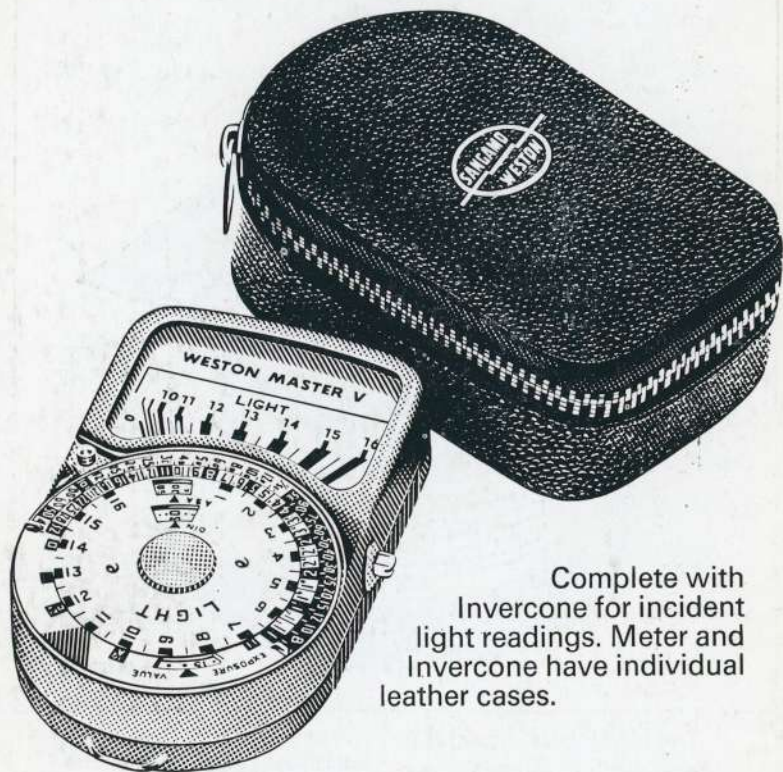


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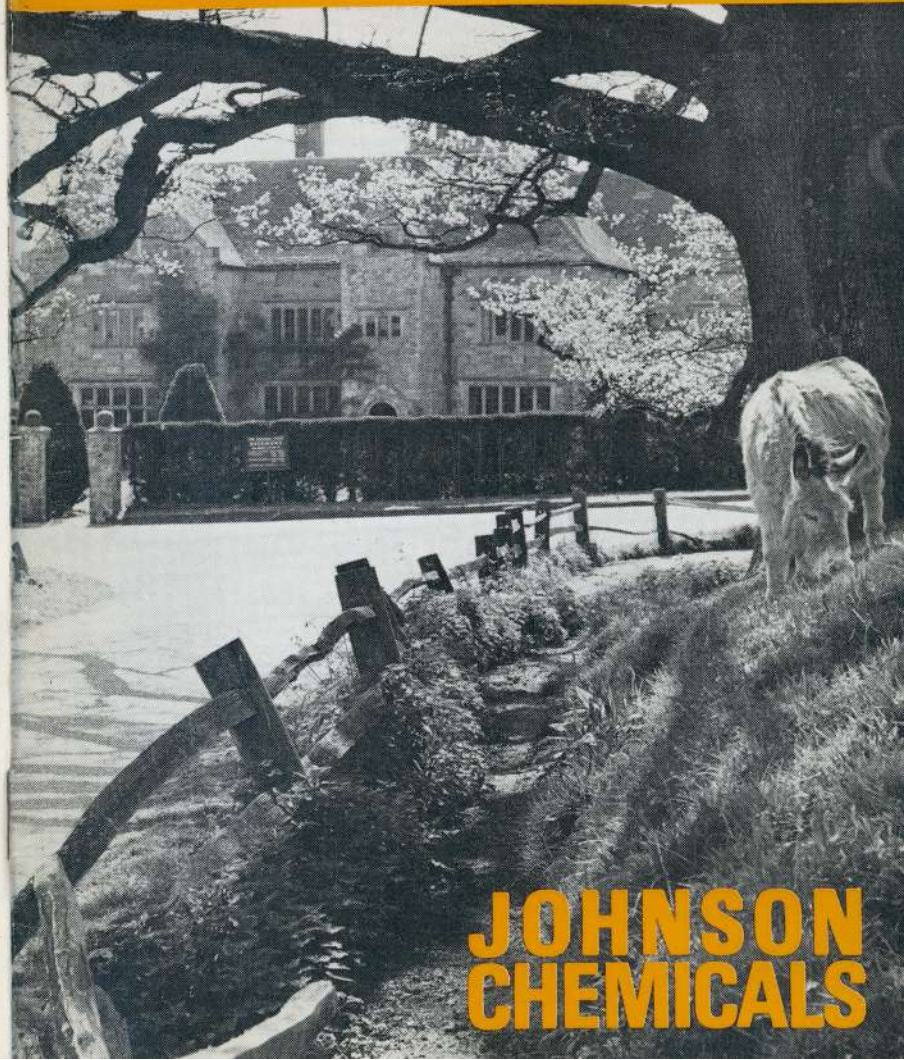
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SPRING, 1972

# *The Little Man*

The Photographic Magazine that's different



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# THE LITTLE MAN

Number 64

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SPRING  
1972

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The official  
Magazine of  
The United  
Photographic  
Postfolios  
of Great  
Britain

### To all members

**T**HE 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.

## EDITORIAL

Spring has come rather earlier in the editorial circle, and the LITTLE MAN has emerged from hibernation as hale and hearty as ever. Probably more so as some earlier spade work—it pays to turn the soil over in the winter months—produced a fine crop of copy. It is curious how my printed requests for articles and matters of interest fall on stony ground. And yet if Mr. X happens to mention that Mr. Y is just the chap with a pen full of ink and a head bursting with ideas, and I drop Mr. Y a note, Bingo! I am most grateful to Messrs. X and Y and am waiting on the rest of the alphabet to get moving.

Curiously enough, our Recruiting Secretary tells that the fine publicity write-ups we have had in the A.P. produce few recruits. The best recruiting is done by yourselves. Messrs. X and Y at it again. Jolly good members, aren't you? Keep it up. We always have a few vacancies. Special request at the moment is for Anglo-Australian Circle.

U.P.P. has much to be grateful for in that we are more than holding our own. According to R. H. Mason, F.R.P.S., Editor of the A.P., in his presidential address to the Royal Photographic Society, clubs and organised photography generally are losing membership. It is a sign of the times hitting more than photography. Membership of the R.P.S. has been falling steadily, and the latest drastic subscription increase has probably taken a further toll. It was interesting to read that their attempts to encourage the "under 25's" proved a waste of time. Apparently the bulk of the A.P.'s readers (and no doubt the L.M.'s too) are over 40, not so many being club members and even fewer R.P.S. members.

