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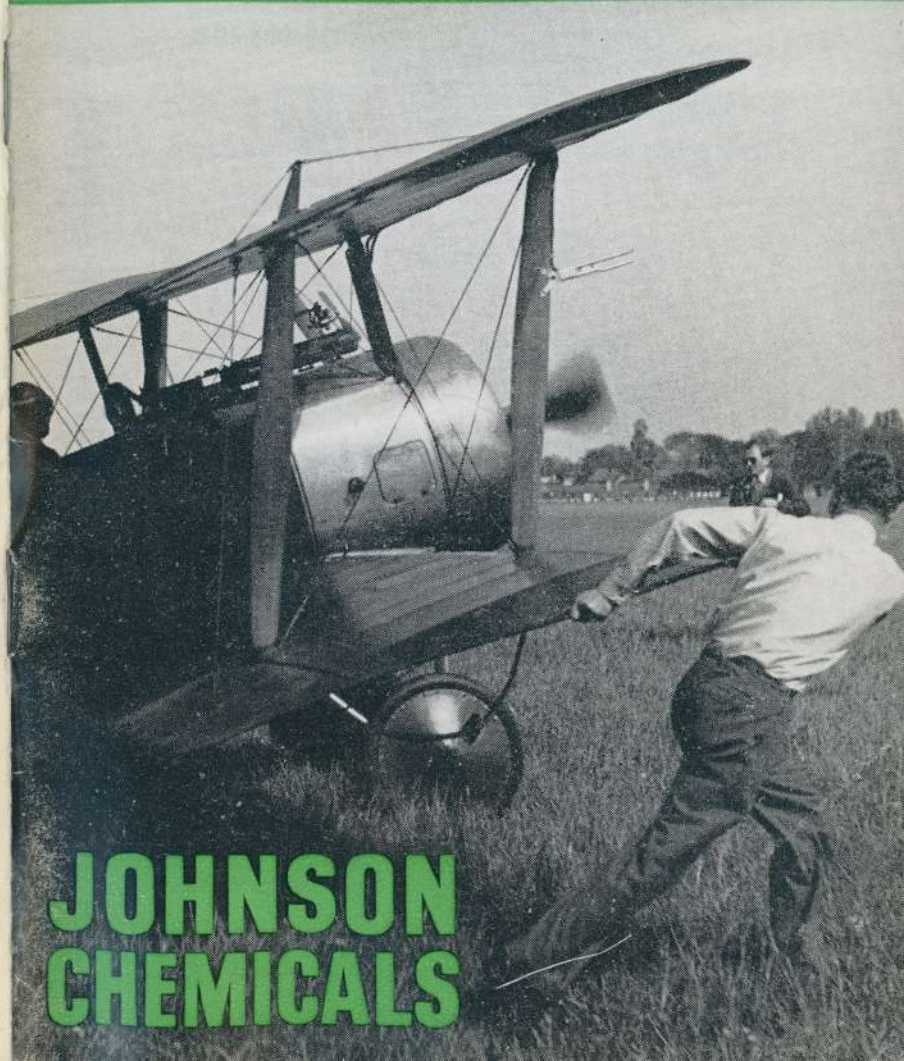
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SPRING, 1971

The Little Man

The Photographic Magazine that's different



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THE LITTLE MAN

Number 62

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The official
 Magazine of
 The United
 Photographic
 Postfolios
 of Great
 Britain

To all members

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, Mr. R. Osborn Jenkins. Inquiries about membership should be addressed to the Recruiting Secretary, Miss M. Rosamond.

All correspondence regarding THE LITTLE MAN should be addressed to the Editor.

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.

KEEP L.M. FIT

THE LITTLE MAN is curiously human. Due to the postal strike he found himself deprived of nourishment and it looked as if he would be a mere shadow of his usual self. He has survived but we must look seriously to his diet.

It comes in two parts and both are essential. The first fills his middle and keeps him interesting and in good form. This is the reports, articles, pictures and so on and you write it. He was in a bad way this Spring, decidedly underweight but not intentionally slimming. You can cure this complaint very easily by providing a copious diet of interesting bits and bobs. Please remember that all donations are welcome.

Someone has to pay for his keep, the second part so to speak. These are the advertisers who so kindly support him. I can assure you that without their presence as paying guests, the Little Man would fade away. You can help again and in two ways. Support the advertisers and make them welcome. Secondly and I mention this most sincerely, do try to find more paying guests.

Many major companies who spend hundreds of thousands of pounds each year on TV. and newspaper advertising, could spend the occasional fiver with us, and never miss it. They would get their money's worth too. Such advertisers are often obtained if the right person has the right word in the right ear. Lots of smaller company's, photographic and otherwise could be made interested too. Are you the right person?! Beer, breakfast foods, cars and detergents, as well as photography can help to keep the Little Man hale, hearty and prosperous.

Got the message? Both of them!

COST ACCOUNTING IN CIRCLES

Not an accountant's nightmare but counting the pennies to keep in business.

While the postal strike brought us temporarily to our knees, it is the ever increasing postal charges that threaten our very vitals. On the surface it would seem that we have never had it so good. Big print circles are booming while some small print

circles are struggling. Affluence has outpaced the escalating postal rates — so far. Affluence looks in danger at the moment however. So it might be wise to look ahead, not pessimistically but realistically. We need increased productivity with reduced brain drain.

Much of our membership wastage must be due to increased costs not only postal but of photographic materials. But how to cut these costs? Here are some established, well worn ideas and some possibly not so. If you know of any better ones please let me know.

