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AUTUMN, 1971

The Little Man

The Photographic Magazine that's different



JOHNSON CHEMICALS

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, J. E. Huxtable, 104 Holmesdale, Waltham Cross, Herts. 'Phone 25037.

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.

DOES THE LITTLE MAN SERVE A USEFUL PURPOSE?

I am assured that you think so. Could it be brightened up and serve you even better? I am certain that it could but I need your help.

The photographic press covers most things well enough and we are not here to compete. I feel that we should be a chatty, informative club magazine, providing an open forum, particularly for those matters that don't necessarily involve Council. We chatter in the notebooks on circle affairs, let us natter in the Little Man on club affairs.

If you see an exhibition that excites you or read a book that inspires you or if you have been sold a dud or come a cropper in some photographic way, write and tell me. We would all like to know. We could have a correspondence column, have hints, tips and gadgets. Even in these well-off days many of us like fiddling with things rather than buying it ready-made. We might start a "weight watchers" competition to beat the Post Office. A "for sale" column might be handicapped by the time factor but real bargains are worth waiting for. And while we are being mercenary, will you bear in mind that we have a permanent "balance of payments" problem as each issue puts us in the red to the tune of about £80, not counting postage. Bright ideas for raising the wind will be most welcome.

And incidentally, please keep me in the picture about members' activities. Two members at least, Sir George Pollock and John Nicholson had prints in the London Salon. Some members had acceptances in the C.A. for clubs other than U.P.P. (we were unable to enter due to the postal strike). Next year I hope that they and many more of you will support our entry.

Ian Platt has added to his laurels and the letters after his name with A.F.I.A.P. (Artist of the International Federation of Photographic Art.)

I gather there are ideas afoot to run a **club** photographic week-end in the Midland—Cotswold area. Just the sort of

activity we need. Other areas get cracking. The Hon. General Secretary will be delighted to supply a list of members in a given region.

I can only print this sort of "gossip" if someone—that is you—keeps me in the picture.

And do write some articles, circle news and all those bits and bobs that makes the editor's life a little easier.

LET'S GO TO THE ZOO!

Mrs. Pauline F. Heathcote. Circles 5 and 38

How about a trip to the zoo? There's usually one within reasonable travelling distance of most of us, and what happy hunting grounds they are! Zoos and wildlife parks come in all shapes and sizes, and from the photographer's point of view, no two are alike; which means that each visit to a new one is a really stimulating and enjoyable experience.

As to equipment to take along, I have found that the first two essential items just do not exist in any glossy catalogue: these are patience and perseverance. Zoo occupants are not sitting targets — despite comments to the contrary by those who have never tried zoo work — as there is little if any control over the "sitters" or their surroundings. I would say that it is well nigh impossible to walk up to a cage or an enclosure, focus, fire off the shutter straightaway and achieve a satisfactory result. You may have to wait at least an hour or so, perhaps for the right lighting or for the animal to move to a less cluttered spot — and even then you might not get what you had hoped for — but no matter, there's always the next time, for conditions are rarely the same on two consecutive visits. I think this point is worth emphasising, because I'm sure the right attitude of mind is important from the outset.

If you have a camera with interchangeable lenses, this is certainly an advantage. A long lens has many uses, but circumstances do arise when a shorter focal length is required e.g. when photographing tropical birds in small cages. An exposure meter, initially at least, is a help although accumulated experience tends to be a more reliable guide later on. Animals and birds are in the main contrasty subjects, and each "sitter"

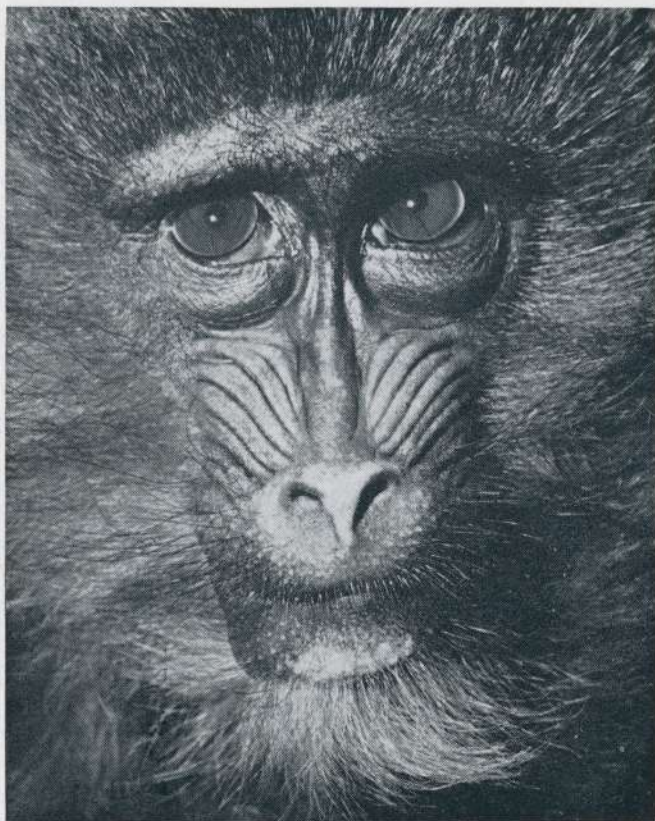
should be considered individually; a Polar Bear for instance, needing quite a different approach to say a Brown Bear.

A word of warning about taking care of yourself and your equipment. It's all too easy to become totally absorbed in what you are doing, but counter-attacks of various kinds must be expected. For example, toucans love trying to peck lumps out of a lens or nibbling at gadget bags and fingers, while penguins and seals delight in having a go at soaking you from head to foot in water. Ever taken a jacket to the dry cleaner's and asked them to remove the penguin water stains? Very embarrassing!

I would recommend jotting down a few brief notes as you go along on each trip. Nothing elaborate, just a note of the exposure, time of day, weather and so on; it's surprising how helpful this can be in assessing results later on. Also, and this is important, do write down the name of each subject as you shoot. We all know what a lion or tiger looks like, but it is far from easy to correctly identify some of the rarer species afterwards. It must be said however, that not all zoos are helpful in this respect. Sometimes the labelling is really comprehensive and informative, but sometimes it isn't, and occasionally even non-existent.