U.P.P. casts a finer net and traps mainly enthusiasts. The bug has already done its stuff. But we must watch the trends, keep our ears to the ground, and be prepared.

### A.G.M. 1972

This will be at the IVANHOE HOTEL in LONDON on SEPTEMBER 23rd. Following complaints at last year's A.G.M. the hotel manager has apologised and promises to remedy the faults. The room between the meeting/dining room and the bar will be reserved to us for the display of the



Gold Label prints and slides, and this will reduce the congestion caused last year by the quite unexpected 40% increase in attendance. So don't be afraid to swell the numbers even further.

## THE A.G.M.— A NEW VENTURE

It used to be possible to arrange the Annual General Meeting to coincide with exhibitions of the Royal Photographic Society and the London Salon, so that members coming up to London could use the Saturday morning profitably. This is no longer possible. So, in order to fill the gap, a suggestion was made at the last A.G.M. that perhaps some members would like to do a bit of studio photography at The Camera Club, which is centrally situated behind Leicester Square Underground station.

The Council followed up the idea and has been able to arrange with The Camera Club for about twenty U.P.P. members to use their two studios. These are furnished with various types of the best modern lighting equipment. The club is known for its great interest in studio work and it has a register of excellent models, of whom two would be engaged for the occasion.

The idea is that two groups of about ten members should use the two studios and the club would provide two of their experienced studio workers to help arrange the lights, pose the models, etc. The session would last from 11 a.m. to 12.30 p.m., which would give everybody an opportunity to take a number of shots—portraits, glamour and figure studies—under first class studio conditions. The date of the A.G.M., by the way is 23rd September.

Afterwards, for those who require it, lunch could be provided on the premises, either a buffet lunch in the Green Room (the Club shares the premises with the Arts Theatre Club) or a full lunch in the restaurant. There is also a bar.

To meet the cost of lights, models, etc., The Camera Club will have to make a charge of 75p each. If a buffet lunch is required the cost will be 50p, or for a full lunch the cost depends on what is selected from a good menu but it will run at about £1.25 to £1.50. Everybody will surely regard these charges as very reasonable.

The Council agreed that a special slip will be sent out to all members with the usual notice of the A.G.M. and this slip will need to be returned to the Secretary of The Camera Club with the fees mentioned above. As fifteen members at the A.G.M. indicated that they would support the idea and others have since shown interest, the best advice to those wanting to use the facilities, is to send in the slip and the money as quickly as possible after the A.G.M. notice is received, for the event looks like being over-subscribed.

## MR. C.R. LEIGHTON HERDSON, F.R.P.S., F.R.S.A., F.Z.S.

It is with the deepest regret that we have to record the death of Mr. R. C. Leighton Herdson, F.R.P.S., F.R.S.A., F.Z.S. "Leigh" as he was affectionately known to all his friends, may be said to be the architect who laid the foundations of U.P.P. and those foundations were so soundly constructed that the club not only survived World War II but grew between 1940 and 1945 from 39 members to ten times that figure. He joined the P.M.P.P. soon after its formation in 1931 and was instrumental in founding P.P.P. (its large print sister club) and L.P.P. (for Leica users) in 1936, becoming President of P.M.P.P. and P.P.P. at that time and he was the guiding star for both clubs until they merged in 1945, still under his presidency, as U.P.P.

Leigh founded the "Little Man" magazine in 1938 and was its Editor till 1945. During the years when the writer was Editor he gave invaluable advice and guidance which continued after his withdrawal from active participation in U.P.P. affairs in 1952. In recognition of his considerable services to U.P.P. he was made our first Hon. Life Member and it was, of course, in his honour that members subscribed for the Leighton Herdson Trophy, introduced in 1947.

Not only was Leigh virtually the father of U.P.P.; he was also extremely active and popular as a judge and critic. His artistic family background made him a most discerning critic and he always tried to find and point out the good in a print and thus give encouragement to the author. He was very anxious to help the beginner and it was as a complete novice that the writer was privileged to "sit at his feet" at the Camberwell C.C. and its war-time successor the Clapham C.C.

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Leigh joined the Royal Photographic Society in 1941. He



was elected an Associate the same year and was, exceptionally, awarded his Fellowship in November, 1947 under Article 11 "... for his valuable services to the Society". He was elected a member of Council in 1945 and served for several spells until 1959 in which year he was a Vice-President. He did not seek re-election but continued as Convenor of the Museum Committee which he had started in 1947, and as the Hon. Curator of the Permanent Collection until he suffered a complete collapse in health in 1967. For four long years he fought back and, indeed, won the battle but his reserves of strength had gone and he passed away peacefully a few days before Christmas.

To his widow who nursed him so devotedly and to his two sons we offer our deepest sympathy. As long as U.P.P. exists his name will not be forgotten.  
R.P.J.

## BOOKS—OLD ONES, NEW ONES

Picked up in a street market! LEICA PHOTOGRAPHY 1951-1953. Just think of it. Three whole years, well bound and in excellent condition for 35p. Not just a bargain but a wealth of nostalgia. Back to the days when we dreamed of the fabulous but unobtainable Leica. I paid for POET'S CAMERA but I felt a little guilty at giving the old man just 25p. It was at one of the many bookshops in Charing Cross Road. A beautiful book published in 1946 and still in its dust cover. On one page a superb picture and opposite some carefully chosen poetry. It included the works of the masters of both arts, in ours Ansel Adams, Bill Brandt, Weston and many others. A wonderful escape from the TV to the good old days.

New books come a little more expensive but CHILD PHOTOGRAPHY by Bernard Fearnley at £3 (Focal Press) is very good value. While we still have a few old masters and an interesting historical review, it is very bright and up to date. Not only do we gain from the author's wealth of experience but also from that of many international experts. There's plenty know-how and that's what lifts a photograph out of the ordinary—as if you didn't know. There is a fine gallery of prints and I found it very readable. You have a camera, there is no shortage of children, so what are you waiting for?

## THE CAMERA CLUB

Once a week our members gather on photographic topics blather, discuss exposure, composition, portraiture and lamp position, gamma, sensitometry development, print quality, lenses and all kinds of shutter, accessories and things that clutter, filmspeeds, emulsions, special brews, the best equipment one can choose, flashguns, bulb or electronic, reflectors, plain or parabolic, projectors, screens and such equipment requiring heavy cash commitment, contrast, grain and latitude, landscapes, record or the nude. Have lectures some with demonstration, nights for quiet contemplation, slide shows and the odd print battle, the kind of thing that most clubs tackle. We have a monthly competition and hold an annual exhibition. From this it should be plain to see we're mad about photography, so if you are new to this game, come and join us just the same, you'll pick up lots of useful hints to help in making better prints, and see your work reach it's fruition  
TO BE HUNG IS OUR AMBITION!

John S. (Circle 20)

### V.I.P.'s

Congratulations to Richard Tucker of Circle 24 who gained his F.R.P.S. last Autumn in the newly created SLIDE-SOUND sequences.