1. The simplest and most obvious method of saving on postage is to have two or three members in one area so that they can literally hand it to each other. You can be personally prepared by doing a little private recruiting now. Our Recruiting Secretary will be more than delighted.

2. The second is to cut down the number of prints or slides in the box. I said prints and not members. If the purse strings tighten it may be economically unsound to retain "in" "voting" and "withdrawal" folders as so many do. One folder could serve all functions, in, mark and out! The voting or marking system would probably need altering but that's a small price . . . !

3. And thirdly, in these days of flush mounting, why mount? When all is said and done, the mount only keeps the print flat. Double weight paper should suffice and some individuals would have cockle-free entries for once. We can't all be experts with the iron. It could always be mounted on the crit. sheet—if you must.

There is one guiding principle which any successful circle must adhere to—the contents of the box and that includes the notebook must be worth the expense. If the quality falls off the membership follows suit. If the box is first rate most members will seek to survive whatever the cost. You can always give up smoking!

THE CENTRAL ASSOCIATION EXHIBITION

Once again we were stymied by the postal strike. As only two members were able to send in prints and slides, we were unable to submit an entry to the Central Association Exhibition

this year. An entry from three members, including the Exhibition Secretary would have been derisory and would not enable us to qualify for the inter-club competitions.

It is hoped that those members who prepared work will send the best of it in next year and that this plus new work in 1971, will give U.P.P. a really strong entry for 1972.

GRATEFULLY BORROWED

from **PHOTOGRAMS of 1895**

(purchased for 5/- in an old bookshop in Norwich)

TO treat the question of "Art versus Photography" as one still open for discussion is surely no longer needful. How far the sacred name of art can be rightly claimed by a hundred things are not each of them the absolutely unique and perfect creation that should alone be dignified by the name, is quite another matter. While however, the average pictures of the average gallery, the average poems of the average poet, are gaily accorded the distinction of being works of art, we may readily admit the most perfect examples of the photographers skill into their company. For as has been said ten thousand times before—selection, a quality absolutely essential to any work of art, begins with the choice of subject and its placing within the arbitrary boundaries of a picture. But much more than this has become possible. Nowadays each skilful photographer of the new school is able to modify details, to rearrange values, to supersede the untrue tonality of the earlier daguerrotypes and silver prints, and to produce a record in monochrome as near to truth as any translation of chromatic color into black and white could well be. Given the artist's taste in the selection of his point of view, and choice of a particular effect, the artist's criticism in accentuating the points he wishes to emphasise, and the superb craftsmanship of the drawing of planes and contours that photography offers, with perspective obedient to a convention that is almost exactly parallel to that of accepted artistry—surely the result is worthy of as much consideration as is the ordinary picture . . . so a new school of photographers has arisen who disdain the easy literalism of dull mechanical accuracy so-called, and the bald record of unselected facts

crudely set down . . . but eccentricity all the same is not without value—experiments must be risked before innovations become accepted precedent . . . the white and yellow and blue mounts, and incongruous frames.

It is true that in all these matters the photographer is only doing for his craft what the painter long ago did for his.
(and the argument still goes on! Editor.)

ON REFLECTION...



EVERYONE is a sucker for reflections from Mum with her Instamatic to Dad with his Spotmatic. Why should the shimmering outline of the old church in the village duck pond or St. Paul's in a puddle have such universal appeal. There's a bit of the surrealist in all of us. The artists' impression is invariably preferred to crisp clear reality. It is the imagination element—what we read into a picture—that determines its success.

There is no lack of subject matter. You don't have to live in Manchester to find water and wetness. It's on everybody's doorstep. That tatty old factory could be fit for the Royal when reflected in the smelly old canal. It could be more



fanciful if you throw a stone—into the water of course. Some of my most airy-fairy reflections have been taken in some of the foulest and most unlikely water. You never can tell. But try the Lake District if you can. If there is a dry spell try windows, car bonnets, hub caps and indeed anything shiny.

Try it. It's fun. Ilford and Kodak and possibly Agfa will be delighted. The lads might even like the results.

V.I.P. NEWS

A. D. Bridel a member of the Contemporary Circle is still collecting awards in the international field. Recent additions to his collection have been The Syracuse Silver Medal, The Boston Contemporary Medal and the Illinois Cicca Trophy. And yet another at Alabama, the P.S.A. Gold Medal for the best contemporary slide.

Not content with showing the Yanks how to do it, he has been on a trip to Australia where he lectured to several clubs.

WHY DO I DO PHOTOGRAPHY?

by Edward Eves, O.B.E.

MY answer could well be a three-lettered word—fun. But I imagine this will not satisfy the editor who set the question. So I must tell my story at greater length.

Having been a rather keen club member for a number of years, I have done most of the things club photographers do. I have tried to produce masterpieces of pictorialism only to find that judges discovered faults in the prints I had spent hours producing. As criticism and competitions are the life blood of clubs, it all helped to improve my standard of work if only I could select the criticisms that were sound from those that were bunkum.

There is much fun in having our pictures hung at exhibitions and when the Royal, or some equally exalted body, accepts them we begin to feel we have arrived. Some photographers seem to get great satisfaction from sending entries to national and international exhibitions but it is not an outlet that has much appeal to me. To stand any chance of success we naturally send our best work and having done that we are taxed a dollar or two, or several shillings, for an entrance fee and the Post Office knocks us pretty hard for return postage. All this, in order to let a stingy public in some British or foreign city see our best work free of charge. For reward we stand a thousand to one chance of receiving a medal or other trivial award. I don't wish to deter anyone who gets pleasure from it, but it isn't for me.

