magazine. Each makes the link the more personal. I am grateful, too, for the many kind messages I have received. One contributor wrote me in June saying he was so delighted to see how well his stuff looked in the magazine he could hardly believe he'd written it!

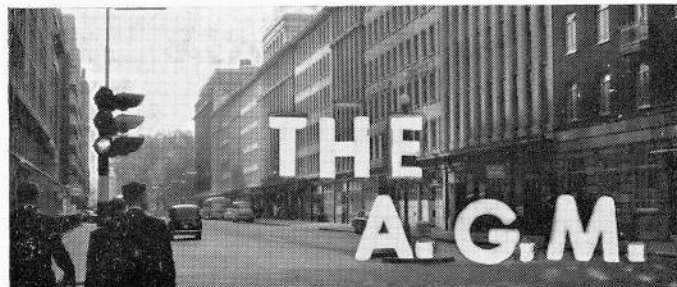
Again I have the nucleus for the spring number but material is not coming in half so quickly as I should like. Will you see what you can do to help?

I RECEIVED two letters about the snippet on "Loyalty" published in our last issue. One writer appeared to be under the impression that it was addressed to U.P.P. members! — and he felt they were loyal; the other found it utterly unacceptable and he sent me a "revised version".

Interest and curiosity are part of a newspaperman's make-up. This oddment, hanging on an office wall, appealed to both and that was all there was to it. To a suggestion that it was "out of place" in "The Little Man" I would reply that all publications, photographic or otherwise, can always be pleasantly leavened. Would one, by the same token, assume that an amusing cartoon of a non-photographic nature would be equally "out of place"? Several members, on the other hand, made appreciative references to the note, so there we are.

It takes all sorts to make a world!

INCIDENTALLY, one of our lady members has taken me up on my invitation to them to write about themselves. The invitation still stands. And, through the appreciated assistance of Mr. J. R. Stanforth of Sherwood, Nottingham, I have received an article on 35 mm. photography from Mr. W. W. Dyer of Apple Valley, California. I look forward to including it in the Spring number and send my thanks to the author.



A YEAR OF CONSOLIDATION

ANOTHER year of consolidation: a slight drop in membership, an increase of £46 in assets over liabilities.

President H. G. Robson told September 18th's annual meeting, "We are not trying to spread our wings any further. With forty Circles the work of organisation falls on quite a few. In addition to their work for U.P.P. they have their living to earn and Council have felt for some time now that until things are in a better state we must concern ourselves with keeping the Circles full. It is up to you"

Slide Circles were usually full — or quickly filled as vacancies occurred: print Circles were not always so, and the best way to tackle this position was by personal recommendation. The Recruiting Secretary would do the rest.

WILL GO ON RECORD

As outlined in the annual report of Secretary R. Osborn Jenkins (already sent out to members) it was with regret that Council had had to close down Circle 25 due to difficulty in obtaining materials. Tribute is paid to Frank Ramsden, Circle Secretary for the whole of the Circle's existence, and while thanking him for his work over such a long period a special wish is expressed that he will enjoy a quick return to full health and strength. In this connection personal appreciation was also expressed from the floor at Saturday's A.G.M. and it will be placed on record.

Treasurer R. P. Jonas A.R.P.S., whose annual report had also been sent out to members, referred to the increase in assets. He said he was obviously pleased to be able to report such a satisfactory position, but as he pointed out last year, the supply of one new box per Circle would quickly swallow it and also, of course, it might not continue. Much depended on demands for supplies in the current year. The value of supplies used during the year under consideration was £138: in the previous year the figure was £167. One also had to bear in mind the slight drop in Circle membership.

Accounts and General Secretary's report were adopted.

The General Secretary reported that the retiring officials had again been returned to office. He said the club went to a lot of trouble in sending out nomination forms. He received back approximately twelve and a half per cent of those sent out. There were two ways of looking at that: either members were satisfied with the officials they had working for them or it was a question of apathy — "I couldn't care less who runs the club so long as I get my box every month". He hoped it was not the latter.

ATTENDANCES

Circle 21 were warmly applauded from the floor when eleven members answered the roll call — by far and away the largest Circle attendance — and as President Robson jokingly remarked, "A miniature at that" (35mm Specialist Circle).

Attendances recorded were: Circle 1, five; 2, one; 3, four; 4, one; 5, one; 6, two; 7, three; 8, one; 9, one; 10, two;

11, six; 12, five; 14, one; 15, four; 16, two; 17, one; 18, two; 19, two; 20, five; 21, eleven; 22, one; 23, nil; 24, one; 25, three; 27, four; 28, five; 29, two; 30, two; 31, one; 32, two; 33, two; 34, two; 35, nil; 36, six; A.P., two; Anglo/Aust, two; Anglo/US, two; N.C.H.1, four; N.C.H.2., five.

"Any other business" brought a suggestion from Mr. S. Pollard that any Circle whose membership dropped below 10 might, with advantage be amalgamated with some other Circle. The problem of small Circle memberships would, he said, have to be tackled, and President Robson promised that Council would give serious consideration to it.

JUDGES AND JUDGING

Several points were raised about the judging of annual exhibitions: (a) that the judges' names might be made known earlier (the reply — their names were not always known in time for early advice to be sent out); (b) that they might give commentaries on the prints — "a valuable part of the exhibition" (the replies — (a) much time was devoted to the task of judging; it was not always possible to undertake this extra duty; (b) generally speaking, a commentary merely underlined decisions already taken by the judges; (c) some judges were not happy about 'public speaking': the reply to an invitation to judge might be, 'I'll be most happy to judge the exhibition but if you want me to speak I'm afraid not'; (d) it could be that one might get an excellent judge who was not a good public speaker: equally, one might get a not so good judge who was an excellent speaker: which judge was preferred?

It was suggested that comments might be tape-recorded at the time of judging, but Exhibition Secretary E. A. Carson pointed out the magnitude of the task itself, let alone this extra burden. He would not feel justified in asking judges to give up this extra time. President Robson promised Council would consider all these points.

Reference was made to the formation of a new whole plate Circle and again contact with Recruiting Secretary Wing Commander Norman Lochhead was urged.

"QUITE SOMETHING"

Reference by Mr. Jonas to four long-serving Circle Secretaries drew further applause from the floor. They are

Syd Pollard, for 20 years Secretary of Circle 6; George Tootell, entering his 20th year as Secretary of Circle 21; Frank Ramsden (referred to earlier) for 19 years and up to a few months ago Secretary of Circle 25; and Eric Haycock, for 16 years Secretary of Circle 28.

To have four officials with approximately 75 years' service between them was, as Mr. Jonas put it, "quite something".

An earnest request was made for more members for the Architectural Print Circle (now down to eight members and needing seven to bring it up to full strength). It was stressed that modern record work was equally an interest of the Circle.

The question of the reinstatement of a Sunday outing was again discussed — and the desirability of its reinstatement "as one of the old institutions of A.G.M. week-end".

As most members will be aware, it was dropped through lack of support, reasons being varied, among them the fact that individual Circles arrange their own "get-togethers".

SUGGESTIONS WANTED

Some 18 to 20 hands went up for a snap show of interest in reinstatement and it was finally left like this: Council will give serious consideration to it at their December meeting: will members, please, in the meantime, send to the General Secretary concrete suggestions for the form the Sunday event should take. It is only on these suggestions and consequent expression of general interest that Council can come to some decision to meet the wishes of members.

Provisional date for the 1966 A.G.M is September 10th. This was chosen by majority vote and it will be firm if accommodation can be booked at the Royal Hotel for that date.