I hear that D. W. Hogg of Circle 26 is a most prolific exhibitor with successes ranging from the London Salon and many top U.K. shows to an attack behind the "iron curtain" in Czechoslovakia. Keep it up!

# THE CAMERA CLUB

formerly of  
23 Manchester Square, W.1.  
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Membership: £6-30 per annum

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**Telephone 01-240 1137**

## WHAT A BARGAIN!

Can any member think of an organisation that has *reduced* its annual subscription by 33% and considerably improved its services at the same time? The only one I know is The Camera Club, a famous old club that was established in 1885 but is nevertheless a very modern club in every way.

We are, therefore, pleased that The Camera Club is advertising in this issue of *The Little Man* to draw attention to its many facilities, for The Camera Club and the UPP have always been old friends and helped each other in many ways.

When the Club was in the rambling old premises in Manchester Square the annual subscription was nine guineas but since it moved into the compact, modern and comfortable premises just behind Leicester Square Station, the subscription has been reduced to six guineas. This, in spite of the fact that it has built new studios, darkrooms and a comfortable members' lounge. Not only this, but members of The Camera Club are automatically members of the Arts Theatre Club, whose premises The Camera Club shares, and this means that members may use the restaurant, bar, Green Room and attend the theatrical performances, etc. Two clubs for the price of one!

For those who live in the Provinces, the Club provides a convenient "base" in London where a good meal is always to be had, where some photography can be done and where amateur and professional photographers meet. Special week-ends for country members are arranged from time to time.

For the Londoners, in addition to these facilities, there is something going on almost every evening of the week. It is a club where they not only talk about photography but do plenty of it on the premises.

The new look which has come over this unique club has resulted in new members joining every week. That fact speaks for itself. It also demonstrates that the full-time secretary, John Reid, is doing a great deal to cater for everybody's requirements.

E.V.E.



## Modern approach to monochrome

or trials and tribulations of a photographer

by Tad Palmer, Circle 14

Me, I'm all for a quiet life, only things don't work out that way. You see, I'm the original bloke that can't say NO. A sneaky Circle member passes my name to your Editor, who then gently twists my arm. Before I know where I am, I've got a sheet of paper in front of me trying to collect my thoughts and ideas. Like I said—I can't say NO.

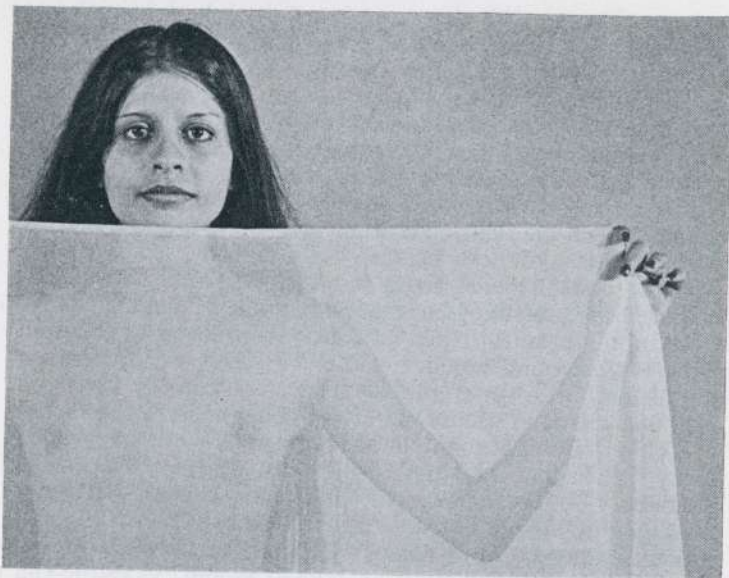
Your Editor wants something on the Modern Approach to Monochrome. Modern Approach! Who, me? At my tender age of a couple short of half a century? I just take pictures of things I like, such as pretty girls and . . . and (thinks:— there must be other things I take pictures of . . .) and my dog and an odd building or two and pretty girls—and that will do for a start. I'll tell you, though, the things I do not take pictures of. My camera is blind to church interiors, undulating landscapes, intricately carved pew ends, posed formal portraits and even dramatic skies don't make me reach for a yellow or orange filter. Not for me "September Morn" or Highland cattle, or other time honoured subjects. Messrs. Kodak et. al. can keep their cream and ivory based papers and why they bother to make grade 1 paper I shall never know, when grade 2 is still too soft, as far as I am concerned. Grade 4, now that's more like it! Ah, you will say, what about your shadow and highlight detail? Ah, I will say, Must I always have it, regardless? I'd rather have some really good blacks and sacrifice some unimportant details than have every single detail faithfully reproduced on a dull and flat print.

We are now slowly getting to the nitty-gritty. What is it we are trying to achieve in our photographic endeavours? There may well be as many answers to this question as there are photographers with itchy trigger fingers poised above shutter release buttons. I can't speak for them all, so I'll just speak for myself. I can't paint (I haven't tried anyway), my sketching is very sketchy, yet I have that urge to create a visual effect, an image that would halt a passer-by in mid-stride and make him want to take a second look. Photography

can provide me with the means to that end. I haven't got there yet, but I'm striving. I get sidetracked, I find pitfalls one after another—but I'm striving! In my quest for that elusive quality of visual impact I have tried many wrinkles and dark room techniques. Give me a piece of lith film and I'll separate tones, I'll even eliminate them if I feel particularly vicious that day. Give me a super-fast film and I'll develop it in a brew such that you'll be able to play snooker with the grain. Switch the light on and off and—hey, presto! What if M. Sabbatier's done it before? I, too, can pseudo-solarise with the best of them! Extra hard paper, paper with a pre-coloured base, anything but that ivory grade 0! Want a change from bromide paper? Then let's stick some sheets of coloured paper on card and mount a 15" x 12" sheet of lith film on top of that lot to get a graphic effect. You can say what you like, but you can't accuse me of not being game. Let's face it—I enjoy sloshing about in the darkroom and maybe I'm lucky in having facilities denied to others. "Darkroom gimmickry!", I can hear the indignant chorus, "It's not photography". Isn't it? Am I not still Drawing With Light—which is what the word means? But let that pass. Darkroom gimmicks are, after all, only a means to an end. Does the end justify the means? I think so. If I can achieve the effect I want by no other means than by fiddling in the darkroom, then that is sufficient justification for me. The hope that springs eternal is that someone, somewhere may say that the final result was worth the effort. The final result that has this indefinable stamp on it, this something that makes people say:—"I know who perpetrated this—it was Ted". If only one person (other than my wife) were to say those words, my cup would be full.