Then the colour film—I am talking of 1953 or thereabouts—began to take the stage and I found in colour transparency work a very challenging and absorbing new interest. I know some will say that you can train a monkey to take colour shots, it's just clicking the shutter and so on; but that is pure nonsense. People who talk like that have never given much thought to the use of colour in composing pictures. Working with this extra dimension of colour makes photography more complicated and more fascinating.

It so happens that my other interest is travel, especially motoring in foreign countries and colour film enables me to

bring back pictures of places abroad. So I have developed a great interest in travel photography. Many will, by now, have concluded that I really have touched the depths in photography.

Such a view is simply prejudice. It supposes that all photography done on holiday is poor stuff—picture postcards and snapshots. Is it not true that there is good, bad and indifferent work seen in the fields of pictorialism, nature study, illustrative work, architecture and other types of work, as well as travel photography? A good travel chap, especially if he has an interest in pictorialism, will be on the constant watch for the pictorial opportunity and in any case will try to present the subject matter in the best possible way.

I can think of nothing more frustrating than wandering around, with an itchy trigger finger, looking only for pictures that will satisfy the judges and me. It is so restricted. The traveller, if he wishes to travel intelligently, is interested in all he sees whether it is buildings, streets, interiors, people, animals, flowers or the foreign way of life. So he collects all kinds of shots, which call for a variety of skills and techniques.

Do you still think it is merely clicking the shutter? Read on. My practice is to read up months beforehand all I can on the places I intend to visit. I scour the public library and read, maybe, a dozen books; pester the foreign tourist boards for brochures; and make copious notes, later arranged in itinerary order, so that I know what to look for, where pictures seem likely to occur and I know what I am looking at, sometimes better than the local 'guides'. The itinerary can then allow time at the right places

This may seem like making hard work of a holiday: but I enjoy the reading and I get a more interesting holiday. So, you see, travel photography, properly done, involves a lot of effort before one gets to the shutter-clicking stage. But if you want to bring back the right kind of shots and pictures, there is no short cut.

It has always seemed to me that many people don't know what to do with colour slides when they have shown them to friends and perhaps put a few in club competitions. Since I retired, I have found much pleasure in using mine. For example, I have given courses on travel itself, on various countries and

on travel photography at local evening institutes. And I show them to Townswomen's Guilds and all kinds of other bodies.

I have also found much interest in seeking out avenues for selling copies of slides to educational, travel and various other organisations, and writing articles with illustrations. There is not a fortune to be made in this business but the rewards enable me to buy more film and take more photographs, which is what I want to do. For example, in two trips this year I have taken a thousand colour and monochrome shots and then I had to pass by several more that I would have liked!

In my view one cannot be a photographer unless one takes plenty of photographs. And pictorialism is not the only kind of interesting photography. One therefore has to develop an interest in some subject that lends itself to endless possibilities for photographs, and what has greater scope than travel? One could equally well find a similar outlet in nature, architecture, antiques and many other subjects. We cannot photograph a vacuum: we need subject matter: we need interest and knowledge of a subject to become expert at it. And with an eye for a picture, one will inevitably come across opportunities for pictorialism as one goes along.

To sum up, a pictorial eye is always useful in any type of illustrative work, but to me pictures are things I gather as I go about travel photography. What a dreadful thing to say to the pictorialists in the UPP! Shall I be drummed out of the UPP or hi-jacked on my next trip?

GOLD IN THAT THAR' BOX?

WITH some hard paper, hard neck, and, a few fancy frames there could be. A modicum of skilful salesmanship in the right place is, I am quite sure, necessary too.

In a delightful olde worlde village, opposite to a five hundred year old pub, I recently came across a display of exciting, very modern photographs. They adorned the walls and were piled in profusion around the floor of a tiny estate agents shop. They were hardly hung to perfection but apparently they were in transit to Harrods and later America.

The pictures belied the setting. The stark, hard-hitting photographs were ably supported in impact value by highly

coloured mounts set in elegant stainless steel frames. John Cowan, the author whom I was lucky to meet, explained they fitted in well with current ideas in furnishing. But his punch line was that they would be a good investment. Who was I to argue with the maestro himself. A grainy grade six nude, monochrome, in a flamboyant setting is hardly my idea of money well invested but my financial acumen is at piggy bank level.

The pictures were illustrative, and newsy rather decorative or "pictorial". The prices ranged from £30 to £100 depending on the size of the "edition" and a signed certificate to this effect was included in the deal. The subjects were stark and thought provoking, at least some were, rather than sentimental. Figures predominated and there were time honoured themes but in modern dress. The children were grubby little urchins and the mother and children studies were harsh and grainy. One print was of a minute camel caravan journeying across the middle of an enormous expanse of featureless white paper, about 20 x 24 or so. The price tag—£100.

I left excited, mystified and wondering who was likely to buy. It was difficult not to wonder at the perverseness of human nature. Now that we have superb equipment and excellent materials we appear to act as if we hadn't. Definition and gradation count for little nowadays or so it seems.

A few days later I heard that someone had bought the lot!

A.G.M. 1971

SEPTEMBER 25th

THE A.G.M. this year will be at the CORA HOTEL, UPPER WOBURN PLACE, LONDON W.C.1. This is about 200 yards north of the ROYAL HOTEL, which no longer has available the accommodation we have used for the past 15 or more years.

MAKE A NOTE OF IT NOW!

TECHNICAL TOPICS

THE CORREX TANK

by Geoffrey Sutton

Print Quality begins the moment we remove the wrapper from the unexposed film. From that point onwards the manner in which we treat it is directly reflected in the quality of the final product, the print.