Warm appreciation was expressed to all the club's officials and to Circle Secretaries and President Robson summed up the feeling of all of them when, in thanking members on their behalf, he said, "If we didn't enjoy the work we shouldn't be here".

THE AFTER-DINNER LECTURE

The after-dinner lecture was given by Dr. John M. Woolley, Ph.D., A.R.P.S., a member of Circle 12 and of the Natural History Colour Circle. His subject was the 1964

British Photographic Expedition to the great cave of the Gouffre Berger, which is entered from a plateau to the north-west of Grenoble, in the heart of the Dauphine Alps.

Three teams undertook the expedition and combined to prepare the cave for descent, thereafter working individually and with different purposes. The photographic team's aims were to record on monochrome 16mm cine and on monochrome and colour stills the descent of the cave, the characteristic features and splendid geological formations, and the accomplishments of the other members of the expedition.

Dr. Woolley's illustrations were a fascinating complement to a most absorbing evening and were brilliantly enhanced by the magnificent quality of projection.

In this connection U.P.P. are most grateful to Messrs. E. Leitz (Instruments) Ltd. for their kindness and courtesy in making available for our use a 250mm lens.

Sincere appreciation is also expressed to Edgware P.S. for the loan of projector and screen and to Messrs. Kodak Ltd. for the loan of exhibition stands.

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The Judges' Awards

PRINTS and slides in this year's exhibition were judged at The Camera Club in Manchester Square by Mr. E. J. Chard A.I.B.P. A.R.P.S., and Mr. H. S. Fry, F.R.P.S.

Their awards were as follows: "Leighton Herdson" Trophy to Miss J. M. Borman of N.H.C.C.2, for her slide entitled 'Dragonfly'. Miss Borman also was awarded the plaque for the best slide, and certificate for best entry in N.H.C.C.2.

Plaque for the best large print to A. J. Jackson, F.R.P.S., of C.4, for his print 'Cow on the Mountain', and this print also gets a certificate for C.4.

Plaque for the best small print to W. H. Findlay, A.R.P.S., of C.29, for his print 'In the High Hills', also awarded a certificate for the best print in C.29.

Runner-up for the best large print was Percy Heaton, F.R.P.S., of A.P.C., to whom a certificate was awarded for his 'South Chapel Rederos, Bury Parish Church', and

Runner-up for the best small print was John Wardale, A.R.P.S., of C.21, who was also awarded a certificate for his print 'Elaine'.

Certificates went to Gwyneth Jones, C.2, for 'The Approaching Storm', L. Love, C.6, for 'Abingdon Bridge', Dr. W. H. C. Loane, C.8, for 'Bore Dale', W. Jesse, C.10, for 'The Patient Angler', D. H. Evans, ARPS, C.12, for 'Choir Practice', Arthur C. Jones, C.14, for 'Cigarette', M. Huggins, C.16, for 'Memorial Chapel, Norwich', A. Bignell, C.18, for 'They Also Serve', Tony Butler, C.11, for 'Sally', John Ross, C.19, No Title (of River Weal), Stan Berg, ARPS, C.20, for 'London Scene', Charles Penley, C.22, for 'Flying Saucers', K. W. Howard, C.26, for "Basket Full of Fun", and Norman James Martin, Anglo/Aust. for 'Refugee'.

In the Small Print Section certificates went to T. Winter of C.1 for 'The Lamp', Janet Davey, C.3, for 'Lavenham Church', Doug. Cranston, C.7, for 'Ebb Tide', J. C. Richardson, C.9, for 'Winter Night', M. Rosamond, C.15, for 'St. George and the Dragon, Pew End, Crowcombe', J. Parsons, C.17, for 'Eve', and V. P. Davies, C.30, for 'Bench End'.

Certificates in the Colour Slide Section were awarded to R. Downs, C.23, for 'First Light', Fred Edwards, C.24, for 'Convential' R. C. Y. Smith, C.27, for 'The Castles, Aran', Bertram Hutchings, FRPS, C.28, for 'The Power and the Glory' (this slide was the runner-up to the Plaque winner in the slide section), Dr. R. F. Jayne, C.31, for 'Contemplation', R. D. Myer, C.32, for 'Iguana', J. L. Williamson, C.33, for 'The Sunset Hour', David Morgan, C.34, for 'Bury Lane', C. Hesketh, C.35, for 'Breakthrough', H. Platt, C.36, for 'Brown Study', Neill Shipley, Anglo/U.S., for 'Oriole with Young', and J. L. Otley, ARPS, N.H.C.C.1, for 'Dytiscus Marginalis'.

The following entries were commended: (Large Print Circles) C.2 Derwentwater, C. Morris, C.4 Macaupera, A. J. Jackson, C.6 Sunlit Slant, S. Pollard, C.10 Starlight, A. J. Cleary, C.12 Wet Light in the Shambles, B. C. Jackson, C.12 S. Aisle, Lancing College, Chapel, B. H. Russell, C.14 Serenity, Brian Butterworth, C.16 Trio, R. Mason, C.18, A Still Life Study, R. McAdam Hall, and A.P.C. The Guardian of the Tomb, G. E. Pearson, FRPS.

(Small Print Circles) C.3 Outdoor Girl, H. C. King, C.7 On a Surrey Heath, Bill Crick, C.9 'Of Course', J. R. Stanforth, C.21 East End of Choir, Canterbury, G. R. H. More, C.29 A Good New Year to You, G. L. Alison, FRPS, and C.30 Tropical Sunset, W. S. C. Jenks.

(Colour Slide Circles) C.23 In Langdale Valley, D. Green, C.24 Concentration, Alywn Eden, C.24 Midwinter, David Marsh, C.28 Sun, Sand and Sky, N. Johnson, C.31 Rose Hip, Miss E. M. Glenn, C.32 Coventry Cathedral, M. Gibbs, C.33 Autumn's Mirror, Mrs. J. Parish, C.34 Deserted Beach, Peter Denton, C.35 Sunset Silhouette, N. C. Bowdidge, and N.H.C.C.1 Six Spot Burnet Moth, Dr. W. H. G. Wince, ARPS.

Circle 29 (small prints) was judged to have submitted the best panel.



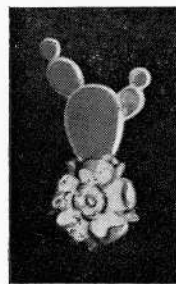
COW ON THE MOUNTAIN — by A. J. Jackson, F.R.P.S. (Circle 4)



IN THE HIGH HILLS — by W. H. Findlay A.R.P.S. (Circle 29)

**And
mind
yer
don't
cut
yer
finger**

**R. D. RIDYARD,
F.R.S.A.**



YOU know what the old drill sergeant used to say : “When I sez fix yer don’t fix, but when I sez bayonets — yer whips ‘em out and whops ‘em on . . . and mind yer don’t cut yer finger!”

There’s something akin to bayonets in handling the family cactaceae, but I guess we’re largely creatures of habit. After a few years you get used to them. You get used to “minding yer don’t cut yer finger”.

Even with the “awkward squad”.

“The Old Man of the Andes” has long white hair you can stroke without a tremor. He even enjoys a shampoo now and then. He’s *Cephalocereus senilis*. He looks like an old man. But there are others. They look like “The Old Man”, but beneath their silken tresses are barbs that stab and cling like “benefits forgot”.

Twenty years ago I ran across a little man who looked for all the world like a Mexican. He smoked cheroots: he was bright as a robin. He had a wonderful collection of cacti and he’d lived with them so long he’d developed a philosophy of life around them.

I remember him chuckling about those barbs the first time he caught me out.