It is for this reason that the time hallowed, sacred cows of photography are not—to mix a few metaphors—my cup of tea. I will not make lifeless, if faithful, copies of the work of others. Pew ends, statues and all the subjects beloved of the record photographers, no matter how perfect technically, are only copies. I'd just as soon photograph a page from a newspaper. After all, it makes a good resolution chart and at the same time, if the newspaper happens to be one of the better known Sunday sensationals, subject matter will be infinitely more interesting! No, I'd rather cook it myself than have it

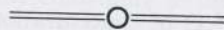




served up ready made. I want to be able to say, that there is something of me in this final result I am after. Some contribution on my part, be it in lighting, selection, technique, presentation, in one or all of these. Something which I, in my clumsy quest for individuality, have created. Mind you, I am not so single minded in my pursuit of this identity that I have no time for the more sedate and conventional work. Far from it! My holiday record is as full of happy snappies as anyone else's. A competent record of a holiday it may be, but Photography it's not! A camera is a unique recording instrument, but how much more exciting and satisfying it is to use it as a creative one. Exploiting its versatility is an endless source of delight and wonderment. It is, in fact, so clever that it often sees a good deal more than the man behind the viewfinder. I am not clever enough always to see the very picture I want and I therefore spend much time moving two L-shaped pieces of card over the contact sheets in the hope of finding a picture which I missed seeing in the first place.

What joy when something emerges from an otherwise messy negative! Up goes the enlarger head and a small section of a negative becomes a cherished print. Then the howl goes up—"Look at the grain!" So I look. So it's there. It was on the negative and now it's on the print. So what? We all know that the negative image consists of clumps of silver. Why deny its existence as if it was somewhat indecent to admit it's there? Who ever decreed that it's a photographic sin to show grain? Let's go a bit further. Who ever decreed that a print is artistically acceptable only if it conforms to a whole set of rules of composition? The only rule, the validity of which I am happy to recognise, was stated many years ago by Edward Steichen, who said that perfection is reached not when there is nothing more to add but when there is nothing more to take away. That's the kind of approach to artistic expression that appeals to me. Golden means, diagonal compositions, lead in, lead out, this rule, that rule—are they not just words, crutches for club judges to lean on?

Photography is an art form. As such it must develop and evolve beyond the constraints and impositions of rigid rules, if it is not to wither and die. If we stand still, we regress. Let those who prefer the staid, traditional outlook keep churning out their staid and traditional prints, if that's what they enjoy, who am I to deny them their pleasures? But pardon my smile when I hear them assert that they are the backbone of photography today. What was good enough for my father and his father before him is not good enough for me. Once something has been done, copied, repeated and finally done to death, then it's time to think of something else. Originality, individuality, a fresh outlook—these are the things that will keep this wonderful hobby of ours alive. Call it the Modern Approach, if you like. If so, then in my own, very small way that is what I am trying to be—a photographer with a Modern Approach.



*You too can be a VIP if you get an acceptance in the C.A. for U.P.P. Tie a knot in your cable release!*



## KNOW YOUR FIXER

Far too little attention is paid to what is probably the most important stage of photographic processing—fixation. Most people take great care over development times and temperatures and pay particular attention to ensure that the developed image has a satisfactory grain structure and acutance. But unless emulsions are fully fixed after development the image is unstable and liable to deteriorate on storage.

Lack of understanding of the many factors affecting the life of the fixer may result in the decline of the fixer efficiency with resultant impairment of photographic image quality. Similar adverse effects may be produced unless a few simple precautions are adopted during the preparation of the working strength fixer.

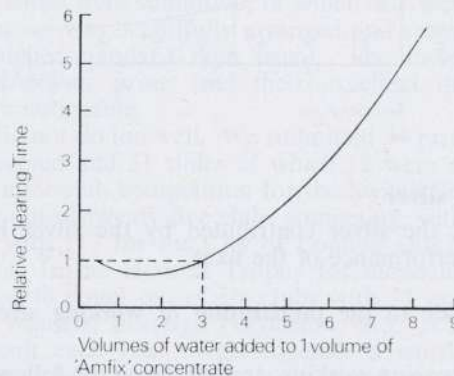
Fixer characteristics depend upon the silver halide solvents used and the thiosulphates, especially the sodium and ammonium salts which have proved to be the most practical for rendering the photographic image permanent. But, the speed with which the fixer reacts is substantially dependent upon a variety of factors such as:—

- (a) the amount of the different halides present, the grain size, distribution and the chemical composition and thickness of the emulsion, e.g., a slow fine grain emulsion can be fixed more rapidly than a faster coarse grain one, since the former is usually thinner—allowing more rapid penetration—and contains less silver halide.
- (b) The concentration of the silver halide solvent has a marked effect upon the speed of fixation but it should be noted that different concentrations may be necessary to obtain the maximum fixing speed for different films. Also the initial concentration of the fixer considerably affects the working life and replenishability. Thus the optimum concentration will be arrived at by a series of compromises.

Figure 1 shows the effect of concentration of “Amfix” on the clearing time of films. For other types of emulsion, e.g., graphic arts films, the curve may be shallower or steeper, although the minimum clearing time is usually found at a dilution of about 1+1.

**Figure 1**

The clearing time of a fixer is usually defined as “the time necessary for a fixing solution to remove all visible traces of silver halide from a given emulsion”. During use clearing time gradually increases and this is a measure of the exhaustion of a fixing bath. The time necessary for complete fixation varies with the type of emulsion but is normally taken as twice the clearing time



The clearing time is effected by the temperature of the fixer solution; being retarded at low temperatures and accelerated at high temperatures. However, within the range 18—20°C (65—75°F) the clearing time and thus the fixing time, remains relatively constant for a particular emulsion. Figure 2 shows the effect of temperature on the relative clearing time of a typical negative emulsion.

**Figure 2**

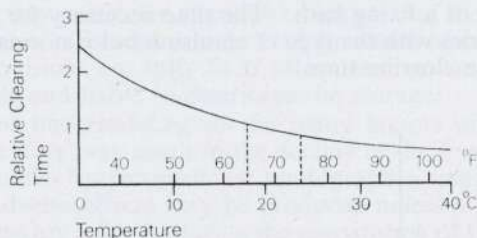
As more film or paper is processed in the fixer solution, so the clearing time will tend to rise. In an unreplenished fixer solution several factors contribute to this gradual increase of clearing time.

### Dilution of the fixer by carry-over

Transfer of films or prints from the developer, stop-bath or rinse will carry some solution to the fixer no matter how



through the draining. This, together with fixer carried out by films, reduces the concentration of thiosulphate, increasing the clearing time and shortening the fixer life.



### Build up of silver

Similarly, the silver contributed by the silver halide will affect the performance of the fixer.

### General guide to the preparation of working strength fixer solutions

When preparing working strength fixers the following points should be borne in mind:—

1. That the concentrates are denser than water and inadequately mixed solutions may be non-uniform.
2. Hardener must never be added directly to the fixer concentrate but should be added slowly with constant stirring. If this is not done a heavy insoluble white precipitate of aluminium hardener compounds may form.
3. When fresh fixer is made up on top of a working strength solution containing hardener, water should always be added before the fixer concentrate to prevent precipitation of hardener compounds.
4. Always thoroughly clean the tank, dish or stirring rods to remove all traces of chemical, scale and precipitate before fresh fixer is prepared, since these might otherwise serve to initiate hardener precipitation.