Much has been written by Pearlman and others on the subject of Print Quality and there is little point in examining all aspects here. There is, however, one aspect which is neglected and this is perhaps one of the most important, the Developing Tank.

Modern 'thin' films can give trouble from uneven development due to poor circulation of solutions and I suspect that most of us at one time or another have cursed our tanks when loading a film into a spiral spool in complete darkness. Many of us have experienced scratched negatives from time to time. It can fairly be said that most Developing Tanks leave much to be desired.

The Correx Tank is not new, but the use of modern materials has, I believe, brought it up to date. Unlike the conventional spiral tank where the film is either pushed by hand or mechanically driven, by ratchet balls in the case of roll film, or by teeth engaging in the sprocket holes in the case of 35 mm film, the Correx Tank uses a clear plastic apron whose edges are embossed with dimples which ensure a constant gap between film and apron.

The film is loaded by unwinding the apron and attaching the film to the hub of the spool by means of a stainless steel clip which also serves to retain the apron. The film is easily wound without any risk of mechanical damage, as it is at no time under stress. This cannot be said of any other system.

The apron is longer than the film and at its outer end has another stainless steel Clip which attaches to the rim of the spool flanges. These flanges have six spokes leaving large gaps which allow the processing solutions easy circulation to a far greater extent than is usually the case.

At one end of the bobbin there is a boss whose moulded serrations assist in both loading and handling the spool. The

same boss also forms an effective light trap when it engages with a deep radial groove in the lid. There is a similar arrangement at the bottom of the tank where the bobbin engages with a raised hollow boss.

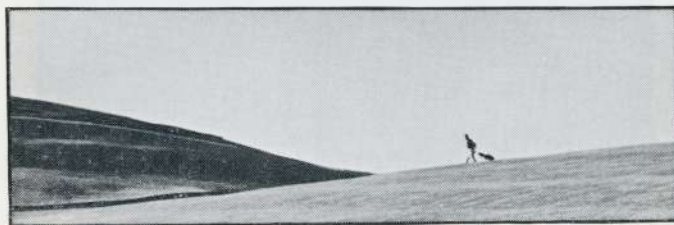
Agitation is by the use of a funnel which engages with a bar in the hollow boss of the spool. The half inch diameter bore of this funnel accepts most thermometers. However, agitation by inversion is not possible.

Unlike spiral loading tanks, there is no problem in drying the spool, as there are of course no spiral tracks in the flanges. The plastic apron is easily dried either by hanging in air, as one does to dry a film, or by wiping with a lint free cloth.

A separate tank is required for each size of film as this system does not permit the use of adjustable spools. Due to the unusual thoroughness of the light traps filling and emptying take longer than normal, about forty seconds, which should be taken into account, especially where fast acting developers are used.

Both the 120 and 35 mm tanks hold the same quantity of developer, 16 oz. (500 cc). The bodies and lids are made from tough plastic which, though not as indestructable as stainless steel, hold temperature better and are, of course, cheaper to produce.

After using these tanks for a few months nothing would induce me to revert to the conventional spiral spool type.



LONELY GOLFER

J. Armstrong, Circle 29



INTRODUCING MAYA

E. Haycock, Circle 21



BELL BOTTOM GIRL

P. Antrobus, Circle 18

ONE MAN'S VIEW

by Ian Platt, A.R.P.S.

UNLIKE my review of the London Salon in the last edition of "Little Man", on this occasion my travels have taken me to three major events in the last six months. The first was last November's 'Royal', then much more recently I saw the opening of the 3rd Oslo International, and also visited the Southampton International, both in March. Now a few comments on each:

The Royal

Some years ago I recall with amusement, that after regularly 'sniping' at the Annual Exhibition of the R.P.S., the columnist of the "Amateur Photographer"—Victor Blackman was invited to act as a selector. I forget now exactly which year it was, but I do know that I went along to the Guildhall to see just what effect his presence had, and (hence the amusement) it was precisely nothing. The sameness that he had accused previous selectors of perpetrating was equally apparent on that occasion too. But not so in the 1970 exhibition. This time, and in similar vein, George Hughes, also of "A.P.", was a selector and for once one felt, or rather, noticed a very radical change. Gone was the apparent anaemia of previous years, and in its place we saw a much more vigorous set of prints. The accent, as in most modern work, was on people. But in their attempt to blow away past cobwebs, I did feel that things had gone rather too far in certain quarters. The so-called 'candid' type of portraiture (which, incidentally, I do a great deal myself) seemed to have progressed far beyond the natural print of a person engaged in some activity, to rows of stark faces staring at one out of the print surface, their expressions indicating that they knew they were being photographed, and in many cases adjusted accordingly. I think it fair to say that it was, generally speaking, a distinct step in the right direction, but it seemed to me that having taken such a stride, things had got rather out of hand, and in leaning over backwards to be 'with it' and modern, the selectors had nearly fallen flat on their backs! But let's at least give them credit for making the change. Far too long has elapsed to make an individual survey worthwhile, but I cannot let this revue go under the Editor's red pencil without mentioning the monumental print of Geoffrey Franglen's, which was in fact 80 different

small prints mounted on one board and with a small regular space around each one to create a mosaic effect. Disappointingly, the colour prints, which we are assured is the printing medium of the future, were both scarce and also ordinary. Depicting styles and subjects which would not have been given a second glance as a transparency.