“Just what you’d expect from a woman, eh?”

He was only joking — but I saw the point.

THE JACKPOT

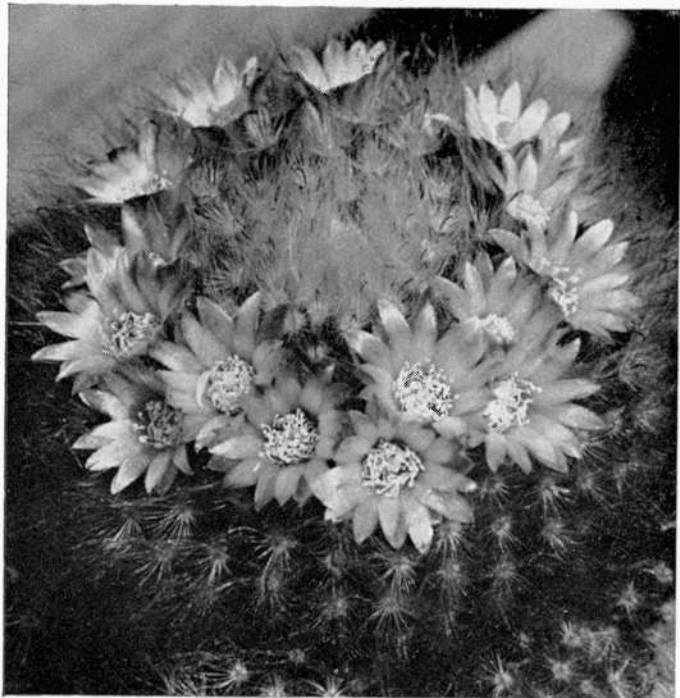
Funny how many misconceptions there are about cacti. The jackpot question, of course, is "When do you water them?" It's rather like asking, "How long is a piece of string?"

Cacti are not, quote, plants you don't water and they flower every seven years.

When they reach flowering age they will flower every year if you look after them correctly.

There's no magic about it. Cultivation is based on temperature, light, air and water. They're creatures of the sun. They're used to heat, they're used to light, they're used to fresh air and they're used to water.

Most of them come from Mexico and tropical America: others are to be found in many parts of Africa. Some of



MAMMILLARIA BOCASANA—a delightful and free flowering plant.

them grow in the desert, some in the forests, others at high altitudes where they are accustomed to extremes of temperature, but wherever their habitat they have a dry season and a wet season, a growing period and resting time. It is this resting time which causes the misconception.

GROWING—AND RESTING

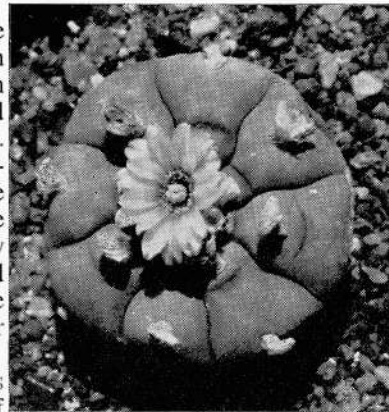
Many cacti grow from approximately April to September. Towards the end of their growing period, water, which might well have been given every day during a hot summer, is gradually reduced until finally, with perhaps the exception of small quantities and again depending on conditions and the type of plant — it is withdrawn altogether and the plants settle down to rest in a completely dry soil throughout November, December, January and February. It is only towards the end of March that they get their first drink of the new year and the cycle begins again.

This is, of course, a summary in very general terms and refers to stem cacti as opposed to leaf cacti—the epiphyllums and zygocacti. The latter are better known by their more popularly accepted name of Christmas and Easter flowering cacti (again a very general term).

With the exception of a short period of less than average watering at the end of their growing period, they are kept moist the year through. Again, it is a matter of simulating their natural conditions.

During our winter, if the soil in which they are grown is kept quite dry, cacti can stand a good deal more cold than you would expect. Ideally, a winter temperature of around 45° F. is the aim, but several of mine wintered at 34° F. on many nights last December and January and they have flowered better than ever this year.

The resting period varies according to location, of course. These, and many



LOPHOPHORA WILLIAMSII — the "Peyotl" of the North American Indians.

correct type of soil mixture—are points one has to learn and understand in the successful cultivation of cacti—but how different is that to anything else one tackles?

As I say, there's no magic in it. The magic lies in the splashes of gold and scarlet, orange and lemon, heliotrope and white that spill from their flower buds in spring and early summer.

BIT OF A HANDFUL

You may feel their botanical names are a bit of a handful. *Austrocylindropuntia salmiana albiflora*, *apocactus flagelli-*



NOTOCACTUS OTTONIS — the magnificent flowers are canary yellow, the buds a furry brown.

formis, *reicheocactus pseudoreichianus*, *gymnocalycium bodenbenderianum*, for instance.

Like the spines — it's a point, but like the spines you get used to them and many of the more ordinary names used in America are still "on the export list". The Devil's tongue, for example, The Old Man of the Andes (our old friend with the long white hair), the Silver torch, the Golden barrel, the Rat-tail cactus, the Turk's cap, the Peanut cactus, the Rainbow cactus, the Beavertail, the Sea Urchin, the Bishop's mitre, Queen of the Night (the flower that opens at sunset and dies before dawn), Princess of the Night, The Spider.

The botanical names are used generally throughout Europe: perhaps life will be less complicated under the metric system!!



REBUTIA SENILIS — the flower is lemon yellow; each plant bears several. There are many *rebutias*: all flower well.

You've no need to be a specialist to enjoy growing cacti. Maybe you have one or two which have flourished quite happily for many years on a sunny window ledge. Maybe you have a small collection in the shed, or in the greenhouse. Maybe you won one at a garden party, had one given for Christmas, bought one at the church bazaar last December.

USED TO ADVERSITY

Whatever the case — remember they're used to adversity. Unless you seriously ill-treat them — generally by too much water at the wrong time, or too little, too often, in bits and bats — they'll survive. Not so well as they might, but albeit, they'll survive. Just don't expect too much of them unless you set out to understand them and their requirements. Few of them are very demanding.

Some flower quite easily in cultivation. Get to know which they are: you will be amply rewarded.

The National Cactus and Succulent Society offers a pleasant link between cactophiles. It issues a journal every three months containing current news, club news (there are



MAMMILLARIA ZEILMANNIANA — glossy green, bearing a garland of pink blooms and flowering offsets.

branches in many towns and cities throughout the country) and articles of general interest to growers. The Society badge (a charming little emblem) is incorporated in the title of this article (it is about half the size of the reproduction and is in coloured enamel). The Society Secretary is Mr. I. F. Newman, 101 Dukes Avenue, New Malden, Surrey.

Cacti flowers can be a photographer's delight, particularly if you're a colour enthusiast.

For my own part I prefer to take them in monochrome, print the negatives on Portriga (PRN 138) and hand-colour them with Johnson's photo-tints, which I find excellent.

I enjoy doing so while the flowers are still in bloom. By this means I make sure of getting the exact shades of these lovely and delicate petals I have seen nowhere else in the world. There really is magic in that!

All the accompanying illustrations were taken by Kodak Retina Reflex III on F.P.3 developed in Acutol.

NATIONAL CACTUS & SUCCULENT SOCIETY



The Quarterly Journal and Newsletter are fully illustrated, printed on art paper and designed to give the fullest value for the annual subscription of £1, even to those members who are unable to participate in our 62 Branches' activities.

*For further information please write to:—
The Assistant Secretary, Dept. P.O.,
43 Dewar Drive, Sheffield 7.*



Negative on Kentmere Document Art Normal.