## THE CENTRAL ASSOCIATION EXHIBITION

The Thirty-Eight Central Association Annual Exhibition was held this year from February 26th to March 25th, two months earlier than usual. This was because the Battersea Library is occupied with Festival of London Exhibitions from April to August.

To reduce the work of the Judges, entries were limited to two in each class instead of three, but even so, nearly 2,000 prints and slides were submitted, of which 408 were accepted. The Exhibition was beautifully arranged and seemed to be of an even higher standard than usual. The increase in the number of colour prints and their excellent quality were particularly noticeable.

U.P.P. did not do too well. We submitted 44 prints of which 8 were accepted and 51 slides of which 12 were selected. In the major inter-club competition for the Switch Shield U.P.P. were ninth out of twenty-five clubs competing, with 96 points, compared with 117 for the City of London and Cripplegate, the winners. In the Herbert Trophy for monochrome slides we were fourth equal out of six clubs with 21 points against 35 for the winners, Borough Polytechnic P.S. It is becoming more difficult each year to get together a worthy entry of monochrome slides as so few of our members still practice this particular form of photography.

We congratulate the following on having work accepted:—

#### Pictorial Prints

	Circles
Dream Light	4 & A/US
Le Gamin	5 & 38
Cool It	26
Supplication	6
Snowman	24, 36 & A/US
Directions	29
Landscape	11

#### Record Prints

Hawthorn, transverse section X 50	I. C. Bowen, A.R.P.S.	4 & A/US
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#### Pictorial Slides

Underpass	E. G. Bowley, A.R.P.S.	24 & A/US
The Red Cottage	A. D. Bridel	23 & 24
Footballers (1)	N. A. Callow	NH2
Footballers (2)	N. A. Callow	NH2
The One That Got Away	E. V. Eves, O.B.E.	14 & 36
Roofers	Miss C. M. Miers	33



Idyllic	Mrs. C. M. Walker	23
High Key (mono)	W. Wilding	6

**Record Slides**

Damsel Flies Mating	I. C. Bowen, A.R.P.S.	4 & A/US
Lily—Shuksan	P. R. Chapman, A.R.P.S.	29
Flower of African Tulip	E. V. Eves, O.B.E.	14 & 36
Tree		
Large Red Damsel Fly	Dr. P. A. N. Wainwright	23 & 34

We also congratulate C. T. Roe, R. J. Freeman, M. E. Huggins, A.R.P.S., and D. A. W. Dent, on having work accepted for other clubs.

For some years now it has been asserted that to gain an acceptance at a C.A. exhibition, was the equivalent of many a good international, and this years' offering would certainly seem to live up to this. As someone who travels widely to see good modern photography, I would rate the 1972 C.A., about par with my nearer International Salons, because although the characteristic soot and whitewash of many of the latest European offerings may be missing, the trend towards more and more action pictures of people doing their 'thing', whatever it may be, is strongly evident.

Although discussion of photographic trends cannot be done justice to in a few brief words, quite noticeable by their almost complete absence were the once-popular dark-room dabbings. One could count on the finger of one hand the tone separations, solarisations and tone eliminations. Today's creative efforts come from more imaginative use of the camera rather than darkroom, and the Pictorial plaque winner was a typical example of this, showing a static conker on a string alongside a blurred arm of the other combatant having a swipe.

I started this brief summary by mentioning the high standard required to gain an acceptance, and now by way of consolation to those of you who failed to get one in, I will conclude with an amusing tale of my own fortunes. I entered the full quota of 4 prints and 4 slides, of which 3 of the prints and all 4 of the slides had previous successful International exhibition histories. What happened? Yes, you've guessed! ALL the old exhibited work got slung out and the one new untried entry got in ! ! !



*GIRL IN A DOORWAY*

*J. L. Parke, Circle 38*





DETAIL, WEST DOOR  
BEVERLEY

E. Littlewood  
Circle 17



CHINA IN SCOTLAND

P. Mackay, Circle 1



WHERE'S FIVE?

Dr. W. R. M. Thompson



## IT'S A DULL SUBJECT— AIN'T IT?

by Stephen G. Wesley

Portraiture a dull subject! Well I am sure that I know several amateur photographers who would disagree violently with this remark. (Made on a crit sheet by a folio member who shall remain incognito).

Let me first assure my friend and any other doubting Thomas, that it is just as interesting to learn about Portraiture as it is to study any of the many different branches of the photographic art.

The very first interesting job is to try and obtain a model, either male or female, to sit for a few simple head and shoulder shots. One finds that after approaching about ten people, you may find one who is vaguely interested and might remain interested long enough for you to experiment with lights and exposures until you have produced a print of a high enough quality to make their visit worthwhile.

There are a great number of things to learn about lighting techniques . . . The modelling light . . . Back lighting . . . Side lighting . . . Rim lighting . . . High key . . . Low key . . . Any this or that key . . . How to get rid of half a dozen catch lights in the models eyes . . . and, if you dare attempt portraiture in colour on transparencies, then you have to learn a completely new technique and how to balance your lighting with the particular film you are using.

This, of course is only the beginning as there are the many different methods of portraying the young and the old . . . The handsome and the ugly . . . The light skinned and the dark.

Your technique must change again if you decide to work out of doors. There is usually only one light source to worry about, and this does make things a little easier. But you must remember that no one looks their best with half an elm tree sprouting from their sunday bonnet, or a five barred gate sticking out from their left knee-cap. Remember that small apertures are usually the best and depth of field and focus are very important factors.

Then, after all this, you have to be able to expose your film properly, develop it correctly, and print it to as near perfection



MISS MARGARET LOCKWOOD



as possible, if only to please the model who has suffered so much for *your* art.

Some people would say that Portraiture is easy, as the photographer has complete control of everything; but learning to control the gear takes up quite a lot of time and effort, and one can plough through a lot of film and electricity before a decent negative is produced.

Remember that it is not one bit of good sticking your lights in the model's ear and hoping for the best; it is far better to move your lighting back and think BEFORE you shoot—you will get far better results and your model will be far more comfortable.

## Salon selection and its associated problems

by I.W. Platt

The average "Little Man", who may only rarely visit Open or International exhibitions, is probably unaware of the problems that can exist in organising the method of selection for a given event, and also the considerable variation in systems used. It seems a pity that in the otherwise excellent Photographic Alliance leaflet on the subject, selection is merely skated over and the potential new exhibition has little guidance on the matter. What then is the "best" method?