I suppose the most obvious problem which is encountered on first arriving at a zoo is how to make the bars and wire mesh disappear — that is, photographically speaking! One solution is to lean over the safety barrier and direct the lens between the bars. This doesn't always come off, as there are variable factors such as width of the bars, camera angle, the distance between the subject and the bars and so on, but it does work on many occasions. A cautionary reminder: do NOT be tempted to climb over any safety barrier as you are "liable to be escorted from the grounds", and even more important, it can be downright dangerous!

As for mesh — there are many different sorts — if the lens is put really close against it, in most instances it should not register on the film. It is advisable when using this method to use a large aperture wherever possible to limit the depth of field, and in addition to make sure that no damage occurs to the lens. It's also a good idea to keep an eye on the direction of the



light, as shadows of mesh or bars falling across the subject can ruin an otherwise pleasing shot.

Nowadays, many zoos are making an increased use of glass enclosures. The trick here seems to be to make absolutely certain that the lens is placed right up to the glass, as otherwise, an overall degraded result will occur. Dirty glass is something to avoid at all costs; not that it's always dirty on the occupant's side. Bits of toffee apple and smears of ice cream can often be removed by a judicious wipe with a clean handkerchief or tissue from the visitor's side of the partition!

Something which can be a real nuisance is a distracting background; such things as feeding troughs, patchy concrete, shiny painted surfaces etc., do not do much for the final photograph. (Not for the zoo enthusiast the use of a convenient roll of seamless background paper!) There are many ways of coping with the problem: by filling the frame as much as possible and concentrating on a "head and shoulders portrait"; using back-lighting and throwing the background into shadow; or by experimenting with differential focus and so on.

I hope that this brief mention of some of the points to look out for may be useful. There's a tremendous amount of pleasure to be gained from hunting for a picture — and above all, zoo photography is great fun.

WHY DO I DO PHOTOGRAPHY?

by Jean Proctor

It all began when my father said "there is only room for one photographer in the family, it is much too expensive". This not unnaturally, provoked a desire to know more and to do something about it. Six weeks hard labour on a small Anglesey farm one summer provided the wherewithal for a beginning, a simple folding Kodak camera.

Years later I married a keen photographer who not only encouraged me but was prepared to finance my hobby. Now I learnt to do my own processing: to this day, in common with most photographers, I still feel that thrill when developing a print and the image begins to appear on the paper.

However, children, a large house, dogs and a more than adequate garden restrict me to colour work. Press the button and let Kodak do the rest . . . or Agfa . . .

The reason why I do photography can best be summed up by an experience I had last November. A cold, damp, foggy morning. Thankgoodness it was damp, at least the gardening could wait, I could put off cutting back the dead perennials and the dead flowering heads of the shrubs. The children had gone to school, breakfast dishes were waiting to be washed up, beds to be made, shopping to be done, and so it went on, a seemingly endless list of chores all of which would have to be done all over again the next day anyway. The milk was on the doorstep waiting to be brought in. I went out and to my delight the sun was breaking through the mist and there was a perfect cobweb catching the light and sparkling with water droplets — thankgoodness I had not cut back that particular shrub. A blissful half hour was spent wandering round the garden with the camera. Later in the day the sun shone through the wine-red leaves of the cherry tree by the gate, the shaded white wall of the house over the way provided exactly the right foil for the back-lit red leaves. The chores got done a little more quickly than usual, they were not important any more, I had *seen* things. Whether they would be recorded on film exactly as seen did not matter unduly. In fact the results were not too bad, pleasing if not technically perfect. The satisfaction of *seeing* is still there.

Now I take pictures to please myself. If they please other people, members of the Circle, judges at the Camera Club, so much the better. Other people's comments and criticisms help, one tries to produce something better, but in the end, one must take photographs to please oneself.

Another source of enjoyment is in the "chase" (I am an ex-biologist). While I very much admire the technique and beautiful pictures produced by certain amateur and professional photographers of insects in controlled conditions, I personally get great satisfaction in trying to get a good colour slide "wild and free". I enjoy stalking a butterfly, creeping up to within six to nine inches of the insect perhaps only to find it gone when one is on the point of pressing the button, but finally seeing the insect clear and sharp in the viewfinder. With any luck one ends up with a few good pictures among the "ones that got away". Of course the disasters happen too, like the roll of film

that should have had lovely damselflies on, beautiful metallic blues and greens. They were quiescent on a dull day and most amenable and should have been perfect subjects — they were — but I forgot to set the shutter at X instead of 1/125 second! On every frame there was just half an insect. Nevermind, there is always another time and I did enjoy that afternoon.

The reward of finding an exquisite pattern in the spines of a tiny cactus, an abstract pattern of colours in peeling paint, of a golden lichen on a grey rock is reason enough for taking photographs, but if one can put across to other people the interest and excitement one feels in finding and seeing these things and make them aware of the world about them, so much the better.

"TABLE TOP"

by Stanley Berg, A.R.P.S.

Considering the weather we get in this country, it is surprising there are not a lot more table top or still-life pictures decorating the exhibition walls than there are.

It is not a particularly difficult subject to tackle and with just a little care and imagination, some jolly satisfying results can be obtained with the most ordinary items, especially if you take the trouble to keep the picture simple and authentic.

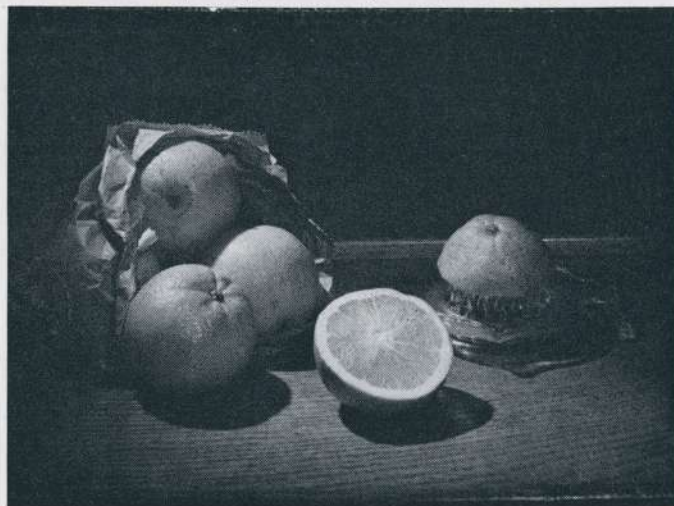


Illustration 1 was presented to me almost as a 'fait accompli'. One of my youngsters had a sore throat; the wife, having been out shopping, asked me to prepare some orange-juice and so, with the bag of newly bought oranges and the squeezer all on the tray ready for action, the picture virtually fell into place on its own. Needless to say, the actual exposure was made some evenings later after junior had recovered from the cold; but the final set-up was only a minor re-arrangement of the original items, with back-lighting to give drama and texture.

