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AUTUMN, 1973

The Little Man

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THE LITTLE MAN

Number 66

AUTUMN
1973

The official
Magazine of
The United
Photographic
Postfolios
of Great
Britain

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To all members

THE LITTLE MAN is published by the UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN, which is affiliated to the Photographic Alliance through the Central Association and is the LARGEST POSTAL PHOTOGRAPHICAL CLUB IN THE WORLD.

Correspondence on general club matters should be sent to the General Secretary, Mr. P. Fallowfield-Cooper. Inquiries about membership should be addressed to the Recruiting Secretary, J. E. Huxtable, 161, Studlands Park, Newmarket, Suffolk.

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 September.

EDITORIAL

As hoped and promised the annual issue is rather a bumper as well as a belated one. I trust that Council will not rap me over the knuckles for exceeding my allotted span of pages. It seems a bit disheartening, that having nagged the contributors to write, I should be guilty of keeping them waiting for another year before seeing themselves in print.

I am sorry that this issue is saddened by obituaries of several of our members. But I suppose that as U.P.P. advances in years it is one of the facts of life we must accept. Happily this issue also contains a great deal of cheerful circle news showing that as a club we are in good heart.

May I say a grateful thank you to those members who over my period in office have helped me to fill the pages of L.M. This must include a special appreciation for a small band of regulars whose pens so often came to my assistance when struggling with a chronic shortage of copy. One of these is of course your editor-to-be.

As Johnsons of Hendon, who advertised on our front cover for many years, find that they can no longer do so, we found our own cover picture. It is the BEST LARGE PRINT of the year and is by D. W. Hogg, A.R.P.S. of Circle 26. I am sure you will agree that it makes an excellent cover.

I am delighted to hand over to my good friend—mainly pen-friend—and indeed volunteer, Ian Platt. I am sure that L.M. and U.P.P. will enjoy an invigorating new look. There is no need to introduce him really. He is a bright star in the international photographic scene, an equally sparkling speaker if you remember his lecture at a recent A.G.M., and to add to his many laurels he is this year's winner of the Leighton Herdson Trophy. Need I say more.

GRATEFULLY GRABBED

CIRCLE 21 NOTEBOOK

Looking at some of the modern prints appearing in recent exhibitions, including the Royal, and comparing these with what we see in folios I receive, there seems to be no resemblance between the two. Are we becoming staid? Are we too content to go on putting the same type of pictures in the folios because the group attitude is similar. Have we lost the will to experiment, to try something new, or is it because we do not have the time? Do we **really** care what we put in each month, or do we say to ourselves "That will do"?

I am not thinking of way-out groups when I write this but of the average—do we really meet the requirements of today, or have we become an anachronism? How long is it since we produced a print with a 'message' or feeling, rather than a perfectly exposed and printed record of a thatched cottage?

B.A.H.

We **need** bad prints in every round, otherwise we have nothing to criticise, and we all contribute our share from time to time, which is how we learn to do better. The trouble is that the modern progressive school wants a message, but only one sort of message—that everything traditional is rotten and decadent, everything that was well done in the past was worthless, and that the 'establishment' whoever they may be, can only be shocked by praising any sort of rubbish that directly contradicts the old values.

G.R.H.M.

I think too many of us try to be different today just for the sake of it. The net result being that we far from make the progress we feel we ought to make.

R.C.T.

I know, to my cost, from art classes that if anything has been done before then it is useless and definitely 'OUT'. I am being forcibly led towards a sort of technique (in a vain endeavour to induce an individual approach 1972 style) in which abstract grotesque forms replace a realistic and recognisable representation of what I see.

H.R.P.

IS PRINT QUALITY REALLY NECESSARY?

by Hans Hoyer

"**Q**U'ILS mangent de la brioche." "Let them eat cake" Marie Antoinette, Queen of France is reputed to have said on being informed that the people could not afford bread.

We Photographers do very much the same thing, when we expect a photograph to be first class, although it lacks the prime essential: **Quality**.

In my opinion a photographic picture must in the first instance be a **good and sound photograph** in order to be classed a **good picture**. The making of a photographic print is a purely technical matter, which is governed by factors contained in the construction of cameras, films and chemicals we use. Every photographer can easily acquaint himself with all the technical aspects of photography and there is hardly any need to delve deeply into the laws of optics, physics and chemistry in order to master sound photographic technics and to produce a photograph of a good technical standard.

Yet very often we see in photographic exhibitions, competitions, postfolios or photographic magazines and books work of poor technical quality. (Perhaps I should eliminate from this list, books and magazines, because quality may be lost in the making of the printing block or because the paper used is not of the required quality for the reproduction of photographs.)