Before even attempting to answer this question, it is pertinent to ask ourselves why we have international salons at all. What purpose do they serve? Are they intended as a sort of large scale competition among the various entrants, in search of metal baubles, stickers or just merely statistics? Or are they meant to show the public, both photographer and non-photographer, the latest and best examples of camera art of all types? Do not dismiss the first suggestion too lightly, because man has always enjoyed a considerable measure of competition in all his activities—photography being no exception. But I think most would agree that the *raison d'être* of any salon is to show the general public the best of what we, the photographers, are doing.

What, you may be wondering, has all that to do with selection methods. Let me explain. Once we have our priorities right and agree that the prime function of our salon is to show as wide a variety of good work as possible, then it is up to the organisers to use a system of selection that will permit this. I contend that

most methods in use today do not necessarily do the job properly. The selectors (sometimes just one, more usually three, and occasionally more) are required to sort through a large batch of entries and pick out those "good enough" to warrant admission. With more than one selector the problem of how to deal with differences of opinion arises, and it is here that most exhibits fail to deal adequately with the situation. One judge may go overboard for a particular picture which could leave the others completely cold. The critical question is, do we include it? In theory the answer *must* always be YES, because it is only by operating this way that we will ever get an exhibition that shows the widest possible variety in tastes that should be our goal. If we arrange the selection to exclude the entry that gets one vote for and, say, two against, then we will always produce a Salon that tends towards being totally similar to its predecessors and thus completely stereotyped. No longer will we be able to guarantee seeing new ideas and fresh approaches that are, or should be, the life blood of a thriving art.

Back to our originally posed question "What then is the best method?" Starting off with a non-marking system, what, if anything, is wrong with the ubiquitous IN/OUT method? No one to my knowledge has ever heard of paintings being awarded so many marks when put up for selection by a hanging panel, so why photographs? The major disadvantage with it is that if you allow just one IN to gain admittance you will end up all too often with far too many photographs for the organisers to cope with, and a majority of IN's defeats our stated objective. One useful compromise used is to employ the majority system but also permit each selector a fixed number of entries that he may have in regardless of his fellow-selectors opinions. Another weakness of this system is when it comes to the usual allocation of awards, Hon. Mentions, etc., because all the entries that gained unanimous approval have to be rescrutinised, and in a large entry this could be very time consuming.

This tends to lead us towards a preferred system of allocating marks to each entry, and it is true to say that more exhibits do this than do not. The most popular system in use seems to be the 1 to 5 method, where, in all probability, the acceptance mark will be around 11. This can, and occasionally does, result in the invidious situation of a rejected entry scoring 10 and being made up of a 5/3/2 ratio; one selector thinking it outstanding



and the others just average or less. In terms of marks alone 7 looks a pretty feeble score, but if made up of a 5/1/1 ratio it should warrant inclusion if our basic concepts are to be maintained. Similar inconsistencies arise with most other marking systems, and in addition the higher the number of marks a selector has available to award the greater is the tendency to hold back the topmost mark for the potentially "perfect" entry that never in fact seems to come along. Systems of marking out of 10 are not uncommon; out of fifteen have been encountered occasionally, and also even out of 100!, and no doubt there are many others. The only stated justification for any marking system that uses a wider scale than the 1 to 5 method, is that allocation of the top awards is more easily accomplished because fewer entries have identical scores, and in addition if a dividing line for reject/accept has to be drawn *after* the voting (this latter practise is usually done to ensure a specific percentage of entries gains admittance) it means that the need for a rerun of those entries gaining a certain mark on the borderline will be less likely to occur, and if it does there will be fewer entries to consider, since time is always at a premium. On the other hand the sheer volume of entries at most of today's major exhibitions requires selectors to make up their minds very quickly on the mark to award each entry, and the wider the scale the more inconsistencies will arise due to lack of time to give due consideration to the finer points of differentiation.

Any solution to the above conflicting requirements must inevitably be something of a compromise, and *if* a marking system is preferred then I would advocate none of the already mentioned ones, but go instead for the little-used 1, 2, 3 (or A, B, C) method. In terms of speed of assessment the selector merely has to decide whether an entry is: — Excellent (3 marks), Good enough for inclusion (2), or Reject (1). Acceptance should automatically be set at 5 as this means a 3/1/1 or 2/2/1 ratios will satisfy both the majority in favour, plus the minority thinking it excellent. It can also be guaranteed to produce a lively and pleasantly controversial exhibition. Top honours can then be argued among those entries scoring 9 which should be sufficiently few not to cause the selectors too much extra work or dissent!

So this, I would submit, is the best system for any salon. Best at any rate from the point of view of the potential audience

and selectors, although it may present some headaches to the organisers in trying to hang all the accepted entries! Regrettably the hard facts of life are such that the chosen venue for the event will invariably dictate how many entries can be displayed and this, in turn, will influence the acceptance mark. And to those many of you who find the thought of marks at all an anathema, a major point in favour of the 1, 2, 3 system is that, in effect, one is not really awarding marks at all, but expressing in different terms your reactions on the simple scale: No, I don't like it; Yes, this is good enough; Superb. Or in an abbreviated way, Ugh/Mmmmm/Ahah!

In the final analysis, although completely eliminating the competitive side of exhibition photography, the invitation salon must be the only way in which the organisers can control the size of the event and yet still permit the public to see the widest cross-section of work. However the pressure on organisers to continue the competitive, and therefore selective aspect, and of course giving everyone, both known and unknown, an equal chance of gaining selection is such that we rarely see such an event. At Camberley they had reached what may well be as good a compromise as any, whereby both elements were included. Certain photographers were invited to submit panels of work and these were displayed alongside those that had gone through some form of selection process. A few other exhibitions adopt a similar practise, but it is comparatively rare more's the pity.

## TO THE WOODS

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

It seems a peculiar thing, but photographers usually only think about visiting the woods once a year and then only to take pictures of the autumnal tints of the foliage in colour.

But you know, with the right atmospheric and lighting conditions, there are some wonderful effects to be had in black and white as well as colour, and usually you can find a spot all to yourself even in the most popular areas.

There are, of course, certain difficulties particular to this type of photography but none that a little experience and forethought cannot overcome.

One of the most irritating aspects of this type of work is the areas of bald sky that glare through gaps in the foliage. This



is a particular hazard during the winter months but one can often overcome this by careful choice of viewpoint and covering up the offending areas with the trunk or branches of trees in the foreground, or by choosing a higher than normal viewpoint so that the camera can be pointed downwards slightly rather than sky-wards. Of course, a little after-work on the print with powdered graphite or oil reinforcement can work wonders too!



Another difficulty in the woods is "light" or should I say the lack of it, and with the occasional strong shaft of sunlight penetrating the gloom, it is very easy to slip up with your exposure. Use your meter sensibly and be prepared to carry a tripod if you want adequate depth of focus.

You will also find your tripod handy for close-ups of plant life and insects which, whilst in the main might be the province of the specialist, can nonetheless be most rewarding to the observant pictorialist.

The accompanying illustrations were taken on a club outing

to Burnham last Autumn and some very pleasing colour slides were obtained, but I like to think that some good pictorial effects were available in black and white, too.