Illustration 2 brings back a smile! Having decided to take some 'fishy' pictures I sent the wife shopping (it is cheaper that way) with specific instructions. On her return, she seemed quite amused at the expression on the fishmonger's face when she dutifully asked him to change one of the herrings because it "did not have a very photogenic face"!

Taking this picture had its own peculiar hazards — I wanted to show a good shape as well as texture of the fish and, in consequence, spent quite a long time re-arranging them. The lamps were giving off a lot of heat and the fish were tending to grill! The only way to keep them looking fresh was to sprinkle them frequently with water, the most convenient supply being from a nearby vase of flowers, and frankly I do not recommend the combination. It took a week with the windows wide open before we could use the room again!



For those who are technically minded, all illustrations were taken on a Rollei with 7.5 cm. Xenar lens and using F.P.3. and Promicrol.

Lighting table top should present no real problem provided you are clear in your mind *what* you are trying to put over; but please do remember to keep the items in the picture to a minimum — do not use a 32 piece tea set, if one cup and saucer will tell the same story — and it usually can!

WHY WAIT FOR THE FILM TO DRY?

Not everyone has a film drying cabinet, and waiting for a film to dry is often a nuisance and can result in the ruination of a strip of good negatives.

Watermarks and dust are always a problem, but there is a brand of drying medium on the market that will allow the amateur photographer to continue a sequence of developing and printing within a few minutes of the rinsed film being taken out of the developing tank.

This product is called "DRYSONAL" and is manufactured by TETENAL PHOTOWERK, HAMBERG & BERLIN. Sold in 1,000 cc, bottles at about a 110 NP., and should be obtainable at any GOOD photographic supplier.

It is used as follows . . . Wipe off moisture from rinsed film, soak film in Drysonal for 40 seconds, Wipe of Drysonal ONCE, hang to dry.

This film will be dry, Hardened, Polished and anti-static in 2/3 Minutes . . . Just think, No dust marks, No watermarks, and you can get on with the job straight away, it will not deteriorate with age and can be used time and time again, providing you keep the bottle well closed. S.G.W.

WANTED!

Copies of your best prints and slides for the Central Association Competitions and Exhibition at Battersea Public Library from 26th February to 25th March, 1972 (not open on Sundays).

Entries to Roland Jonas not later than 15th January, 1972.

THE GOLD LABEL COMPETITION

The judging of the Gold Label prints and slides took place on August 5th at the Royal Photographic Society's house at 14 South Audley Street, London. Our two judges were Mr. L. Goldman, F.R.P.S. and Mr. L. Regan, A.R.P.S.

It is surprising how quickly and competently experienced judges can work. They made an excellent team both to watch and to listen to. They were often unanimous, only occasionally in opposition but quite firm in their views. Their running commentary, thinking aloud if you like, weighing up the pros and cons was of tremendous interest to the Exhibition Secretary's team of helpers.

The first pause for breath and coffee came after the circle certificate winners had been agreed. Refreshed they now tackled the bigger problem—to adjudicate between the best small print, the best large print and the best colour slide. This proved a difficult stage. The small print was off-beat in the modern vein, the large print was in colour and the slide was a traditional Rembrandt-type portrait. Just how difficult can you make it! The omniscient judges hats are cast aside and personal appeal came into its own indeed it must. The excellent colour slide was regretfully eliminated but the print problem could not be resolved. So for the first time the Leighton Herdson Trophy is shared by a small monochrome print and a large colour print. It may be a sign of the times that a colour print has reached the top. (The editor regrets that he is unable to reproduce it in the Little Man).

Selecting the Gold Star Circle raised some problems too but eventually Circle 6 emerged as winner of the print section for the second year running. With the slides Circle 23 was in the battle up to the final stage when it left the arena to NHCC2 and to Circle 33. To adjudicate between natural history slides of superb quality but somewhat specialist interest and inspired pictorial slides of more general interest demands not only experience but the wisdom of Solomon. They went on the screen many times and ultimately the scales came down gently in favour of NHCC2. The large number of commended slides shows how much the judges were impressed.

We are most indebted to Messrs. Goldman and Regan for

their most meticulous and careful judgement and the fact that they agreed to differ on the top award shows how convinced they were that right must be done.

And a big thank you to Arthur Cunnew for the considerable work and careful planning that allows the judging to proceed so smoothly.

Also to his willing band of helpers who are so essential. And finally of course our thanks to the Royal Photographic Society for the use of their premises.

A selection of award winning prints will be reproduced in this and the Spring issue.

UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN AWARD LIST 1971

Leighton Herdson Trophy

Joint Winners: J. T. Walker Circle 29 Directions
R. McAdam Hall Circle 22 Bargain Hunters

Plaque Best small print

J. T. Walker Circle 29 Directions

Plaque Best large print

R. McAdam Hall Circle 22 Bargain Hunters

Plaque Best colour slides

C. Turner Circle 23 Sombre Thoughts

Glen Vase

I. Bowen NHCC/2 Water spider undergoing skin change

Gold Star Circle (Prints)

Circle No. 6

Gold Star Circle (Colour slides)

NHCC/2.