Oslo

I could find no fault with this at all. In all aspects it was both modern and pleasing. For example, none of the prints were mounted, not even from domestic entrants. The local school of Art had constructed stable blocks of expanded polystyrene for the print mounting, and the exhibits were neatly pinned in place, safely and unobtrusively. This way the pictures quite literally stood on their own merit, and without the dubious benefit of some of the meaningless off-centre mounting we have seen recently in Britain. Again the accent was on people in the print section, but here I felt the balance was just about perfect, and had not gone too far as at the Royal. The organisers, the Oslo Kamera Klubb, were disappointed at the poor entry from Great Britain, a total of three entrants in prints and slides, and I had great difficulty in explaining to them that participators in exhibitions were generally speaking regarded as mad over here, and despite the fact that most photographers would deplore the cessation of all exhibitions, few seem sufficiently interested in sending entries themselves. In the evening I saw the accepted colour slides projected, and also the winning amateur cine film. The slides were about average with the better UK exhibitions, but, for me, the novelty of seeing an International winning cine film was most enjoyable. It was about the life of the lemmings in Sweden, and the breathtaking quality of the close-up photography made some of Walt Disney's nature films seem almost ordinary. Without doubt I rate Oslo as my most enjoyable exhibition visit so far.

Southampton

Although one of the less major Internationals in this country, Southampton enjoys a high ratio of entries from overseas. For example approximately 38% of the accepted prints in the Pictorial section came from abroad. There were half a dozen prints or so that had appeared in all three exhibitions, but in

each case they were extremely fine pictures, and I enjoyed remaking their acquaintance each time. Overall, the presentation was the poorest of the three. Each print was mounted behind glass and displayed at the municipal art gallery. Whether this step is taken because of the fear of vandals I don't know, but it made viewing extremely difficult when direct lighting fell on the glass from above, and this was evident most of the time. In a smaller room off to one side, where, fortunately the lighting was much more diffused, stood a superb collection of 15 exciting colour prints. 14 of these were from Germany and one solitary one from Britain. These alone made the visit worthwhile.

DO YOU EVER THINK?

by J. B. Broomhead

WELL DO YOU? — or do you always follow the book? For instance, the book says you should always wear a lenshood—on your camera, of course. Ever tried two shots, one with and one without? Can you tell the difference? (Curse these ITV ads.) Or, if you can't be persuaded to go without, have you ever tested the efficiency of yours? There aren't so very many good ones on the market. To be any real use, the hood should be tailored to fit your particular outfit. Is it? Anyhow, don't be led astray. Test it!

The book says you should always mask off the unwanted portion of neg when enlarging. Do you? Ever tried one with and one without? Any difference? Developing a film, do you always do exactly as you are told? Ever given a bit more or a bit less and tested the result by printing? Never mind what the neg looks like. Ever thought about playing around with developing times to produce a neg which gives the best results on your favourite paper? Chap I know gives 15 minutes with no agitation with one particular brew. When I use it for the same film at the same temperature I have to give 20 minutes with constant agitation to get similar results on a more contrasty paper. All of us work differently, so how can the book know what quaint habits you may have?

“All that Pretty-pretty Stuff”

How long do you stew your paper? The little leaflet which nobody ever reads, probably says 1½ minutes. Some folk

give 5 minutes or more. Have you ever tried playing around with variations of exposure and developing times? Lengthening either and shortening the other?

And the photos you take — do you still plug thatched cottages, Polperro harbour, harvest time and all the other pretty-pretty stuff? They may have been good subjects in Grandpa's time, but they look a bit dated now. A good subject doesn't always mean a good picture. And bromoils and other queer Victorian customs — they may have seemed good when it was the fashion to try and produce something that looked a bit like a painting. The old book will tell you about quite a number of methods of “control”. But wake up! Painting and photography have long since gone their separate ways and the call now is for good, clean photography with no attempt to gild the lily.

And now we have, at long last, got round to it, what sort of photo do you take? Do you take them to please yourself or to please the circle? There's a difference. A heck of a difference. To please the circle you tend to work to the book. You produce something stiff, starchy and formal. Something which would probably have been done far better with brush and paint. Is that what you really and truly, cross your heart, want? Yes and no, I suppose. You'd like to collect some G.L's, you'd like to please the critics and you'd like to please yourself. Maybe you are the type that would be quite satisfied if you could do the first two of these. But, by doing only that, you get only half the joy out of the job.

Try this. Go all out to please only one person—YOU. Get him (or are you a “her”?) really satisfied with both the type of photo and the way the job has been done. G.L's won't be far away then. But **don't** do it according to the book. That's copying. Let your back hair down! Break loose! Play with the sort of things you've always wanted to but daren't for fear of a livid crit sheet. Plug at it! Sweat at it! It won't be easy because you are now set in a mould. (Oh, that mouldy book!) Breaking loose will mean that you will have nothing to copy. You'll have to think it all out for yourself.

Do you ever think?

Gratefully reprinted from Little Man, Spring 1959.

WOT! NO POTBOILERS?

by Mike

YOU must be lucky chum. Between re-hashing pot boilers and scraping the barrel I appreciate some of the problems the monthly box brings. I suggested to the editor that we have a problem column where you lads and lassies can pour out your worries to Uncle Mike. Clever old uncle in his best public—sorry—saloon bar manner, would alleviate your troubles. For a fee of course. You, can't expect to get first class advice on the cheap, can you? He wouldn't pay up. Reckoned the subs would go up again and the shop stewards—sorry the circle secretaries, would work to rule or down tools. As he wouldn't take it for money I told him he had better take it for nothing or else. He took it. He saw the glint in my eye.