I used a Mamiya C3 with 80 mm. lens and rated the F.P.3 film at 250 A.S.A. for development in Dilute Promicrol at 12½ minutes at 68°.

As in any other kind of photography, it pays to keep your eyes open for a particular effect of light or arrangement. A figure walking towards a hazy back-ground gives a lovely feeling of depth. A suitable figure judiciously placed in the spot-light effect one so often gets on a sunny day, can make a snapshot into a striking pictorial contrast of man and nature, and a commonplace family group takes on an added impact when delicately lit amongst tall trees and glistening leaves.

You will find that trip to the woods most rewarding, photographically and spiritually.

## MINI RALLY IN ADDIS ABABA

by Roland Jonas

Since my retirement my wife and I have visited some of the more out of the way places outside Europe. Last summer we had a wonderful 5½ weeks in Peru and in January we were lucky enough to be able to join a specially arranged 17 day package tour of Ethiopia. My surprise may be imagined when one evening in the lounge of the Ghion Imperial Hotel in Addis Ababa I was accosted by a lady. I did not recognise her at first—U.P.P. was far from my thoughts—but I was even more surprised and delighted when she introduced herself as Miss Margery Ayre of Circle 25.

Unfortunately, package tours do not leave much spare time and her party were moving in the opposite direction to ours. As a result we only had two very short chats but I did learn that she and her friend had had the good fortune to be in Lalibela for the celebration of Timkat (Epiphany), one of the major festivals of the Coptic Christian Church in Ethiopia. This remote village, virtually accessible only by air, takes its name from King Lalibela who ruled around 1200 A.D. and it is famous for its many churches, all hewn out of the living rock about that time. Circle 25 will no doubt be seeing some of Miss Ayre's pictures and it is to be hoped that some will win Gold Labels and thus be on show at our next A.G.M.



## UPP in the TRAVEL BUSINESS

by Helen James

Starting to plan a six weeks solo tour of New Zealand is fun. Suddenly the snags rear alarmingly. At this point I decided to contact a fellow member of A/A/NZ. Carefully selecting the one who made the best N/B contributions! My victim, many may recall before he emigrated — Norman Houlgrave.

One day I hope to repay a little of the kindness, help and hospitality received from this generous member and his family. Late at night all were at Auckland Airport to welcome and whisk a weary little unknown UPPite to her hotel. After resting, there were lazy days together. Sight seeing in Auckland, the local "Bush" and some of Northland. Camping gear was loaned by all for the tour. Sound advice, encouragement, not to mention local photographic know-how freely given.

A thrilling flight to Christchurch where a hire car was waiting and all was set for leisurely wanderings. "Mini" and I were to rattle together over 1,700 miles of dusty, often very rough South Island roads, with nothing worse than one puncture. We headed for the Southern Alps, viewed across Lake Tekapo, quite breath taking. Lake Pukaki with Mount Cook for blackcloth is fine, but the shore road to Hermitage is cruel. The only time we both went on strike and retreated! But not before the cameras had been put to good use!

Lindis Pass is 90 miles of unexpected excitement, always flower scented, which brings you to Wanaka. Winner of my Southern Area Beauty Accolade. Coronet Peak Pass, highest road in the country is a fitting entrance to majestic Queenstown via the picturesque old gold mining district of Arrowtown and Arthurs Bend.

Rich rolling sheep country is crossed to reach Manapouri and Te Anau lakes, a lovely pair laid before majestic mountains and forest of the Fiordland National Park. A flight to Milford Sound was abandoned due to high winds, the tailend of Australia's typhoon. But Mini, despite warnings from locals of tricky roads ahead, trundled up and up through evergreen beech forest and beyond to flower decked Alpine slopes until finally the snowline. Here, popping through the

famous Homer Tunnel and out into primeval forest, untouched by man save this road and a few tracks. Here every self respecting tree wears a shaggy fur coat of moss, thanks to an annual 300 inches of rain!

Milford is but a cluster of fishing boats round an old stone quay, a very expensive hotel and a very jolly hostel. The mountains rise majestic and sheer from the Sound 5 to 10 thousand feet, quite awe inspiring; this, combined with the forest putman and *woman* very firmly in their place!

Steps were retraced to lovely little Wanaka for lazy days before running through forest rich with tree fern to the West Coast via the Haast Pass. Soon the snow clad mountain giants Cook, Tasman and Stewart are companions for miles.

On North through quaint Hokitiki where the Maori of old came for his "greenstone" for weapon and adornment. Today a tiny factory produces beautifully made jewellery from the Nephite Jade.

Still hugging the coast through the old coal and gold towns of Greymouth and Westport, pausing to explore the famous Pancake Rocks, queer formations that rise from a Reckitt's blue Tasman Sea, before reaching the mouth of turbulent Buller river. This is followed through quick changing scenery to its birthplace, Lake Rotoiti within the Nelson Park. Here visiting young farming friends I learnt a little about land reclamation!

And so to Picton Ferry and parting with little Mini.

Crossing to Wellington there was no friendly little car waiting, but an autocratic yellow Japanese Madam! Lady Like, yes, on good roads but a flirt in high winds and a skater on gravel. But we came to terms and logged another 1,500 miles before parting.

After visiting friends in busy up and coming Wanganui, the Tongariro Park was explored, with its lovely unexpected Chateau—joy of the skier, and the wild Dessert Road before going to re-visit childhood haunts at Taupo, Rotorua and Cambridge, some happily quite unchanged.

The geyser fields, beautiful though they still are, disappointed. Blow holes no longer belch forth with such vigour the huge columns of steam and boiling water that I recall; and not because I am no longer just 3 feet tall! Man has harnessed the power for his own use at Wairakei Geothermal



Power Station, reducing the old open geysers, but making a safer district to live in.

The route to the East Coast lay near Urewera forest, always a Maori stronghold, here are beautifully carved meeting houses and Churches set in forest clearings. Glowing bronze children riding bare back ponies and speaking their soft mother tongue. Everywhere a wave and smiling welcome, always the glory of the forest.

The coast is exceptionally beautiful, vivid waters, rugged cliffs over which many old trees hang grotesquely. Opotiki, busy Tauranga and so to Coromandel, my prize winner of the North. This fantastic peninsula, old gold mining country, is just being re-discovered. Photographers paradise, I lingered as long as I dare but Auckland called, with three more wonderful days of Houlgrave hospitality. How we laughed, gossiped and idled those happy days away together! A fitting close to a wonderful holiday they had done so much to make successful. All too soon we were all at the Airport waving each other goodbye.

Yes, I am also very grateful to U.P.P., without it I should never have had a victim to contact!