This brings me to the question raised in the heading: IS PRINT QUALITY REALLY NECESSARY? There are photographers and even photographic judges who are not all sure, that the quality of the photographic print is its main concern; in their opinion it is what's contained in the photograph, its message, appeal and its impact upon the viewer which is of prime importance.

There are photographers and again photographic judges who would not bother to look at a photograph unless it was of impeccable technical quality.

It will require a lot more than these few lines from me to put a final stop to the arguments in this matter between the advocates of the opposing theories. Like the arguments between the users of 35 mm cameras and those of the 2¼" sq format or the arguments between the Mod. and Trad. factions, they will go on as long as photography is practised.

Naturally a photographic picture is bound to lose some of its appeal and impact, if it is of poor technical standard. But again I would say a lot depends on the purpose for which the photograph is produced. If it was produced for entry to a **photographic** exhibition or competition then of course it has to be a good photograph in the first instance. If it was produced however for some non-photographic purpose as perhaps to illustrate an article on road safety, or some sporting event etc. etc. then the contents of the picture are far more important and some technical shortcomings, such as a blemish here and there can well be overlooked. In the end there is always the blockmaker or printer who can be blamed for these.

One could perhaps say that an overconcern over the pictorial, illustrative or informative aspects of a photograph can diminish its technical quality. Can there be too much concern over the technical value and if so could this harm its artistic or informative image? I think not. Sometimes photographers are so intent on getting the "picture", even though lens, film material or light conditions are not conducive to good results and even worse at times far too little importance is attached to the development of the negative and the result is a print of poor quality. Every photographer should know that he is fighting a losing battle, when he tries to get a good print from a not so good negative. In most cases of inferior print quality the cause is a bad negative.

So when the viewer scans the exhibition boards he can spot pictures over-enlarged with line and tone breaking up, excessive grain and either lack of sufficient contrast or prints too contrasty to put over the characteristics of the subject suitably, not to mention spots or scratches and other blemishes. And why should this be so?

If one reads photographic magazines or books one finds that the emphasis is on the description of new cameras and

new equipment. Then we are also presented with flowing accounts about the work of certain press-fashion- and glamour photographers. The accent is always on taking the picture and hardly ever on making it. The importance of processing,—careful processing that is—is hardly ever stressed. The magazine editors think more in terms of photographs for publication purposes rather than for exhibition or competition use and therefore there does not seem to be any need to bother all that much about Print quality. Unfortunately these ideas spread to picturemakers in photographic societies and even to some judges. If one eliminates the vast army of casual or less casual snapshotters the photographic world consists of a large contingent of professional and semi-professional photographers and many many more who fancy themselves of "belonging" to the clan on the one hand and a much smaller group of serious amateur photographers on the other. It falls to these photographers, who fill the cadres of camera clubs, photographic societies and postfolios to uphold—or should uphold—the technical and artistic standards of our hobby. Past history has supplied ample proof that it was the amateurs who set photography on its path. Most of the progress made in the history of photography stems from the enthusiasm of amateurs and I regret to say, it is only since the enormous commercial possibilities of photography were realised, that technical competence had to give way in some quarters to topicality and flippancy.

Photography is both an art as well as a craft. Since photographic exhibitions and competitions are the shop-window of contemporary photography, every effort must be made that the work displayed is of excellent standard, both artistically as well as technically. Books, magazines, periodicals and newspapers are not produced to give a lasting impression of the pictures shown and are usually discarded after perusal. The work displayed in exhibitions is remembered by most viewers for some time. This is because one makes it usually a special occasion to view an exhibition, one is confronted by the work in the original and very often in large sizes. But an exhibition of mediocre technical work could do the cause of photography immeasurable harm. That's why I think Print Quality is necessary.

ARE WE TOO ANALYTICAL?

by Edward Eves, O.B.E.

THIS question came into my mind when I was talking to an artist friend of mine who is a fellow tutor at the same evening institute. He asked to see some of my prints and when we were discussing them I pointed out some of the faults which some of the critics had mentioned. His remark, which struck me as sensible, was "You mustn't be too analytical when looking at pictures and other artistic work".

The more I read our crit. sheets with this thought at the back of my mind, the more I feel he is right. Having discussed this with some members of my own and other circles, I find that many seem to agree.

Perhaps we begin on the wrong foot by calling them crit. sheets, and by continually asking others for their criticisms and to point out our mistakes, as if every print or slide must have something wrong with it. This approach is wrong, of course, because a criticism is an appraisal and not fault finding. So many crit. sheets are just a list of faults, many of which are not faults at all but merely things the critic does not like or think he shouldn't like.