PAPER NEGATIVES

A new use for
an old process
By J. J. BRADY

THE use of thin paper as a material for a photographic negative is a very old process. Pictorialists have long recognised the unique properties of the material. Many variations are possible but the usual method was to make a positive transparency, enlarge this to give a paper negative, then make a final contact print from the paper negative.

The advantages of the paper negative as an intermediate step are:

(1) It opens up possibilities of tone control, either of the whole negative by the choice of various grades of paper, or of parts by selective printing during enlarging.

(2) It enables the photographer to modify details or tones by retouching on the paper negative without any handwork on the final print. Objects which appear dark on the final print, e.g. telegraph poles and wires, and which are notoriously difficult to remove, print light on the paper negative and are therefore relatively easily dealt with.

(3) It tends to subdue fussy detail and to soften hard edges, giving a broad massing of great value for pictorial work. The degree of softening and massing can be varied to quite a large extent by the way in which the materials are placed relative to one another during the process.

(4) The texture of the paper used for the negative will introduce some texture into the final print. The degree of texture can be varied by the way in which the paper is used as well as by using various papers.

ESSENTIALLY PICTORIAL

From the foregoing it will be seen that the process is essentially a pictorial one. It is very suitable for landscapes and subjects where broad mass effects predominate. It is less suitable for subjects where extremely sharp definition is the chief appeal, or for small prints.

All this has been known and used for a long time. A more modern application of the process is the use of a colour slide in place of the intermediate positive transparency. Given a suitable slide, excellent results can be obtained. So far, the smallest print I have made has been about 8in. x 4in., using methods which give maximum definition. Larger sizes, therefore, would be entirely satisfactory.

Now for some practical details.

The quality of the colour slide chosen as a starting point is most important. It should be a softly graded slide with tone everywhere. Misty subjects are ideal. Hard, brilliant, slides, lacking in either highlight or shaded detail, are not likely to make good negatives.

THIS IS IDEAL

The paper used for the negative should be single-weight as the exposure time will run into minutes rather than seconds. Kentmere Document Art is ideal as it is thin, soft working and of a pleasing texture. It also has the advantage of being considerably cheaper than many papers.

If the paper holder or enlarger base is light coloured a flat sheet of black paper should be placed in the holder before the bromide paper. The bromide paper is then placed emulsion side down on top of the black paper.

The light travelling through the paper will be modified by the texture of the paper but this effect will largely be cancelled out when the final print is made. The appearance of the paper negative may be deceptive until experience has been acquired. It should *not* look like a print but rather dull, grey, and relatively flat with ample tone in both lights and darks. The lightest parts of the negative should *not* be the clean whites beloved of print makers but rather a foggy pale grey. The darkest parts should be a relatively muddy grey-black by normal print standards. If the slide will not give such a result with one combination of paper and developer, other combinations may be tried but the normal paper quoted with a normal developer affords a good, general technique.

SIMPLE EXPEDIENT

Before the enlarged paper negative can be printed, some type of printing frame is needed. This proved a snag for a long time until I devised a very simple one from two sheets of glass, four clips and a piece of foam plastic. Ordinary window glass about $\frac{3}{4}$ in. to 1 in. wider all round than the paper size is quite suitable. I use 10 in. x 8 in. glass for whole-plate paper. Any shop which deals in glass will supply sheets cut to size. The edges of the sheet are sharp so they must be bound all round with some form of adhesive tape for ease of handling. Surgical tape about $\frac{1}{2}$ in. wide or more is good but Selotape can also be used.

The sheets of foam plastic are sold by many stores. Cut the sheet slightly smaller than the glass to allow for expansion when it is squeezed by the clips. Large bulldog clips or

any large spring clips will do. I use four of the type with fold back wire handles which I find easier to use and store than any other. For larger sizes of glass more clips may be used to get even more pressure.

During printing, the foam plastic is placed on one sheet of glass, next comes a sheet of bromide paper emulsion side up. On top of this is placed the paper negative emulsion side down so that the emulsion of both sheets is in contact. This procedure gives maximum sharpness and minimum paper texture. The two sheets are easily aligned edge to edge before placing them onto the foam plastic. The second sheet of glass is now added to the sandwich and the whole clipped firmly together. Since test strips cannot be seen through the paper negative one end of the strip should be allowed to protrude beyond the negative. This part will, of course, go black and provides a useful check in development. Exposure is made by the ordinary room light and is surprisingly short. I find 5 secs. at about five feet away from a 60w. lamp sufficient for some negatives.

VARIATIONS

This is the basic method. Variations include placing the paper face upwards when making the paper negative. This will give more paper texture and softer definition and is probably most useful for really large prints. If, after this, the two emulsions are in contact for the final print, the image will be reversed left to right so the colour slide must be placed accordingly in the enlarger.

Ordinary lead pencil is useful for retouching the paper negative to lighten areas or to create light accents in the final print. The softer grades of pencil are probably the most useful. The point is seldom needed. The side of the lead rubbed gently on the paper then smudged with a stump, or even with a finger, is better. It should be done on the back of the paper while the negative is illuminated from the opposite side. If the deposit on the back is not dense enough, further lead may be applied to the front. Crayon or powdered graphite may be used and worked in with a paper stump. On the emulsion side it can be fixed by steaming if desired. It is not difficult to suggest clouds by stump work on the back of the paper negative.

IN SOME CASES

In some cases a negative print from a transparency is more interesting than a positive. Here, the criteria are those of print making, not negative making.

It would seem possible to use the paper-negative to obtain extreme contrast for modern soot, whitewash, and grain effects if one cares for these gimmicks. Using contrasty paper for negative and print should eliminate a great deal of middle tone. It is not a method I, myself, would use but the road for the experimentally minded is wide open.

Partial polarisation for line effects, etc., is another idea which could be tried. It might be cheaper to work with paper than with film.

So far, I have used paper negatives chiefly to make prints from colour slides made when, for one reason or another, I could not repeat the shot on monochrome film. The results have satisfied me that it is a very useful procedure and a very easy one to undertake. Why not try it sometime?



Print on Kentona Grade 2.

THE CHALLENGING FIELD OF CREATIVE PHOTOGRAPHY

- * An interview with Michael Walters, A.I.B.P. (M. T. Walters & Associates, Incorporated Photographers of Mexborough, Sth. Yorkshire) on the specialised field of creative photography in industry and advertising.

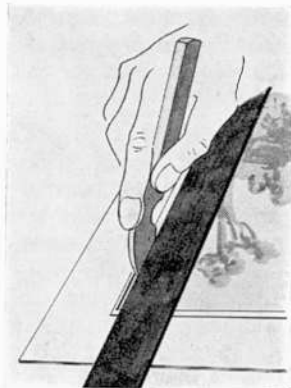
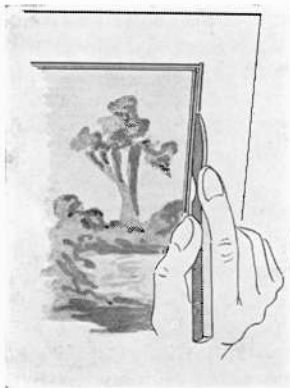
THREE years ago Michael Walters, already an accomplished industrial photographer, began to turn his serious attention to the challenging field of creative photography.

It was not a forsaking of his wide experience in industrial photography: it was an extension of that interest, designed to offer a specialised service both to industry and to advertising.