CERTIFICATE WINNERS

Large Prints

Circle	Name	Title
2	H. Tudge	Can spring be far away?
3	G. A. L. Hutton	Wave
6	J. Nicholson, F.R.P.S.	Brown study
8	F. W. James	It's a great big world
10	D. Dent	Becalmed
11	Hugh Milsom	Woodland Frieze
12	Dr. W. R. M. Thompson	Where's five
14	F. Broadbent	Phew!
16	G. A. White	Early morning Loch Tulla
18	B. Asquith, A.R.P.S.	Prison fare
20	E. Fearon	Shrine

- | | | |
|----|----------------|--------------------------|
| 22 | R. McAdam Hall | Bargain Hunters (Trophy) |
| 25 | A. T. Emond | Anatomy of winter |
| 26 | R. Grimwood | Albert |
| 38 | J. L. Parke | Girl in a doorway |

Small Prints

- | | | |
|--------|------------------|----------------------------|
| Circle | | |
| 1 | P. Mackay | China in Scotland |
| 5 | J. J. Brady | Cottage at Clapham |
| 7 | A. H. Greenslade | Empties |
| 9 | B. W. Baker | Antiques |
| 15 | E. G. Hargreaves | Winter Pines |
| 17 | E. Littlewood | Detail: West door Beverley |
| 21 | A. J. Scrivener | Jennifer |
| 29 | J. T. Walker | Directions |
| 30 | W. S. C. Jenks | Arboretum |
| 40 | A. Simmons | Morning sunshine |

Colour Slides

- | | | |
|----------|-----------------------|-------------------------------------|
| Circle | | |
| 23 | C. Turner | Sombre thoughts |
| 27 | T. W. T. Pearse | Oriental Miss |
| 28 | R. S. Bridge | Striding Edge |
| 31 | S. A. Champion | Medway shrimp boats |
| 32 | F. E. Gray | Eilan Doonan |
| 33 | J. S. Westwood | Morning fisherman |
| 34 | Joe Edwards | Fell Ponies |
| 35 | E. R. Ball | Winter sunshine |
| 36 | I. W. Platt, A.R.P.S. | Glass Design |
| Anglo/US | D. W. Hart, | |
| | A.P.S.A. (US) | After the storm |
| NHCC/1 | P. J. White | Jay feeding chicks |
| NHCC/2 | I. Bowen | Water spider undergoing skin change |

PRINTS & SLIDES COMMENDED

Large Prints

- | | | |
|--------|-----------------|---------------------|
| Circle | | |
| 2 | R. Parkin | Sunlit boats |
| 3 | G. A. L. Hutton | Brothers strike |
| 6 | W. Armstrong | Snow storm |
| 10 | P. Reeve | Mother & baby |
| 12 | W. Davies | Precinct (Coventry) |
| 16 | D. Groves | Figure & birds |
| 18 | P. Antrobus | Marilyn |

Small Prints

- | | | |
|---|----------------------|-------------------|
| 5 | Mrs. P. F. Heathcote | No manners at all |
|---|----------------------|-------------------|

Colour Slides

- | | | |
|--------|------------------|----------------|
| Circle | | |
| 23 | G. Woods | Curiosity |
| 23 | Miss J. Crosbie | Rock formation |
| 31 | Miss Betty Jones | Korcula |

- | | | |
|----------|--------------------|-----------------------------|
| 32 | R. C. Scott | Vacant mooring |
| 33 | Mrs. Doris Handley | Loch Duich |
| 33 | Mrs. Hetty Nickson | Autumn walk |
| 33 | Mrs. Hetty Nickson | Dale End farm |
| 35 | K. J. Foord | Comma Underwing |
| 36 | L. E. Wilcox | Snow study |
| Anglo/US | C. Steer (UK) | Opening time |
| Anglo/US | H. V. Brown (US) | Screech Owl |
| NHCC/1 | H. Brigg | Chaffinch |
| NHCC/2 | J. M. Borman | Little Owl |
| NHCC/2 | J. M. Borman | Burnet Moth expanding wings |
| NHCC/2 | N. A. Callow | Hunting spider with egg sac |
| NHCC/2 | N. A. Callow | Puffins |
| NHCC/2 | N. A. Callow | Chrysochlamys Cuprea |
| NHCC/2 | I. Bowen | Water spider and air bell |
| NHCC/2 | I. Bowen | Sandscape |
| NHCC/2 | I. Bowen | Saucer bug |
| NHCC/2 | R. F. Turner | Damsel Fly |



PHEW!

F. Broadbent, Circle 14



Saturday morning, 15th September, 1971, saw two centres of activity in connection with the A.G.M., one an informal gathering at the Royal Photographic Society and the other the Exhibition Secretary and his band of helpers, trying to beat the clock and get our own Gold Label print and slide show ready at the Ivanhoe Hotel.

The R.P.S. very kindly opened their house for U.P.P. members and Mr. John Bardsley, Hon. F.R.P.S., welcomed some 25 to see an exhibition of modern work by the Take Ten Group, part of the Permanent Collection covering the 20th century, many interesting items in the Museum and a selection of prints by students of the Brooks School of Photography, California. The club is most grateful to the "Royal" for their courtesy and hospitality.

Meantime at the Ivanhoe Hotel, Arthur and Mrs. Cunnew and their assistants, despite considerable difficulties, completed their task in time. It was an excellent show and we are most grateful to them.

At 2.30 the Circle Secretaries or their representatives held their annual meeting and discussed matters of common interest.

CHAIRMAN'S REVIEW

At 3.30 the President started the proceedings. In his address, Glen Robson welcomed the biggest audience we have ever had (approximately 140), and informed the gathering that this was our 40th A.G.M. and the 25th since P.M.P.P. and P.P.P. joined forces to form U.P.P.

The Hon. General Secretary extended a warm welcome to Muriel Rosamond, who after a long illness was able to resume her activities with the club. He also thanked Arthur Cunnew

for all his efforts and regretted that he found it necessary to resign. Osborn, in his report, said that there were some vacancies on Council to be filled, not least of which were that of Publicity Secretary and Exhibition Secretary. He had also learned that Bill Armstrong—Editor of the Little Man—would be grateful if someone could take over from him.

Later in the proceedings after a plea by the President, John Huxtable of Circle 18 volunteered to become Publicity Secretary; John Rhind, of Circle 26, accepted nomination as Ordinary Members' Representative.

In announcing the result of the Election of Officers and Council, Osborne expressed surprise that he had received only five nomination papers from a membership of around 500.

Roland Jonas presented his Treasurer's report, which was unanimously accepted without query.