We are talking about prints incidentally. None of this press the button and post it to Kodak (advert) lark. Nor about writing in the notebook. There's no shortage of ball pens and the crit. sheets are usually filled to bursting. Words are in good supply but prints—I almost said good prints—like £5 notes tend to be scarce. The answer is you renovate, fiddle and otherwise blind with science.

1. Buy a packet of really hard paper. Fierce grainy stuff preferably glossy. They'll never guess it was the same negative as last month. Do this and you are "with it". Never mind the voting—they are morons.

2. Tried solarisation? For consuming time, lith film, paper and patience it takes the beating. If you get a print let alone a gold label you'll deserve it.

3. Relief prints. They went out years ago—and its kids stuff. So what! They don't know any better. Make a positive transparency without too much dust and finger prints. Sandwich this with your negative. Don't bite it. Print it. Selectors have been known to like them.

4. You could use your positive to make a negative print. Dead easy. Make a positive print one month and a negative print the following. They'll never notice. You'll be considered arty—crafty—maybe worse.

5. Try tone control, and I don't mean on the record player. Difficult to explain in a few words. Mug it up in the public

library. It never got me anywhere but you clever chaps might manage.

6. Posterisation. Never tried it. Can't afford it, but no reason why affluent chaps shouldn't try it. It was in the A.P. a year or two ago.

7. There's a lot to be said for a nice sharp well graduated print. I have been trying for years to get one. I get fuzzy prints with grain like golf balls. The last club judge joked about D.T's—at least I think he was joking.

If the editor had offered me a fee or even a pint I would have gone into more detail. But you can't expect owt for nowt! See you at the A.G.M.

CIRCLE NEWS

A BIG CHEER for Circle 32, the only circle to send me any news.

In October the Circle 32 held it's own reunion, and this year the venue was at the "Peeverill of the Peak Hotel" Ashborne, in the Derbyshire Dales. 10 members of the Circle together with their husbands and wives, including 2 members from Circle 35 made the journey.

The weather was good, and the picturesque villages with their wonderful autumnal colours made photography a real treat for sore eyes. Once again we were fortunate in obtaining the use of the hotel's lecture room so that we could spend some of the time projecting slides, after which we retired to the bar for a quiet chat.

Sunday gave us another full day exploring the Dales, and after tea we reluctantly had to call our rally to an end, and make tracks for home.

So successful has been the 1969 and 1970 rallies, it is hoped to make it an annual event.

Our grateful thanks are due once again to Estyn Jones of Liverpool for organising the rally, and to Neil Humphries for acting as our guide.

OTHER CIRCLE SECS.

You have been warned !

IT AIN'T PHOTOGRAPHY... IS IT?

by Stephen G. Wesley (Circle 17)

THIS remark was made to me by a friend when we were viewing one or two prints that were the result of my first experiments with "Lith" type film.

For several weeks I had been trying to find out all that I could about this branch of photography and had purchased a box of 50 x $\frac{1}{4}$ plate Kodalith No. 3 film "Estar base, and a tin of Kodalith developer powder.

Armed with this and a book called "Design in Photography" by O. R. Croy a fascinating publication that my eldest son had given to me as a Christmas present, I locked myself in the darkroom to have a go with the stuff.

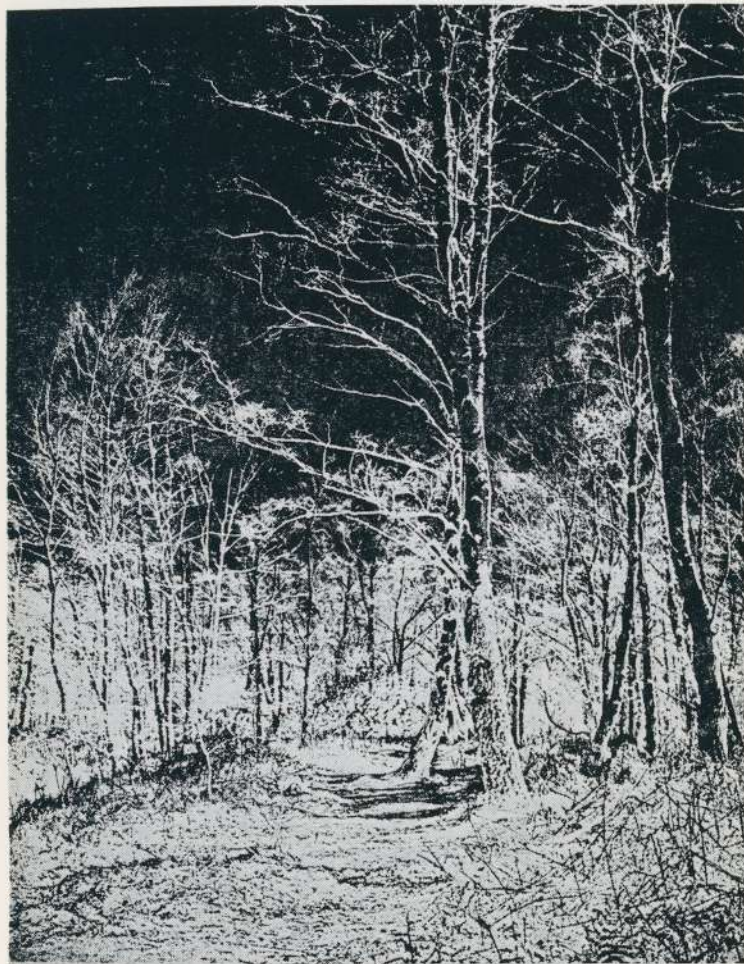
During the first half hour at least 40% of the Lith film was thrown into the waste bin, I then commenced to make notes on the methods and exposures that were being used and in the end produced a Lith transparency that looked as if it may have possibilities in print form.