So possibly we could get the emphasis right if we called them discussion sheets. The most useful sheets I've found are those where the members set out to discuss a slide or print rather than find faults. So many of these 'faults' come from so-called rules or sayings devised by the legion of club judges and other critics who have all sorts of quirks and prejudices, to say nothing of a sackful of clichés.

If, when looking at a picture, one's first reaction is to search for weaknesses, one misses the wood for the trees. Surely, every picture is meant to be seen as a whole composition, and if it is pleasing and attractive why bother with the small details? Why get out the magnifying glass to examine the definition when at the right viewing distance the definition is suitable for the picture? After all, would any of us go into an art gallery and look at a Vermeer, a

Titian, a Constable or a Renoir and pronounce that some small detail was a fault, and give him seven?

Art is not to be judged in this way because it is largely a subjective business. We may be admirers of Vermeer's homely scenes and find them rewarding but greatly dislike Renoir's plump little nudes. Others may take opposite views. Much the same happens when viewing photographs. We may abhor a modern blur or soot and whitewash effect which is intended to give impact, but fall for a picture with a great variety of tones. There may be nothing wrong with either of these pictures photographically. It is just that we like or dislike them. How dull the world would be if only our particular sort of picture was produced. Even we would tire of them.

So let us first look at a print or slide and see if it is a good piece of photography. If it is, forget about the clichés and don't go seeking tiny faults. Sit back and enjoy it.

If you don't care for a picture and it isn't your kind of photography, nevertheless try to appreciate the merits of other kinds of work. The dyed-in-the-wool pictorialist may think his is the highest form of photographic art, but that is little more than a conceit. No good photography is easy and all good photography has a beauty of its own, whether it be illustrative or record work, architectural, close-up, studio, derivations or what have you.

I have come to see that my artist friend's way of looking at pictures has merit. We should, therefore, set out to appreciate the prints and slides we see, even if they are not our sort of work. Though we may not like them let us remember that it is likely to be a purely personal or subjective dislike and that art has no absolute rules by which it can be assessed. After all, the author is not always wrong: it could well be the viewer's eye that cannot behold the beauty.

FAIR PLAY FOR COLOUR

by R. O. Couchman

LET us face facts, colour transparencies are the Cinderella of the photographic world. Ignored by the photographic press, slandered by the traditionalist, ridiculed by judges, and pushed into an odd corner at exhibitions.

Of course, everyone has a good reason for this treatment. The press, the high cost of reproducing in colour; the traditionalist, because he is steeped in monochrome anyway, and is probably looking forward to a revival of bromoil; the judge, because, chosen by his knowledge and long experience, has been raised in the school of black and white; the exhibition organiser, because of the ease of showing a 20" x 17" Black and white print to its best advantage against the showing of a 35mm transparency.

Before any judges, who happen to read this (and by its constitution this includes every member of the U.P.P.) rise in a body to exterminate me, let me quote an eminent and very distinguished judge, who declining to judge at my local club's "Slide of the Year" competition, remarked:

"Although it sounds very brutal, very few of the entrants will have done anything except press the button on an automatic camera; very few entrants will be able to name the seven colours of the spectrum . . . and the colour slide of today is only what the Box Brownie snapshot was of some 40 years ago. Seventy per cent will be of a ratio of 1:1½ because this is the proportion God used to make the World—and 80% will be horizontal because it is awkward to hold a camera vertical!"

Art?—I wonder.

While I do not agree wholeheartedly with this particular judge, I can see some truth in his remarks. For often, when I am judging I feel the colour photographer is his own worst enemy. So many transparencies I view are not presented to their best advantage.

What are these faults one so often finds in slides?

First. Incorrect use of the viewfinder. One difference between colour and monochrome is that the complete composition of the picture must—in the case of transparencies—be decided before pressing the button. Generally speaking it is beyond the photographer's ability to enlarge part of his colour slide. (I know it can and is sometimes done.) So the insurance provided by the manufacturer in making the viewfinder include rather less than the picture must be compensated for.

So often odd bits of cars etc. and general debris intrude into the picture.

The mask should be filled. Naturally, the ratio of 1½:1 is not always correct for a particular picture or composition and some extra masking has to be carried out. But the subject should fill the frame either North and South or East and West. If a slide has to be masked on the top/bottom and the side, then, I feel, the photographer has failed at the outset.

With care it is surprising how often a subject will fill the 35mm format. Was Angelico any less an artist when he made his picture fit the Chapel ceiling?

Secondly. Failure to centralise the picture. After masking, so many pictures are spoilt by the failure of the photographer to mask the opposite side and pull the picture central. I experience a feeling of irritation when pictures jump up and down and leap from side to side on the screen.