ANY OTHER BUSINESS

The only serious topic that came up under A.O.B. was prompted by a suggestion that the A.G.M. should be held out of London and naming Birmingham as a suitable venue. A lengthy discussion ensued with stress being laid on the two major obstacles, getting a "local" exhibition secretary who could handle the arrangements, and transport from the more distant parts of the country. It was finally decided that it was too late to start finding suitable accommodation and a local committee for 1972. However, Council would give the matter consideration for 1973. It was generally expressed that it was unlikely that a meeting away from London would gain as much support.

EXPEDITION TO THE GALAPAGOS

After dinner, at which 140 members and friends participated, the gathering attended the lecture by John Nicholson, F.R.P.S., of Circle 6, Expedition to the Galapagos. This was more than a lecture, it was an entertainment—a mixture of keen, dry, humorous commentary on a series of interesting and unusual subject-matter slides taken during a "specialists" jaunt in distant lands.

The President, in his vote of thanks, expressed appreciation of the members for Mr. Nicholson's humorous presentation and for Mrs. Nicholson's assistance in both projecting the slides and prompting when her husband forgot the odd detail.

And so to the end of another memorable A.G.M. "See you next year." "Don't forget!"

JOINT WINNER OF
THE LEIGHTON HERDSON TROPHY



DIRECTIONS

J. T. Walker, Circle 29



BROWN STUDY

J. Nicholson, F.R.P.S., Circle 6



SHRINE

E. Fearon, Circle 20

ONE MAN'S VIEW

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

Salisbury

Although the transparency section of this popular mid-Summer exhibition is of International status in name only — since in fact all the entrants are from the British Isles, the print section is invariably very good and has entries from all over Europe. Held in the sepulchral surroundings of the cloisters of Salisbury cathedral, this particular exhibit satisfies the main prerequisite of any such event by being visited by large numbers of the general public. In July there are always large numbers of home and overseas visitors to this town, most of whom eventually visit the cathedral and thus cannot fail to be 'led' into the exhibition room. The prints were judged by the popular Quemby's this year and displayed a very wide range of subject matter and treatment. Print display was good, but there was disappointingly only one transparency projection arranged. The usual display cabinets gave the usual poor view of the slides, and for an exhibition intending to give such short shrift to this side of things, one cannot help wondering whether some form of back-projection unit would not be better. Here at least the slides would be seen sufficiently large to be appreciated.

City of London & Cripplegate

This exhibit was visited in August, and was held at the Royal Exchange. The display was divided into two parts the major of which was the International collection of PSA-member European Clubs. In this 90 prints from 9 different countries were shown and to my extremely biased eye (as the organiser of the exchange) they made for an exciting collection of strongly nationalistic photographic trends in the countries concerned. The 'A.P.' thought so too and ran a double page spread on it, but entirely failed to do justice to the vivid colour prints from Germany and Italy. When I was there, only five or six other visitors were around, but I was assured that in fact quite a large audience was expected to see the collection before the closing date. The second part was devoted to the Cripplegate Club's own entries in their Annual exhibition, and were, as one would expect from such distinguished company, a cut above the average, and included their winning Switch Shield entry.

The London Salon

Visited on the same day as the previous named, my second visit to the Salon again proved worthwhile and interesting. Generally speaking I thought the mono chrome prints were at least as good as those I saw last year, and the colour had improved slightly. In the latter section there were several solarisations that marginally gained from this treatment, some delicate and deceptively simple landscapes from Italy, several 20 x 16 picture postcards from England and one glorious explosion of colour from Sir George Pollock entitled 'Spectrum No. 7'. The exhibition got off to a good start for me as there were two really excellent monochrome prints from Bill Carden in the first dozen on show. Both were plaque winners, the first an evocative beach scene with out of focus activity in the background, and the second in entirely different vein 'Activity Street' showing an astonishing variety of postures and goings-on. Sir George once again had some delicious trees depicted most delicately in monochrome, and Edwin Appletons' wonderful 'Conkers' must have taken every male viewer immediately back into their childhood. And so one could go on, picking out the prints that attracted me and telling you all about them but I fear that your hard-pressed Editor would consider this to be too much of a good thing. Certainly with the Cripplegate exhibition seen as well that day, it turned out to be a photographic feast for the eyes.

Monochrome Prints from Colour Transparencies

by Douglas G. Cranston, Circle 7

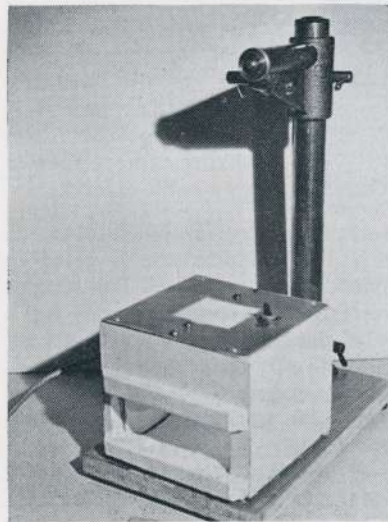
Owners of the 35 mm single lens reflex cameras are particularly fortunate, since colour transparencies can be duplicated, and monochrome negatives be produced without the need for expensive auxiliary equipment.

All that is required is a set, or sets of extension tubes, and a means of supporting the camera rigidly, either by utilizing the enlarger column, or in the form of a separate copying stand.

The biggest problem I found, was how to illuminate the transparency without generating too much heat. This I solved as follows:—

I constructed a small box of wood, roughly 5" x 5" x 3 $\frac{3}{4}$ ",

the top of the box being constructed of aluminium, with an aperture 51 mm square, removed in centre, to take slide to be copied. Underneath this aperture is fastened a piece of white opal glass, or plastic to act as diffuser. On one side of top plate a hole is drilled to take small 2 amp toggle switch, this is wired to a torch bulb lamp holder inside the box, and this is in turn connected to a small bell transformer, also placed inside the box. The object of the small lamp is to illuminate the white opal aperture, so that the transparency can be focussed on screen of camera.



The front wall of the box has an aperture cut out to receive flash head of an electronic flash, mine is a Zeiss Ikon Ikonton, the measurements shown on diagram are only tentative, and you may have to alter them accordingly for your own equipment.

Inside the box, a white card or metal reflector is curved from the flash head aperture to back of box, to spread the flash evenly.