The transparency was made from an original FP4 negative of a Woodland scene called "Silver Birch in March" and a print from the transparency had produced a very weird moonlit effect and I decided to call the print "Witches Wood".

I have used the Method for producing this Lith transparency as the basis for all other experiments.

The Method

1. Use RED Safelight, and $\frac{1}{4}$ Plate dishes for all liquid chemicals.
2. Take enlarger head to top of column. Stop down lens to F16.
3. Fix Matt black paper to enlarger base board.
4. Place lith film emulsion up in center of black paper.
5. Place the chosen original negative emulsion down on top of lith film, then hold the two down flat. (I used two six inch steel rules placed along the edges of the film).
6. Expose this to light from the enlarger for 16 seconds.
7. Remove original negative and fasten film clip to the



edge of the Lith film so as not to lose control whilst it is developing. Develop in Kodalith developer mixed to makers instructions at 70 deg F.

8. Agitate for the first 10 seconds then let the film develop out. (You can see the image developing)
9. Rinse in 3% Acetic Acid solution. Fix in Amfix mixed 1-5. Wash. Then soak in "Drysonal" for 40 seconds wipe off surplus moisture and hang to dry. (Great stuff this Drysonal. Dry Polished and Static free negs or transparencies in 4 mins.
10. Print the finished Transparency on Royal Bromesko WFP.3D in D163 Developer.

The finished print was sent on its way as a folio print in Circle C17 and the votes that it received cheered me up and I decided to continue with the experiments.

On its second time round I had the pleasure of being able to read all the criticisms from all the members of the circle and they were a very mixed lot indeed.

Remarks like . . . It is a lot better than the original "Silver Birch" . . . Not really Photography, is it? and I liked the full tone print a lot better . . . Did you do it with a pencil? . . . Load of rubbish! . . . Have you managed to Solarize yet? . . . What about this line stuff? . . . Tone separation . . . Tone elimination . . . Bass Relief . . . Posterization . . . Some of the detail seems to have been lost . . . (This after spending patient hours trying to get rid of unwanted detail.

Anyway they all seemed interested even if it were for very different reasons, and I had had a lot of very interesting fun and games in the dark room (No Fred not that sort of fun and games).

The work progressed and I decided to try my hand at a little design and pattern work, for this, two original FP4 negatives were chosen.

One a flower arrangement in a glass vase and the other a fairly close up portrait of a young lady complete with guitar.

Both negs were copied by the method to produce transparencies on Lith film and the transparencies were then copied to produce negs on lith film.

These were then placed together so that the images were just out of register (And I mean JUST—) they were held in this

position with selotape and I had the two Lith sandwiches needed for the design that I had in mind.

The next step was a piece of very simple construction work, I needed a turntable and this was made by putting a screw through the center of a piece of hardboard measuring 17" x 14" into an old heavy wooden box about shoe box size the hardboard would then turn about its centre on top of the box.

The intended design was marked out with a compass and rule on to a 15" x 12" white mounting board and the centre of the design made to register with the centre of the turn table, with this in position two pieces of wood 1" x 1/2" x 12" were glued to the hardboard at the edge of the mounting board so that the design board could be removed and put back in exactly the same position.

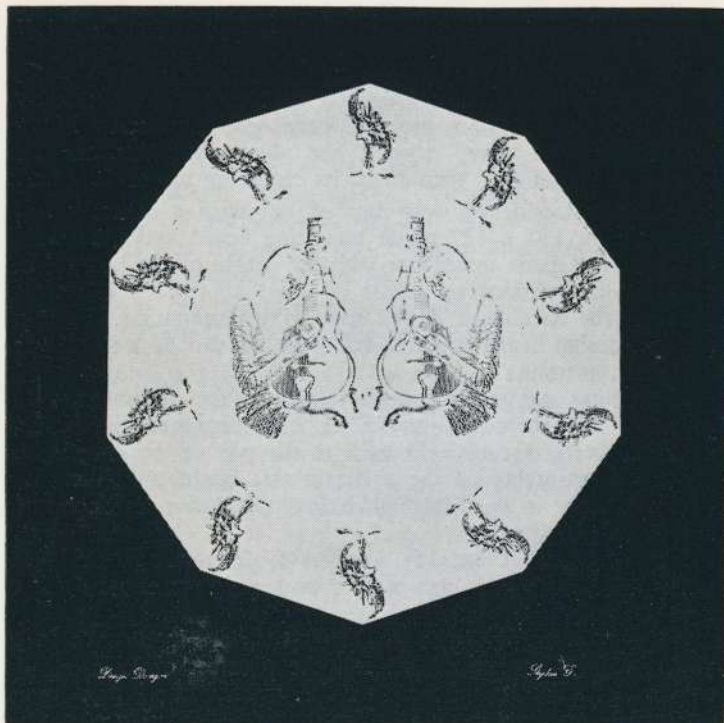
Everything was ready for the session in the darkroom, so I prepared the chemicals in 15" x 12" photographic dishes, changed the darkroom light back to the normal printing light, placed the turntable on the enlarger base board, told the wife that I was not to be disturbed, locked the darkroom door and said a little prayer.

Here go's . . . Place 15" x 12" Royal Bromesko WFP.3D paper on the turntable against the stops and pin down so that it cannot move.