The ultimate of this fault is perpetrated by the man who masks on the outside of the slider holder. Not only is the picture off-centre, also the mask is out of focus when shown on the screen, and in any case is easily damaged.

Thirdly. Dirt and dust on films. I am continually amazed at the number of transparencies shown and exhibited containing dust. This, to my mind, is the most common, and the most inexcusable fault.

A black and white worker will diligently spot his prints with great care. But so often the colour man feels dust and dirt is a natural hazard, and one that has to be accepted.

I have been accused on several occasions in putting this fault above the aesthetic value of a picture. On reflection, I feel this is probably true. On the other side of the coin, however, it is not in the power of every man to be an artist, but all workers can be clean and methodical.

Some of the plastic and glass transparency holders are natural dust collectors, particularly when used in a projector incorporating a cooling fan.

So while we colour workers must make a great effort to ensure our work received a fair showing in the photographic press, at exhibitions, and even at slide evenings at our local club, let us not fail to put our own house in order by presenting our work in the best possible manner.

Discerning readers will realise I have presented this article written with an objective slant. If the Editor will let me have a couple of pages of colour reproductions in a future issue, I will comment on the subjective aspect of colours.



BORROWED

Why so many dolly birds in the boxes and the photographic press? Even club portrait nights are so often graced by a brace or more of nervous young dollies. Who said why not? So many of these alleged glamour shots are just impersonal posed records. Easy on the eye maybe, but what else. As a mere male, O.K., but as a camera toting, G.L. conscious camera addict. No, I'd sooner have old birds or even better, men.

COLOUR CORNER

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

WITH such a high percentage of Little Man readership interested mainly in colour, your Editor felt it would be a good idea to have an article based upon current trends in both reversal and negative colour, and invited me to contribute.

Having acted as a selector at two recent major International colour slide exhibitions this year, as well as other events in past years, it is certainly true that the opportunity has existed to see the way in which this medium has progressed.

Looking back over, say, the last five years, it is noticeable that, in common with monochrome, a general drift away from pictures where techniques are exploited for their own sake has taken place. The novelty of the solarised colour slide, coming as it did some years after its monochrome counterparts' heyday, is still to a lesser extent with us. There is however, a detectable drop in the numbers of slides being submitted that can roughly be categorised as darkroom techniques - bas relief, solarisation, tone separation etc., - but even this tendency seems to be markedly regional in nature. Five years ago, in Britain the number of photographers practising these 'crafts' were very few indeed whereas now there are many more. Conversely the large numbers from other European countries and USA seem to have diminished considerably. Perhaps I am biased, but I feel that far greater creative use is being made of these 'tools' by our British photographers than ever seemed to be in the rash that preceded them from other parts of the globe, where all too often gaudy colours and technique-for-techniques' sake invariably spoiled the effect. Even now however, I would estimate that less than 10% of those technique slides that are submitted to British exhibitions gain admittance. The reason being simply that they cease to have much novelty value, and are assessed clinically to see if they convey some particular 'message' to make the technique worthwhile. No doubt one of the contributory factors that has assisted in the decline in the popularity of this type of picture is the fact that no new darkroom

alchemy has been discovered to supplement those already in use, and those that are in use have been over-exploited. What then is taking their place?

In common with monochrome, there is a greater drift towards 'Man and his Environment' types of picture. This is especially noticeable from the central European countries, although from USA they still seem to favour what to our eyes seem rather stilted-looking staged pictures with dressed-up models providing local 'colour'. Portraiture seems to be holding its own, and even perhaps, in the last year or two, enjoying a slight revival. Studio portraiture seems to have declined in popularity for the more natural-looking outdoor type, and once again central European countries seem to be leading the way. Both traditional landscape and sport/action pictures seem to be in similar numbers to previous years. Montage is becoming very much more today's creative means of expression, and there is distinct evidence that the hitherto 'accidental' marrying of two or more badly exposed slides, just to see (on the off chance) what comes of it, has long since been superseded by the careful and considerate use of planned exposure with the final end-product in mind from the outset. Similarly the sheer gimmick of the multi-prism lens attachment (which seemed to have an incredibly short popularity) has been replaced by gadgetry for producing star-like effects and spectra of colour which, used sensitively, will always produce beautiful effects that never need wane in popularity.

Most noticeable is the marked increase in the number of rather thoughtful pictures where colour has been used creatively at the time of exposure, and this I find particularly encouraging. I personally feel that if colour is ever going to have a true claim to the much misused term 'art', then it is going to lie in its ability to exploit its uniqueness from other mediums. This in turn must mean the use of colour masses to form essential parts of the picture area, both in and out of focus, rather than attempting, as it has so often in the past, to mimic monochrome in its subject matter.