## **ANNUAL JUDGING OF THE G.L. PRINTS AND SLIDES**

Our judges for 1972 are:

C. W. Chambers, F.R.P.S., A.P.S.A., E.F.I.A.P.

W. A. J. Paul, F.I.I.P., F.R.P.S.

Judging will take place on August 12th at the Camera Club. CIRCLE SECRETARIES, kindly note that entries should be sent to:

JOHN RHIND,  
c/o The Camera Club,  
8 Great Newport Street,  
LONDON W.C.2.

to arrive not later than August 5th, 1972.

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## **SITUATIONS VACANT**

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**URGENT—apply at once**

### **EDITORS**

Editor required for Little Man. Great fun, no experience needed and functions only twice a year. If you can twist arms from a safe distance — by post, you are more than qualified. Don't be scared, you'll enjoy it! Drop me a note.

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## NOTEBOOK TOPICS

PRINT VIEWING DISTANCE used to be a hardy annual if you wanted an argument. Having po-hoed the idea for years I am finally converted and a firm believer. It is particularly important in folio work where most prints must be hand held. Success or otherwise can depend on size.

If you like rules the viewing distance should be twice the print diagonal. So the ideal print for hand viewing could be half plate. Small print circles take a bow. At that size you see it as a unit and the arrangement should be apparent. Your eye scans bigger prints and studies detail rather than unity. You see the grain but miss the point. There is room for some research here.

### BAN THOSE CLICHES

Have you ever thought of the monthly box turning up without the criticism sheets? The whole crux of this folio business rests in commenting and being commented on. But are they always worth reading? Or are they loaded with Cliches? "Not my cup of tea!" "You have done better than this." These time-dishonoured remarks and others of the ilk should be banned. They are an admission of laziness.

It may be a shocker in your opinion but eminent judges invariably hang a few shockers — in your opinion — in top exhibitions. It's a personal matter and it's your opinion that's needed — on paper.

### TRENDS

I hear murmurs that fashion could be swinging back towards a more peaceful pictorialism. Which reminds me of a lecture I heard recently where the speaker showed prints, old ones and new ones. The curious feature was that many were pairs from the same negative. The old ones were on chlorobromide lustre paper. The new versions were on a harder glazed paper and flush mounted. In many cases the difference lay in the treatment and not the content.

### TO KEEP YOU THINKING

There is no-one here qualified to judge my work. *Salvador Dali.*

A true photograph need not be explained nor can it be contained in words. *Ansel Adams.*

Tact, the ability to describe others as they see themselves. *Abraham Lincoln.*

## CIRCLE NEWS

### CIRCLE 5

After a long innings as Secretary, Bert Hadley has resigned from this position, but we are happy to see him continuing as a member of the Circle. Pauline Heathcote has taken over as Secretary, and has found the enthusiastic and generous support of members most encouraging.

A milestone has been reached recently by the putting into orbit of Folio 250. Incidentally, mention must also be made of our notebook — it is lively and informative and contains more sound common sense than half a dozen text books put together. We are still somewhat short of members and there is plenty of room for expansion; anyone interested in making small prints will be more than welcome.

### CIRCLE 17

For many years now, Circle 17 has arranged an annual meeting of members which recently has been in September, and too late to include mention in the Winter issue of the "Little Man". The wide distribution of our membership has often lead to a small attendance from which was coined the name "mini-rally".

Last September our chosen meeting place was Ripley Castle (near Harrogate) in Yorkshire, and this was particularly well attended, twelve of our then seventeen members being present, and with the inclusion of families and friends making a party of thirty-six; the largest group so far to attend — rather a "maxi-rally". The arrangements, fortunately, included some excellent weather and the folio boxes will no doubt benefit from the photographic opportunities presented by the location.

We are already discussing the arrangements for our next meeting to be held, we intend, nearer the Leicester area, where many of our members reside.

### CIRCLE 27

5 boxes have been circulating quite nicely with a membership of 17.

One member having had a spell in hospital decided to retire



but is recovering so well that it is understood that he may be having second thoughts.

The "anonymous round" was acclaimed a success. The prize for the best slide, decided by members votes was won by Dr. P. G. Harvey with a most unusual entry — a wedding picture — showing the bride and groom driving a horse and cart. The other part of the competition which was to identify the authors of the slides seems to have been more of a guessing game. The winner with four correct was Sid (S. R. Sherriff) who received a "night exposure calculator".

The "do" failed to materialise last year because of the very late finish of the BILL BOYCE TROPHY competition due to the postal strike. Ken Brading was winner with the rear view of a man working on a roof.

There are suggestions that the "do" should not be tied to a competition and that there could be a northern and southern.

## CIRCLE 36

The months between the Winter '71 issue of the Little Man and the current issue have been particularly hectic as far as 36'ers are concerned. In October '71 the circle had a change of secretary, with George Bowley, handing over to yours truly (Gordon Smith) after 2 years as Acting Hon. Sec. George, conscientious right up to the end of his sojourn made the journey from Surrey to Northants to hand on the circle equipment and to give some general instruction on the running of the circle.

I think it would be appropriate at this point to say on behalf of the members of circle 36 how much we appreciate the work he put into the circle, the effects of which he will not see as he could not continue as an ordinary member due to his other UPP commitments.

One of the things which George set into motion was the investigation into the circles marking system, which at the time of writing is reaching it's conclusion. In the last box George issued as secretary he made some suggestions on how to improve the marking system. One of his suggestions was that the circle should become a non-voting circle. This

idea was not universally popular and so was not carried through. His other suggestion however was accepted by a majority vote, that all members should mark out of 10.

On the first day of May the 100 folio will be issued, and to celebrate the event it is hoped that members will put an extra special slide in for that round.

It was nice to know that Ian Platt had agreed to continue as Deputy Secretary, despite his other photographic activities, which brought a sigh of relief all round.

Other circle news is at present rather short. Members continue to bang slides around International Open exhibitions with some success.

It is hoped to get a circle rally in before the end of the summer with a date and venue to be fixed.

After the voting discussions the note book entries have turned to the merits or otherwise of UV filters, with some lively discussion going on.

The present strength of the circle is at present a very healthy 18, but with 5 boxes in circulation we have room for a couple of members, so to anyone looking for a circle with a high standard of work, a lively note book and an energetic membership 36 is the circle for you.

## ANGLO-US CIRCLE

Very little to report, mainly due to our postal strike being followed so closely by the US strike by the East Coast dockers which lasted so much longer. We have had, therefore, a lot of ground to make up in the number of boxes we can get around, though things look rather promising.

A good thing is the recruiting campaign obviously going on in the US. In the past few months we have gained four new members, Sue Garcia from Florida and Mildred Thomas, Charles Wilke and R. B. Rounds all of California. Ed Johnston, our US secretary must be making the most of his retirement. Keep it up, Ed. We can take as many as you can cope with.

Solemn thought No. 1. All our American members live in the coastal states. Is there a middle?

Solemn thought No. 2. Should we send missions to our respective Trades Union masters to enrol a few of their members. At least the boxes should get through



# 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.*

## THE COUNCIL, 1972

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