Then place the design board against the stops in exact register with the printing paper . . . Put the first set of Lith in the enlarger . . . Focus to the correct size and line the image up in its correct position on the design board. (I did the centre figures first). Now switch off the enlarger . . . remove the design board . . . make first exposure . . . replace design board . . . turn over Lith sandwich in negative carrier . . . switch on enlarger . . . line up the image in its second position . . . switch off enlarger . . . remove design board . . . make second exposure . . . replace design board . . . Now the two centre figures are exposed on to the printing paper and it is time to change the Lith Sandwiches so that we can print the circular design round the edge.

So . . . Place the second lith sandwich in the enlarger and focus to the correct size . . . line up the image in its first position in the circle and turn the table to make sure that all the positions will be in their proper place.

Return to the first position . . . switch off enlarger . . . remove



design board . . . make first exposure . . . replace design board . . . switch on enlarger . . . line up the image in its second position . . . switch off the enlarger . . . remove the design board . . . make second exposure . . . replace design board . . . Repeat this sequence until all the positions on the outer ring have been exposed. Remove the printing paper from the turntable and develop. Rinse. Fix as normal print.

Dash downstairs and drip Amfix all over the carpet to the Wifes "What the Hell is That!" . . . Result . . . "Design Decagon". Printing time 2½ hours.

All the preceding has proved a number of things to me.

The most obvious is that Lith Material is a wonderful thing to work with even if you have to do a lot of experimental work to begin with and learn as you go along.

You can use all sorts of things to make your first Lith negs or transparency. Shapes and patterns from old ruined slides . . . Transparent leaves . . . butterfly wings . . . Rushes . . . Grasses . . . a spot of old engine oil pressed between two slide glasses copied on to Lith film by the METHOD will produce some of the most remarkable abstract shapes that you have ever seen (WHO'S MAD) the more you think about it the more fun you can get.

This again means that you do not need a camera to make a photograph so having done away with the need for a camera you can afford more lith film, there is no problem with daylight or floodlight you do not need them.

Quote . . . from the Nuttall pocket dictionary . . . Photograph—A picture produced by the action of light on sensitized paper. Unquote.

And anyway my friend who made the original remark has given up his own Photographic hobby for a while so that he can find the time to make turntables in his little workshop for all his Photographic Society Mates.

IT AIN'T PHOTOGRAPHY IS IT?

ANNUAL AWARDS

This year the judging of the Gold Label entries will take place at the house of the Royal Photographic Society at 14 South Audley Street, London W.1, on August 5th.

The judges are Messrs. L. Goldman, F.R.P.S., and L. Regan, A.R.P.S.

*CRI de COEUR—*from the Editor.

I have borrowed—gratefully.

I have taken—without permission.

I have twisted a few arms.

I am not really that kind of chap. I have even written bits myself because I have been desperate. You are to blame.

So get busy NOW! PUT PEN TO PAPER!

PARODY

by Brian Hirschfield

TO BLEACH, or not to bleach, that is the question,
whether 'tis nobler in the mind
to suffer the criticisms of explosive judges,
or to take brush against a patch of darkness,
and, with Pot. Ferri., end it.
To bleach, to spot, to clear —
and by a bleach, to say we end the heartache and
the thousand natural faults a print is heir to.
To bleach, to clear, to clear —
. . . Perchance to spoil! Aye, there's the rub — for in that
bleach,
what faults may come,
when we have washed and dried the print? For who would
blotches bear,
the spots and scratches of time, the specks of dust, the pangs
of tramlines,
the drying delay, the sarcastic comments, the insolence of an
expert,
and the spurns that Judges deem to make, when he himself
might end it all with a brush of Ferri? . . .
but that something above all this,
the undiscovered value of an exhibition
from whose bourn no print returns,
encourages the Ego, and makes us rather bear the
methods we use, than fly to others that we know not of.
Thus, conscience doth make cowards of us all,
and the natural blacks of Bromides are sicklied o'er
with the pale cast of Ferri,
and prints of great depth and Texture
by this means their tones fade away,
and lose the name
of prints.

Gratefully reprinted from Little Man, Spring 1959.

NEW DURST ENLARGER M301

DESIGNED BY PHOTOGRAPHERS

THE Durst M300 was one of the most successful 35 mm enlargers ever launched on the amateur market and met with an enthusiastic reception throughout the world. From time to time, however, users would suggest ways in which it could be made still more efficient and as a result of these ideas a new model, the M301, has been announced.

Among the new features are:—

- (a) A new type of Condenser Housing. When you raise the condenser in order to insert the negative it stays up, thus leaving both hands free to position the film. A catch is then released and the condenser comes down vertically to hold the film firmly in place.
- (b) The height of the column has been increased, allowing X 11.5 enlargements (17¼" x 11½" prints) to be made directly on the baseboard.
- (c) The head can be raised and lowered very quickly by means of a crank handle, leaving the knob for fine adjustment.
- (d) Newton's Rings cannot occur since the negative carrier grips the film by the top and bottom edges only. Masks are available for all sizes from 24 x 36 mm to 16 mm cine frames.
- (e) The size of the lamphouse has been increased, making the enlarger cooler and more efficient in operation.

All the previous features — Colour Filter Draw, Focus Indicator, built-in Red Filter, telescopic lens extension with wheel-grip focusing, tilting and rotating head, foam plastic container for easy storage, etc., are retained.

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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 expected to enter one print or transparency in each postfolio in accordance with the method customary in his Circle, to endeavour to criticise constructively other prints and transparencies submitted and to vote in accordance with the system or code of his Circle. The Leighton Herdson Trophy is awarded annually to the print or transparency which, in the opinion of the Judges, is the best of those which have been awarded Gold Labels as the best within their Circles in each postfolio in the year. The Gold Label Prints and transparencies are displayed each year at the Annual General Meeting.

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