Manufacturers must advertise their products: industrialists, he feels, must have a different approach and he believes there is a growing realisation among them that more attention must be paid to the creative side in order that the results shall be more effective and the advertising form completely adequate to its task. Lack of attention to the creative side tends, he feels, to produce inferior Press advertisements. In the industrial field it is largely necessary more to "sell" a name than a product in order that that name shall always be kept in view. It is a matter of considering prestige value. It is a matter of the more subtle approach.

OBJECT LESSON

Michael is the accomplished son of an accomplished father, the latter established now for more than thirty years as a commercial and former Press photographer. He is an object lesson and inspiration to the photographer who tends to feel a camera is merely a precision recording instrument. He constantly exemplifies the essential truth behind all first-class photographic work — that it is ideas that make pictures, that the operation of a shutter release may take a five-hundredth of a second; the preparation for that flicker may take days.



INLAID MOUNTS

by
G. A. Tootell

THERE is no doubt that a well cooked meal is much more appreciated if it is served up in an attractive manner. The same truth applies to a good photograph, though it is surprising how often a club member will take great care over exposure, development and printing, only to slap his masterpiece hapazardly on a bit of cardboard, attach a criticism sheet, and hope for the best. A little extra care will, however, pay dividends.

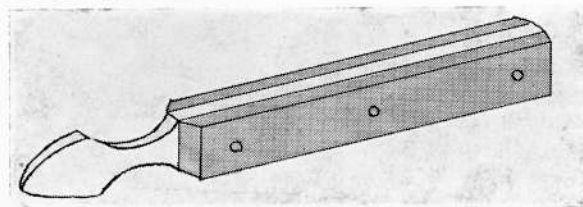
Although this article deals specifically with finishing off the mounted print, a few words on adhesives may not come amiss. Dry mounting is, of course, the professional approach, but unless you own a genuine dry-mounting press (or can persuade your wife to lend you her thermostatically controlled iron) the results can be, to say the least of it, unpredict-

able. Another method is to coat the back of the print and the equivalent area of the mount with shellac and bring the two into contact with a hot iron, but again certain areas may not adhere if the iron is not at the right temperature.

Personally, I use ordinary rubber cement, as sold at chain stores for sticking on rubber soles. There is a white variety which is especially suitable, and I have prints which were mounted in this way over twenty years ago. They show no signs of deterioration.

APPLICATION

The method of application is simple. The print is placed on to the mount and the outline is marked out lightly in pencil. Both surfaces are coated with the solution, and when absolutely dry they are brought into contact and rubbed down with — preferably — a roller squeegee. Excess solution at the edges of the print is easily removed with a clean handkerchief or indiarubber.



Now to the final 'embellishment'. You will need a small scoring tool as shown in the illustration. This can be made from a piece of soft metal such as dural or brass or alternatively, from Perspex. It should be about five inches long by three eighths by one eighth. The 'arrow head' should be rounded off slightly to form a fairly blunt nose. Two additional strips of wood, screwed or rivetted to the sides, form a comfortable grip.

Before mounting, the print to be worked on should be trimmed so as to leave about one sixteenth of an inch of white border all round. The mounted print is then laid on to a flat surface, face up, and a straight-edged ruler is placed along one side of the print in line with the *inside* edge of the white border. Using the ruler as a guide, the scoring tool is drawn firmly down the print, care being taken to keep the

operation within the top and bottom white borders. Repeat for the other three sides. (Figure 1).

EXTRA CARE

The next procedure is to treat the outside edges of the print. The ruler can be dispensed with at this stage, as the edges of the print will, in themselves, form a guiding line for the scoring tool. Extra care is required, however, to guard against the tool slipping. If it does, and scars the print, there is really no satisfactory remedy. The tool is drawn firmly round these outer edges (Figure 2) and again care must be taken not to mark the mount beyond the corners of the print. Finally (and this is the most tricky and dangerous job) the tool is twisted slightly and drawn once again round these outer edges to impart a clean bevel. The corners of the print should then appear as in Figure 3.

An alternative method, simpler and in some cases more effective, is to trim the white border off the print altogether and after mounting, apply the second operation only — i.e. score round the outer edges of the print and bevel off. If this is done carefully, it gives the impression that the print is actually inlaid into the mount.

Here are a few final tips:—

1. Before making the scoring tool, ensure that the material to be used does not mark the print nor mount.

2. See that the edges of the print are clean and free from adhesive, otherwise the tool may jump and ruin your print.

3. Work on a firm and non-slip surface to avoid the danger of the print twisting suddenly — with disastrous results!

4. If you *do* accidentally score the print, a few drops of hot water applied with a small brush to the area will cause the emulsion to swell and may help to remove the worst of the trouble.

5. It is advisable to practice on an old mounted print in the first instance. It will give you the 'feel' of the tool.

6. Finally, **DON'T HURRY**. When you get proficient the whole operation only takes a few seconds, but until then, just go easy!

—:—

QUOTE: Vision is the art of seeing things invisible.

— Jonathan Swift.

Behind their backs



EVER thought of shooting your victims behind their backs? You'll be surprised how many subjects actually benefit from this kind of treatment.

Don't, of course, fall into the habit of taking a "backward glance" at everything and everybody just because it's easier!

One obvious example of the benefit of "backward glancing" is the girl with the hour-glass figure strolling — or perhaps undulating would be a better word — ahead of you on the beach in her bikini. You lift your camera to your eye, and click! She's in the bag. No hesitant approaches on the part of the photographer with requests for permission to train his lens on her; no awkward moments; no self-conscious posing. And as often as not, when you see the same voluptuous girl again, only this time coming towards you, you'll be thankful you took your picture from the viewpoint you did!

But it is not only the beach girl who can benefit from these tactics. Young children going about their inquisitive ways can produce the most appealing pictures if photographed from the rear. Animals, too, need not always be pictured from the front.

A cat, for example, crouching in the flower bed, firmly convinced she's a tigress about to leap out and surprise that complacent pigeon on the lawn, will make a far better picture if shot from behind.

THE STORY BEHIND THE FACE

JOHN WARDALE, A.R.P.S., discusses the intriguing possibilities in multiple printing — especially in portraiture.

APART from the usual “printing in” of clouds, printing from more than one negative on the same sheet of bromide paper opens up possibilities to any one interested in making pictures with a touch of originality about them. I thought this was particularly useful in portraiture in giving a “story behind a face” and the accompanying illustration was made from three separate negatives. Two were printed together as a “sandwich” in the enlarger. The third was added by a separate exposure while masking the portion



A 20" x 16" of this composite photograph was hung in the 1965 Members' Exhibition of The Camera Club.

of the paper already exposed. The portrait was a normal studio shot using a fairly dark background. The silhouette, taken at the same sitting, was shot against a very light background lighted by floods from each side and taking care that no direct light fell onto the face.

SIZES ARE IMPORTANT

The relative sizes of the images are important so that the portrait can “sit in” the silhouette or the finished picture. This is easily done by making sure you shoot the silhouette from a position closer to the model than you use for the normal portrait. Users of cameras with ground glass screens can mark up the screen, but I normally take three or four shots from varying positions as I like to try out the two negatives which make the best combination and see how they “fit” together. The only thing that is important is that the silhouette is *larger* than the portrait.

The third negative I call “the surround” is the one that gives identification to the sitter. It can be taken to show his profession, his interests, or any relevant facts that tell the story: A teenager against “Pop” records, a musician against sheet music, or, as in my example, a journalist against his newspaper.

MAKING THE PRINT

To start making the print select a combination of portrait and silhouette negatives and put them together in the enlarger. Make test strips for the portrait. You will find that the silhouette, if it is clear celluloid, as it should be, will look after itself, as having no tones it needs only to print darker than the portrait.