In order to duplicate or make copy negative from colour transparency, the box is placed on baseboard of the copying stand, on enlarger baseboard, and the mains lead to transformer plugged into a suitable power point.

The light in the box is then switched on, and the slide to be copied is placed in the aperture in top of box. Next the flash-head is pushed into aperture in front of box, and by means of an extension cable, is attached to camera.

The camera (mine is the Leicaflex) is fitted with the necessary extension tubes to give a 1 to 1 reproduction, and attached to



the copying stand. The height of the camera is adjusted until the illuminated slide is filling the focussing screen of camera, and in sharp focus, the lens being set at infinity, and at full aperture. Fine focus is obtained by slight touch on focussing mount of lens.

The flash is now switched on, the lens stopped down to the working aperture, in my case F11, and the exposure made by fixing camera shutter with a cable release.

Exposure will have to be worked out by trial, but in my case, for making colour duplicates I use Kodochrome X rated at 50 A.S.A., and for making monochrome negatives, Pan F, also rated at 50 A.S.A. This gives me an exposure of F11, for a normally exposed colour slide, if the slide to be copied is a bit on the heavy side, I open up to F8. Of course it also depends on the power of your electronic flash as well. I always use my flash on the mains for this particular work, as I am then sure getting a constant light output.

One advantage of this box, is that once you have worked out your exposures, you have a standardized method of working, which makes copying and duplicating transparencies a simple procedure.

A step further is taken when making monochrome negs., and here I use Pan F. film rated at 50 A.S.A., and developed in Hyfin for 14 mins. at 68° this gives me a nice soft neg. with contrast cut down, which enables me to produce prints up to 15 x 12 without much loss of quality.

Use of more than one set of tubes, to duplicate portions of the transparency, will necessitate a further increase in exposure, in my case I usually use supplementary lenses (Macrotors) screwed into my Summicron lens, which do not require any exposure increase.

EFFECT OF AIRPORT SECURITY CHECKS ON FILM STOCK

A number of members planning to travel abroad on holiday are worried about the possibility of damage to their films when passing through security checks at airports designed to discover arms carried by would-be hijackers

The Society has been in touch with the authorities at Heathrow Airport London which report that, although a great deal of film stock passes through the Airport daily, so far there seems to be no evidence that film has been fogged by passenger security checks which involve the use of an electromagnetic detector. It was pointed out, however, that these remarks applied only to Heathrow Airport and that if passengers luggage is x-rayed at other airports their films could be affected.

The best advice would seem to be, therefore, to carry your film on your person rather than in your luggage and, if necessary, to consult your travel agent about likely checks at airports other than Heathrow.

(We are grateful to the Photographic Journal of the Royal Photographic Society for permission to reprint this information).

COLOUR PRINT PROCESSING BECOMES CHEAPER AND MORE SIMPLE

After considerable research, Johnsons of Hendon have produced an Agfacolor Paper Processing Outfit which consists almost entirely of liquid concentrates; there is only one packet of powder, quickly and easily dissolved.

Making up two litres of Colour Developer, Stop-Fix, Bleach-Fix and Stabiliser is simply a matter of measuring the correct volume of water and stirring in the concentrates from the colour coded bottles, but it is not only time that is saved, the cost is approximately half that of similar kits! In addition, users of drums and small tanks and dishes will appreciate the fact that small quantities of solution can be mixed as they are needed, so that they are always fresh.

Agfacolor Paper is widely used by professionals and amateurs and is readily available from dealers everywhere. Processing is straight-forward and rapid; at 25°C (77°F) development time is 3 minutes, followed by a ¾-minute rinse and 1 minute in the Stop-Fix, after which the room light can be turned on.

Two minutes in the Bleach-Fix is followed by 5 minutes wash (the print is ready for inspection as soon as it is in the washing water) and 1½ minutes in the stabiliser. In other words you are working in the light after 5 minutes, the print can be judged after 7 and the total processing time is 13½ minutes. Working at 20°C (68°F) the total time becomes 27 minutes, with the light on after 8 and the print judged at 15.

The capacity of the outfit is—Developer, 25 10" x 8" prints; other chemicals, 70 10" x 8" prints. Since the developer will obviously be used up before the rest of the outfit, a 2 litre Development Replacement Outfit will also be available.

Colour print processing is still not quite as simple as black and white work, but at 77°F the finished enlargement is certainly produced more quickly. The Johnson Agfacolor Processing Outfit comes complete with very full instructions in a single carton with an attractive four-colour label and costs £2.25. The separate Developer Outfit is £1.12.

A POLICEMAN IN VIEW

Cliff Johnson.

A few years ago I was in London on business but had taken the opportunity to look round the shops for the extra lens I wanted: a second-hand 105 mm Super Takumar for my Pentax. I was lucky to find one in excellent condition at a price I could afford, and still have a few hours in hand before I needed to catch my train back to the North. So naturally, with my new lens fitted, I went in search of pictures.

It was Summer and it was the time of the 'Flower-People'—you remember? Picadilly Circus was crowded with them—sitting, standing, talking, walking—all around the base of the Eros statue, in the middle of London's roar.

The first time you fit a telephoto lens to an S.L.R. is a magical experience. Even with a modest focal length of 105 mm the effect is startling. Big heads fill the screen or, alternatively, groups of people can be isolated from the mass while the camera-man remains a discreet distance away from his subject.

It happens that I collect policeman. Photographically that is! And because there was such a crowd of people around Eros the Circus had its quota of 'Bobbies', in shirtsleeve order because of the heat. They stood in pairs, casually alert, chatting amiably to one another, keeping a friendly but firm eye on the crowded scene. In the best traditions of photo-reportage I included several policemen in my shots, and once or twice a fairly close candid portrait was recorded through my lens. But most of my time was spent taking shots of the people who formed the crowd.

Then, suddenly, a deep voiced 'Now then', from a very severe looking policeman made me turn and face him.

'Afternoon', I said.

'You're taking photographs', he said.

I learned long ago that sarcasm is not often appreciated—particularly by policemen, so I confined myself to a simple affirmative.

'Did I see you take a photograph of me a few minutes ago?,' he asked sternly.

'Yes, that's right,' I said.