Mark the paper with some register marks to show the top, and also mark very lightly with a soft pencil a few register marks to show the position of the talent image of the portrait on the paper.

Remove the exposed paper to a place of safe keeping and



prepare a cut-out of the portrait. Using the back of an old print, the enlarger is switched on and the outline is drawn with a pencil and then cut round with scissors.

The two negatives are now removed and the negative of the surround is put into the enlarger and test strips are taken.

With the cut-out head as a guide, the surround can be positioned as it will appear in the finished print. Replace the bromide paper, making sure to have the top mark in the right place.

KEEP MOVING

Now, with the cut-out mask held just above the paper and in line with the register marks; expose for the surround, keeping the cutout moving slightly during the exposure to prevent a sharp edge on the final print.

In the example the corners were darkened slightly by printing in and the surround negative was purposely put off focus in the enlarger as I found a too sharp surround took away attention from the portrait instead of enhancing it.

In conclusion I should like to thank our Magazine Editor who kindly sat for this portrait and who inspired me to write this article.

LOOKING FOR CONTRASTS

It is not only variation in tone — subjects themselves and their shapes can provide many a study in contrasts.

IF you wish to make a really striking picture you must make a conscious search for contrasts, for without contrast in some form, your picture will be flat and uninteresting.

Not many photographers would think of taking a picture of a black cat sitting on a pile of coal, for here the lack of contrast is all too apparent. The obvious remedy here is to place the black cat on a light background — or to go in search of a white cat! But it is not only variation in tone which produces contrast. Subjects themselves and their shapes can provide many a study in contrasts.

For example, the graceful curves of a plant contrast with its angular support; or a small baby contrasts with its surroundings if placed in a big bathtub; a glamorous and curvaceous model has her photogenic qualities enhanced if photographed against a rough-textured backdrop — the bark of an old tree, or a rocky cliff.



You can make a contrast, too, by differential focusing — using a wide aperture to achieve a shallow depth of field

and focusing carefully on the main subject. The result is that the background is thrown right out of focus and a 3-D effect is obtained.

PATTERNS

There are dozens of still-life contrasts to be found in and around the house: patterns of brick that compose a fireplace, for example, flights of stairs, wrought-iron work, even a wooden fence. Patterns are to be found everywhere — they just require to be recognised as such and then photographed with as much expertise as possible.

Lighting, naturally, plays an important part in creating contrast. Outdoors, don't shoot with the sun over your shoulder, for the result will probably be flat and lacking in depth. Instead, position yourself so that the light comes from the side or slightly from the front. The shadows cast will be much more interesting and the shape and texture of the subjects in the viewfinder frame emphasised.

Indoors, you can arrange your own pattern pictures using ordinary household articles — pins and needles, pipes, glassware, fruit — almost anything. And, of course, you can control your lighting to give you exactly the effect you set out to capture.

In York on their second annual rally



This photograph of members of Circle 17, wives and friends, in York in June on their second annual rally, has been kindly submitted by Circle Secretary A. S. Lloyd of Leicester. Left to right are J. Parsons, A. S. Lloyd, Joe Jackson, A. Clarke, Mrs. Lloyd, N. Almond, Mrs. Almond, Miss D. Comley, R. Lloyd Jr., Mrs. Clarke, D. Stevenson, Mrs. Stevenson, a friend of Miss Cromley, and Mr. Jackson's daughter and son-in-law. All voted it a most enjoyable excursion and a further rally is to be held in 1966.

A "Business" miscellany

ONE or two Circle notes reached me much too late to catch the May issue but I have kept them by me and make reference to them now. The new material, too, is to hand.

Muriel Rosamond tells me, "We are down to eleven members on the Anglo side of the A/A Circle, but have 12 'down under'. There is room for a few more and if anyone who is interested in exchanging prints and views with people of a refreshingly different outlook will write to me, I will fit them up (address, 2, Grenfell Avenue, Mexborough, Yorkshire). I asked the Australian Secretary if he could speed up the frequency of the boxes from four to six a year, and the fact that I have had five prints from each side of the world for this year's AGM competition is proof of the measure of my success. The work is of high standard, particularly the prints from Australia, and the fact that they have won every certificate so far shows the measure of their success. The notebooks are interesting and the Australians are taking it in turn to send a batch of prints depicting their life: the first instalment is a wonderful series on sheep shearing".

Here, surely, is something for the magazine! What about it? England calling Australia. My address will be found at the end of the magazine. . . .

EXPERIMENTING

Circle 12, Roland Jonas tells me, "jogs along quite happily". Perhaps one fact worth underlining is that several members are experimenting with different papers, and that one member has been conducting a series of experiments in toning by means of various bleach and re-developing techniques. Noticeable has been the extremely good print quality of his folio entries since he began the experiments. Presentation is another aspect to which some members have

been turning their attention. (Doubtless George Tootell's contribution to this current issue will interest them.)

A MIXED YEAR

Janet Davey tells me Circle 24 has had a rather mixed year with a number of resignations including those of Derek Harris, Tom Wetherall (one of the earliest members), Ernie Wilson (formerly Circle Secretary) and John Noteley.

The Circle trophy has been won by Ken Crawford with Sidney Eccleston as runner-up — and this is especially pleasing as Ken has had a serious illness and was only in August recovering from it.

Circle slides were shown at an evening of Watford Camera Club and Sidney Eccleston and Janet Davey gave a talk on UPP prints and slides with Donald Tedstone of Circle 3.

HOME OF SECRETARIES

Liz Glenn wrote me earlier in the year to tell me that NHC 2 was "still flourishing" and was becoming quite a "breeding ground" for Circle secretaries, three members now being in that category for natural history colour circles run by the "35 Postal Club". There was a rally at Kew in March and Liz said they were then planning another "a more truly natural history one in east Kent".

The Circle, incidentally, is now three and a half years old and seven of the original eleven founder members are still there.

Vic Davies says ten of his Circle 30 members had a 100 per cent entry last year and the average was approximately 87 per cent. They are now past their 300th folio. One member has been there since Folio 8, another has been going strong since 1947 and ten have put in ten years and over "and all this without the stick, or any carrot of awards" (non-voting Circle). "Two of us have not missed an entry since joining, over a period of 12 and 14 years respectively".

Norman Bowdidge says two members dropped out of Circle 35 during the latter part of 1964 but both vacancies had been filled before the end of the year by Carl Cooper and Syd Darlington (from Circle 21). During the year a "Rogues' Gallery" has made its rounds. Discussions in the NB continue to be lively and informative, ranging as they

do from "how to spot a slide" to the merits and demerits of using Latin names as titles for certain slides and from a suggestion that a sufferer from hay fever might be allergic to photography to the difficulties experienced when passing H.M. Customs!

"Colin Finch continues to amuse us with his cartoons. A comment upon indecipherable handwriting and shorthand caused one member suddenly to lapse into some mysterious hieroglyphics which turned out to be Urdu! At the other end of the scale Norman Harper-Scott excites much envious admiration with his beautifully handwritten entries.

SPECIAL ROUNDS

"The hoped-for slide battle with Circle 36 did not materialise, possibly because the enthusiasm for it in this Circle did not seem so keen as that of Circle 36. There was a somewhat similar lack of enthusiasm for a non-voting round and for a Set Subject round but both special rounds have been tried out and some members are keen to repeat the former.

"Much of the work submitted shows good technical application and pictorial observation and there are some very encouraging signs of original thought. Taken as a whole I think it is fair to say that the steady movement towards higher standards which was noted at this time last year has continued.

"Last year, Colin Hesketh headed our list of GL winners by taking five out of a possible ten. This year he adds three more to his collection, while Cliff Richardson and Jim Lees add two and one respectively to theirs. It is the Circle Sec himself who qualifies for the title of "wonder man" this year by claiming the six remaining Golds. It will be noted that no new names feature in this GL list but that does not mean to say that other members haven't tried very hard to win the honours. Jean Proctor, Norman Harper-Scott, Eddie Lillie and Doug Talbot have all come particularly close to winning labels. Doug, unfortunately, has recently left the Circle but there is no doubt that the remaining three will now enter into even keener competition for the awards to be made next year. Some members have been able to report successful photographic achievements outside the Circle".

CONSOLIDATION

The last twelve months have seen general consolidation of Circle 36 and a marked improvement in standard.

The outstanding slide of the year was from Donald Tedstone whose mark of over 92% is fair tribute to its excellence. Regrettably this slide was not seen at the AGM as the author had 'borrowed' it for further competitive work. It was accepted for the C.A. Exhibition and was not returned until after the Gold Label slides had been due for judging. This accounted for the fact that the Circle was one short of the target of 12 at the AGM. Of the remainder, two slides attained a mark of over 80%, one from Howard Platt and the other from Brian Jackson, and several more were in the high seventies. Competition for the last few places was extremely keen, and several excellent slides reaching over 71% failed to get in. After the two G.L. "champions" had taken their share (Donald and Brian, with three apiece) the remaining awards were fairly evenly divided between the Secretary (2) and Mac. Howard, Bob Skinner and John Mason (one each). The last mentioned, showed the value of consistency by being second to Brian Jackson in the table of marks gained over the year. All members but two figured in the first four places at one time or another and it is hoped to make this one hundred per cent next year.

With the fifth box introduced into circulation in September, and a new lady member in the ranks, bringing the total to 17, the Circle looks forward to the coming year with enthusiasm and with a determination to better its previous efforts.

A FINE COLLEAGUE

Circle 27 has lost a very fine colleague by the death of "Bill" Boyce, a member for exactly 100 rounds. "He was the sort of chap who will be sorely missed by all who knew him. We'll be lucky to meet another like him. To Mrs. Boyce we give our sincere sympathies in her great loss", writes J. R. Stanforth,

Tom Pearse has left for a year or two on taking up an appointment in the Far East, but has promised to keep in touch by notes and slides. His last Circle engagement was

the handing over of the McTurk Trophy, of which he was the holder, to Mona Chedzoy, this year's winner. This event took place at the Circle's annual week-end "get-together" in the Cotswolds. The Circle's 200th Box has just finished its "orbit", and entries for it showed that the other 199 were by no means wasted.

ANGLO/U.S. CIRCLE

Last year the Anglo/U.S. Circle had three slides on show at the A.G.M. This year it has six. Two points are noteworthy about the U.S. slides—first, the high technical quality of most of the entries, and secondly, the amount of work going into many of the pictorial slides after development is completed, by way of double mounting, derivation, and so on. Striking, too, is the fact that none of the entries is made with Japanese equipment. The Exacta range is a very firm favourite.

FULL MEMBERSHIP

Circle 21 maintains a very full membership and though there have been one or two resignations the vacancies have been quickly filled.

Members were sorry to lose Percy Owens of Colwyn Bay, whose eye trouble has made him give up photography, temporarily — it is hoped. All Circle members wish him a speedy recovery and a return to his hobby.

The year brought four new members to the Circle: Archie Clarke, Jake Parsons, Harry Spencer and Alf Winn. The first three are well-seasoned U.P.P. members already. Alf, too, is making his mark and standing up well to the rigours of folio life!

Harry Spencer is an old member of the Circle. He resigned in 1956, and now, nine years later, is welcomed back to membership.

The Circle was very happy to learn that member John Wardale had gained his A.R.P.S.

The Secretary, G. A. Tootell ("Toot" to the members) this year celebrates his 20th year as Secretary of Circle 21!

Seven Circle 33 members shared the twelve Gold Labels for 1964/65. The percentages of the winning slides ranged

from 81% to 68.75%, but with the second and third slides getting 72.5%, eleven of these were within a range of less than 4%. There were two newcomers to the Gold Label ranks — Jean Parish (Bromley), whose slide has got a "commended" in the Annual Exhibition, and Mike Jemmett (Worcester) who is in his first year of membership. The slides entered month by month have continued to show a wide variety of subject matter although landscapes won a larger proportion of Gold Labels (nine) than in recent years. In accordance with current fashion most members use SLR's, though one of the most prolific Gold Label winners uses a well known bellows-type 35 mm CRF camera. It is intriguing to note that the two members owning Leicas have acquired Visoflex attachments and hence have a foot in both the CRF and SLR camps.

One of the more serious topics of discussion in the notebook has been the basis on which applied subjects — e.g. Natural History, Architecture, etc. — should be judged in a Circle founded as a "pictorial" Circle. Some members have professed themselves ready and willing to assess a slide according to the class in which it appears most suitable, but it appears to be generally held that (a) it is difficult to expect members to assess the finer points of presentation where specialist subject matter is concerned and (b) a slide must have some pictorial pretensions to score consistently well.

Circle 7 continues to prosper and for the first time has a full membership of 18, including Dick Farrand, a past President of UPP, and one lady member, Marcia Fairbairn.

THE C.A. EXHIBITION

BRIEF details of the Central Association Exhibition, held at the Battersea District Library from April 24th to May 22nd were given in our last issue, but details of acceptances were not then available. Here they are:

Pictorial prints

		Circle
The Hon. Lord Carmont	Miss G. Alison, F.R.P.S.	29
Rain at Eilean Donan	" "	"
Portrait	" "	"
Young Artist	J. Boston	8
Christmas Eve	Dr. W. H. Findlay, A.R.P.S.	29
Destiny	" "	"
After the Storm	R. P. Jonas, A.R.P.S.	12 & 29
Mood (Certificate)	J. T. Walker	29
Diabolical Liberty	" "	"
A City Byway	J. Wardale, A.R.P.S.	21

Record prints

The Three Bishops	M. C. F. Proctor	NH2
Altar Panel, Chester	R. Walters, A.R.P.S.	APC
Swiss Pottery	J. Wardale, A.R.P.S.	21

Pictorial slides (monochrome)

Enter by the other Door	Dr. B. V. I. Greenish	4
Venetian Canal	H. Heyworth	25
J. W. Goodall, Esq.	B. C. Jackson	12 & 36

Colour

Winter	B. Asquith	18
Line and Curve	" "	"
Cambridgeshire Scene	Miss J. M. Borman	NH2
Horrific?	R. W. Donnelly	27 & A/US
Shadows on the Barrel	Dr. B. V. I. Greenish	4
Frozen Fence	" "	"
The Old Steps	J. K. Hood	32
Paris View	C. R. Mohun	14 & APC
Duel in the Sun	" "	"
After Sunset	M. C. F. Proctor	NH2
Southdown Farm	A. T. Thornhill	10
O-o-o-h Jarge!	G. A. Tootell	21 & 28
Golden Girl	Dr. P. A. N. Wainwright	23 & 24

Record slides (colour)

Looper Caterpillar	Miss J. M. Borman	NH2
Old Man's Beard	" "	"
Misericord, Beverley	B. C. Jackson	12 & 36
On the Starting Line	" "	"

Trade processed slides

Darned Transistors	G. A. Tootell	21 & 28
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In addition, L. G. Hawkins (Circle 12) had three prints and D. H. E. Knights (Circle 27) had two slides accepted through other clubs.