By now I was beginning to have that faintly guilty feeling that always seems to be associated with talking to policemen, but I was also extremely curious at the turn the conversation (or was it an interview?) had taken.

'You are English?,' he went on,

'Yes'

'Not American'

'No'. I had not thought my Northern accent could be mistaken for American.

'And you live in England?'

'Yes'.

'Right!', he said, and with all the majesty of the law he pulled out his notebook, opened it and made ready to write.

I was baffled. What was my crime? Did photographing policemen constitute a breach of the peace? I awaited my fate.

'Now then', he said, 'If I give you my name and address will you send me a copy?'

CIRCLE NEWS

CIRCLE 9

The past year has seen some consolidation in the circle. Membership has increased and the quality of entry shows an overall improvement. There has been an upsurge in notebook entries and the usual photographic topics have been aired as well as some not so usual.

Gold labels have been spread a little more widely and the more accomplished members who previously had a corner in G.L.'s now have to fight to get in on the act though it must be said they're doing this with some success.

Folio 400 has recently been sent out and we are now looking forward to folio 500 with the hope that everyone will put a print in that one. It is worth considering over this period circle 9 will have contributed about a thousand pounds to the GPO. I won't estimate how much has gone into the cofers of Kodak and Ilford, it might be a bit offputting.

In my last report in "Little Man" I suggested that if any member of another circle wanted a second circle he should get to circle 9 very quickly, well at the moment we are filling up very nicely but if anyone is very persuasive my arm might be twisted to take two more members. First come first served.

The subject content of the folio prints has been varied. There hasn't been any of the "Talent 71" stuff but we seem to manage. We have at least two excellent exponents of portrait photography so those of us who were a bit weak on this are appreciating the finer points a bit more.

In common I think with most circles the postal strike cut our dash a bit. Overall there hasn't been too many hold ups other than the one just mentioned, which is a distinct improvement on last year. We are keeping our fingers crossed for the coming year.

CIRCLE 12

Circle 12 has had a fairly quiet and uneventful year with eleven folios sent out, one short because of the postal strike. Membership is up to an uncomfortably high figure of 18 with several new recruits brought in by members (the best form of recruitment). As 6 or 7 are able to pass the boxes on by hand it is hoped to maintain a four month circulation period, though one or two awkward journeys, such as to our member in Skye,

cause some postal delay. Two or three members have been in trouble with faulty equipment and have missed several rounds, but this has had the side effect of keeping the weight down to 10 lbs and the postage to 30p. This will not last unless everybody uses really light weight mounts. Economy in postage is held to be more important than a Gold Label display on exhibition-type boards.

CIRCLE 27

The Season started with 18 members and things went along nicely until the "Postal Strike" which upset everything and everybody.

The end of the strike brought the sad news of the death of Ricky (A. J. T. Richards) and the end of membership for Roland (R. C. Y. Smith).

Tom (T.W.T. Pearse) has gone off to the Far East again until December, but an old friend, Bob (R.W. Donnelly) has rejoined our ranks.

In addition to 12 ordinary rounds, which is quite an achievement, when one considers the time lost during the strike, we have had an "extra" round to provide material for a "sample" box to be shown to prospective new members, as well as our annual "set subject" organized as usual by Ken (Brading).

The start of this competition was unfortunately delayed by the aforementioned strike and it is not yet known who will hold the Bill Boyce Memorial Trophy for the next 12 months. It all depends upon who has the best "rear view".

The McTurk Trophy for the seasons best has been won by Tom Pearse by less than 1% from Mona Chedzox with Alf Shaw in third place.

The annual "do" will be a little late this year as venue and time have to be arranged to suit the Trophy winners but it seems that Tom will have to be left out as Singapore is a bit too far for some of our members.

Stan (J. R. Stanforth) has asked to be relieved as Circle Sec. after 12 years, and Willy (A. J. Williams) has volunteered for a spell in the "hot seat". A gradual change over has been arranged and should be complete in time for the A.G.M.

CIRCLE 30

Glad to report that unlike some small print circles, Circle 30 is quite full up, with a membership of 16, and 4 boxes circulating.

The average number of entries remains astonishingly high, being 89% per month, attaining to 100% on a few occasions.

We had an annual Rally at Bath in May, at which 23 members and relatives were present, and the whole atmosphere at present is one of enthusiasm and friendship.

Only one sad event marred the year. One of our longest serving members, Len Gauntlett died. During the years he had taken upon himself the job of recording photographically, all our meetings, and publishing them in an album manufactured entirely by himself, presenting the album to the host of the years meet. Such members leave a gap which will not be easily filled. The postal strike had its effect by holding up some boxes, but some members made astonishing efforts to get the boxes on their way, one indeed, making a journey of 180 miles to do so.

Consequently, I am happy to report, that 12 boxes were sent out during the year. The article by Stephen Wesely in the last Little Man has started two of our members on the Kodalith film/print process.

CIRCLE 31

There will be other members of U.P.P. than those in his own Circle who will be sorry to hear of the death of James MacBride—"Mac" to his friends—for before joining Circle 31 (colour) he had been a member of print circles, and a Circle Secretary.

He was a man of many parts, for at the time of his death on 11th September following a heart attack, he was involved in the making of a cine film depicting life on the Clyde, he was putting together a slide lecture on part of the Scottish coast, he was producing illustrated articles for a Yorkshire magazine, and had also undertaken the writing of some short stories for another paper. All this after he was supposed to have retired.

"Mac" had not been a member of Circle 31 for very long, but so versatile a member will be missed by his friends there as by those in his previous print circles, and our sympathy goes out to his sister at Beith, with whom he lived.

ANGLO-U.S. CIRCLE

The postal strike has shaken us less than most, though the effects seem to hang on a bit. We are only a couple of weeks behind.

Things are looking up on the US side. Three new members. Keep it up over there!

Again we have had the pleasure of meeting some of our members from over there. Elsie and Louie Boggio with their daughter bucketed round Europe more than somewhat before coming to the UK, and, with no firm advance dates to work on, we couldn't arrange things as we would have wished. However, Bill Waring acted as host, and Mrs. Bill did those of us who went up to meet them very proud indeed. They met other members individually. It is not everyone who would bring a really first class natural history half way round the world with 'em. And get it finished in time for a visit to the local before closing time (UK lecturers please note!). Lovely to have met you, blokes, or, to go all US, folks!