The marking for the "Switch" Shield and "Herbert" Trophy for the leading clubs was as follows:

"SWITCH" SHIELD

	Prints	Slides		points
Southampton C.C.	77	46	123	points
Twickenham P.S. & Richmond C.C.	72	49	121	"
Polish Photographic Society	78	42	120	"
City of London & Cripplegate P.S.	68	49	117	"
U.P.P.	69	47	116	"

"HERBERT" MEMORIAL TROPHY

For Monochrome Slides

Twickenham P.S. & Richmond C.C.	49	points
Sutton C.C.	47	"
Southampton C.C.	45	"
City of London & Cripplegate P.S.	43½	"
Borough Polytechnic P.S.	41	"
High Wycombe & District C.C.	37	"
Bromley C.C.	35½	"
U.P.P.	35½	"

U.P.P. had more acceptances than usual, especially in colour slides, and with two or three more outstanding entries in all classes we could have won the "Switch" Shield. Hope springs eternal and so we look forward to success in 1966!

After-thought: Is there a moral somewhere in the fact that eight of the ten large prints accepted came from members of Circle 29, which is the only small print circle remaining loyal to the old 12 sq. ins. size? Could it be that the meticulous attention to detail necessary in these miniature prints pays off when it comes to 20" x 16" or 15" x 12" sizes?

News-briefs

TRANSparencies processed by Kodak are now returned to their owners in attractive yellow plastic boxes. The design not only facilitates identification and removal but allows slides to be stored safely and conveniently. The boxes, with their transparent lids, have replaced the familiar yellow cardboard boxes. Each plastic box is enclosed in a yellow card sleeve which has a slot into which the label, bearing the owner's name and address, is inserted for posting.

Copies of the latest edition of "The Johnson Way to Better Photography" are available from photographic dealers throughout the country.

Priced at only sixpence, this attractively produced, 36-page booklet contains not only full details of the Voigtlander range of cameras and Eumig ciné cameras and projectors but detailed information about the scores of other accessories and chemicals which Johnsons market.

In addition, there is a down-to-earth article on printing and enlarging, a fault-finding guide explaining how to produce good negatives and an article on ciné projection technique.

STAN HARGREAVES (one of our newer advertisers) produced a grand stroke of enterprise by promoting a one-day pre-Autumn Photo-Fair in Wath's spacious Empire Hall. Almost all the leading firms were represented, the hall was packed and there was extremely warm commendation from the President of the Chamber of Trade who formally opened this experimental event which may well become an "annual". Three cameras went to ticket holders and Stan offered six guineas worth of photo equipment for the best monochrome and colour shots of four extremely photogenic models who were there throughout the day and who were literally "fried" in a pleasantly appointed, flower-decked studio at one end of the hall. There has been no absence of 'encores'!

MORE than 10,000,000 Kodak 'Instamatic' Cameras have now been sold worldwide, of which $\frac{3}{4}$ -million have been sold in the U.K. They were introduced in 1963.

THE ninth 'Kodachrome' Film processing laboratory in Europe has opened in Glostrup, Denmark, a suburb of Copenhagen. The address is Kodak Aktieselskab, Roskildevej 16, Glostrup. Other 'Kodachrome' processing laboratories in Europe are located in France, Germany, Great Britain, Italy, the Netherlands, Spain, Sweden, and Switzerland. Kodak Aktieselskab has marketed Kodak products and provided a wide range of services in Denmark since 1910.

E. BERNARD COOK, President of Johnsons of Hendon Limited, who died on May 28th aged 85, joined the Company (then known as Johnson and Sons, Manufacturing Chemists Ltd.) on January 6th, 1902. He was made a director on October 7th, 1902, Joint Managing Director on January 7th, 1920, and Managing Director and Chairman on October 9th, 1928. A keen and skilful photographer, he took a great interest in the affairs of The Camera Club in London, of which he was a past President.

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.

THE COUNCIL, 1965

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The Magazine Editor:

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(continued overleaf)

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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.

REINFORCING HIGHLIGHTS

Another tip from Muriel Rosamond

IF, before a printing session, I have a negative which I suspect will be a little difficult to print in that the highlights will be rather devoid of detail in relation to the rest of the print, I prepare before I start work a small measuring glass of neat developer and a swab of cotton wool.

If when I have developed the print I find that my suspicions were correct, I do not put the print into the fixer, but give it a good rinse in clear water and then place the part of the print requiring reinforcement over the open palm of my hand. I then proceed to swab this part with neat developer.

The combination of the warmth of the hand plus the full strength developer will usually pull detail out of the strongest highlights, and if you keep on rinsing the print in clear water while you are doing it, you should avoid staining.

I have found that this method will bring out detail in stained glass windows, and also kill halation one gets around windows, and other well lighted parts of a print.

To all contributors

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 WORLD.

Correspondence on general club matters should be sent to the General Secretary, Mr. R. Osborn Jenkins. Inquiries about membership should be addressed to the Publicity and Recruiting Secretary, Wing Commander N. Lochhead.

All correspondence regarding THE LITTLE MAN should be addressed to the Editor, Richard D. Ridyard, FRSA, "Fieldside", 4 Festival Road, Wath-on-Dearne, Nr. Rotherham, S. Yorkshire. (Wath-on-Dearne 2226).

Editorial contributions — articles, letters, suggestions, tips, details of home-made gadgets, talking points, photographs — are particularly invited. As this is a club magazine, no payment can be made, but the aim is to keep the magazine the valued, representative link in club life it has always been and your co-operation will be warmly appreciated. The important thing is to maintain a steady flow of material: the motto — DO IT NOW!

Circle news is asked for by no later than the first of April and the first of September.

CRI DE COEUR !

From a Folio notebook:

"I FEEL that in general people can become more interested in gadgets than in exploiting fully the potentialities of the apparatus and materials at hand.

"Of course, all the accessories certainly extend the scope of the photographer and his apparatus, but all these gadgets seem to be a case of swapping one set of problems for another . . . so I puzzles mi little pinhead brain to get the picture in the neg — if I can — and sees what I can see, and then puzzles mi little pinhead brain a bit more to get what I sees into the print.

"Well, it's a challenge!

*It's the print that ZINGS WELL —
that is boldly able
to ring the bell
and get the Gold Label!*

"And with that melancholy thought I asks myself — How does a print ZING WELL?

"Anybody read any good books lately?"

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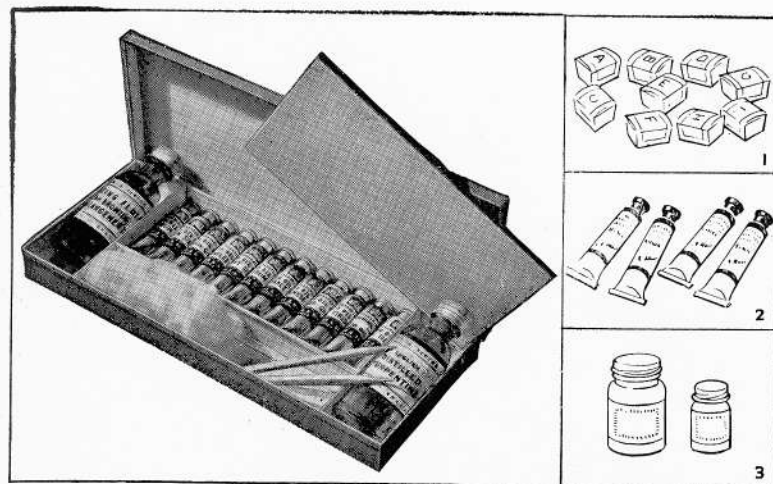


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