Bryan Shipp is the next to get hot feet. He is off to the States visiting. It must be catching. Then Alf Leaberry is due to come over here. All very jet set, we are becoming. Now, when I were a lad

It was good to see that in seven slides submitted to the judges at the AGM, the work of six workers was included. The bloke that got two GL's was probably wearing his RPS hat for one of 'em and his PSA one for tother. Incidentally, one of this pair by Malcolm Gilson was one of the funniest pictures seen in years.

CONTEMPORARY SLIDE CIRCLE NEWS

Since the last Circle news twelve months ago, Circle 'C' has had two more additions to its ranks. John Parkholm joined two other fellow Chorlton Camera Club members in the Circle and additionally we were singularly fortunate in adding another lady to our ranks. Having been spying on our work for some time, Lady Doreen Pollock decided in her own words "to keep the portfolios from piling up" by joining us, this event also coinciding with her Associateship award. Albert Bridel spent a convivial three months in Australia earlier in the year, and at the time of writing the Pollocks are off to walk upside down for an equally enviable period. Richard Tuckers' journeys under the aegis of Agfa's sponsorship seem to be carrying him all

around Europe, and various other lesser journeys have been recounted in the Notebook. Particularly interesting, the type of work seen in the portfolios is gradually departing from the impact Salon slide to the quieter more thoughtful variety with, I suspect, an even greater quality in the value of membership since we rely entirely upon the exchange of ideas and stimulus of seeing the work of others in our non-competitive, non-voting role.

READ ANY GOOD BOOKS RECENTLY?

Here are two that could be of real interest to many members:—

Camera Composition, by Harald Mante Focal Press, £3.00

If you thought that composition was a dead subject nowadays you have been misinformed. Here is a modern approach, alive and up to date. The presentation is hard and glossy and the pictures bright and sparkling. The photographs are mainly by the author and include quite a few landscapes. Each picture is discussed and must be of interest to the pictorial photographer.

Light on People, by Paul Petzold Focal Press Ltd., £1.75

This is an up to the minute book on photographing people and deals with both monochrome and colour. The author discusses lighting and illustrates his theme with pictures, both indoor and outdoor. While there are traditional pictures, many are in the modern vein. Many nationalities are represented in the wide range of illustrations that are beautifully reproduced.

If you want to be brought up to date or start on the right track or simply get out off that rut, here is a helpful book. Light is used creatively. It is a different book on lighting.

THE GENERATION GAP

This is a tricky time for grey beards in any walk of life and photography is no exception. I had occasion to visit the

London Salon this year, and if photography is meant to be disturbing and thought-provoking then I suppose it served a purpose.

I wouldn't say that I enjoyed it. There were good prints. There were a lot of others whose qualities were too profound or pointless for me.

We have only to glance through the current photographic annuals, especially the foreign ones, to realise that "fings ain't what they used to be".

The winds of change have cast aside the magic standards of yesterday. I am all for a bit of originality and hope I am not too hidebound and yet must confess to finding some modern stuff mystifying. Many seem meaningless interpretations of subjects that deserve better treatment. There are prints full of harsh contrasts, screaming highlights and jumbled composition. I accept we needed a change as some traditional stuff was getting monotonous.

A few weeks later I had the pleasure of listening to a club lecture by a traditional pictorialist who still seems to run with the leaders. How delightful and how refreshing to see prints of superb quality with excellent graduation and with composition that meant something—to me at least. It wasn't run of the mill stuff and it was in the top bracket. Instead of impact, doubtful quality, apparent grain and questionable artistic merit, were prints in which the eye could delight and the mind was not mystified. They were made to be enjoyed in a leisurely, relaxed manner just like good music.

Unless you are particularly gifted the latter needs a trained ear to appreciate the craftsmanship. It would seem that much of recent photography, like pop music, is made for a world in a hurry, a world that has no time to sit back and take in the finer points.

If blind acceptance of these modern gems of photography and music means being with it, I prefer to stay without it. Or is this typical old man talk?

United Photographic Postfolios

President: **H. G. Robson**

3 Spring Terrace, North Shields, Northumberland. North Shields 73047

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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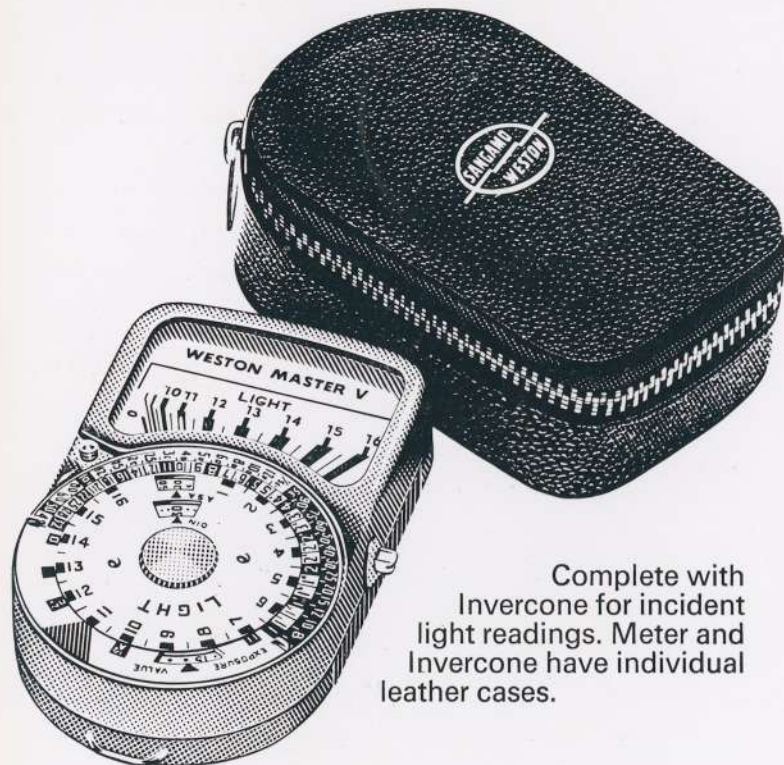
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