So far all my remarks have been concerned with transparencies and their trends. This does not mean that I have forgotten the negative, but it is very true to say that despite its considerable, and relatively recent, popularity, in photo-

graphic ideas it remains a long way behind the transparency. I get the distinct impression that many of today's colour printers have graduated from monochrome printing without really ever getting to grips with COLOUR as a medium of expression at all, and as a consequence many of the pictures we are seeing at today's exhibitions are merely coloured reproductions of what was basically a monochrome subject hitherto. However, with the increase in the number of rapid printing processes, more and more photographers are being encouraged to try their hand, and, with luck, we shall start to see really exciting pictures in the future.

U.P.P. RETIREMENT CHOICE

IN October 1972, the first issue of a new magazine was published, designed to provide for those who are soon to retire and those who have already retired. It is called Retirement Choice and is published by the Pre-Retirement Association. It is intended to provide ideas and information on all the many problems that face the ever-growing number of retired people in this country, of whom there are about eight million.

Among the activities that a retired person could follow is, of course, photography. One of our members, Mr. E. V. Eves, was asked to write an article on the subject especially directed at the problem of retirement. It appears in the November, 1972 number and in it Mr. Eves made some reference to the U.P.P. He said . . .

"Even if there is no local society, it is possible to join a postal society, such as the United Photographic Postfolios, in which one offers his own work for friendly criticism, seeks information, and makes comments on the work of fellow members. This organisation has nearly 600 members, mostly in Britain but some in Australia and the U.S.A."

We shall naturally be delighted to welcome as new members any retired people who care to join for we all know that photography can become an absorbing interest and a worthwhile one.

Retirement Choice is not a journal that can be bought on the bookstalls, but it will be sent monthly on receipt of the annual subscription of £1.80 by The Editor. Retirement Choice, 194 Clapham Park Road, London, SW4 7DU.

THE LAND SPEED RECORD

by Tad Palmer, Circle 14

SPEED! What kind of image does the word evoke in your mind's eye, gentle reader? A sprinter breaking the 10 seconds barrier in the 100 metres? An E-Type streaking along the water's edge on a long, deserted Riviera beach at sunset, with a beautiful blonde beside you, her windswept hair caught in the slipstream? The Concorde leaving sound behind, high up over the Atlantic? Or is it the thought of shooting the proverbial black cat in its proverbial setting of a coal cellar at midnight on Pan F film at 1/1000 sec. - f/22? If it's the former, then read Athletics Weekly or Playboy or Flight International, as the case may be. If it's the latter, however, read on.

Days were when photographers made their own plates and exposures were counted in minutes or even hours. As time wore on and scientists and technologists worked in their back rooms, the speeds of sensitised materials rose higher and higher. Grain size, spectral response, inherent contrast and other inter-related properties also received full attention at the boffins' hands. The net result? Today's films are nothing short of being technological miracles and modern emulsions, coupled with modern processing chemistry, are capable of yielding results of superb quality. You would think, then, that photographers would be a grateful and happy lot to have such pearls cast before them. You would be wrong.

The ever-accelerating trend towards speeding up the tempo of life, evident in all things around us, from Concorde to instant mash, hasn't passed photography by. That sickness of our age - the galloping inflation, the mania for extracting the ultimate beyond design limits has infected the eager but uncritical and gullible photographers and many otherwise sane and sensible individuals. Aided, abetted and generally egged on by editors and staff writers of some photographic magazines, who should, but probably don't, know any better, our EGP (eager, gullible photographer) began to wonder if maybe he wasn't missing out on some photographic fun. If, as various articles were telling him, one could "uprate" a film

speed and then just alter the development conditions - why couldn't he? So he began to underexpose and overdevelop his negatives, proud in the knowledge that he achieved what the manufacturers of the film dismally failed to do - a gain of several stops over the figure printed on the little box! What fools these manufacturers must be to stick to these hopelessly low, stoggy speeds, when anyone can use FP 4 at 8000 ASA and here are the pics to prove it! You think, dear reader, that I exaggerate. I assure you, that I don't. Have you seen these pics that "prove" it? I have. And I came near to losing all faith in the sanity of the human race. The self-appointed scientists have "proved" to their satisfaction that they can do all that the manufacturers, with their years of accumulated knowledge and experience, their staffs of Ph.D.'s in research labs., have failed to achieve. But all they have proved is merely their ignorance of the basic tenet of life - that you don't get something for nothing.

An apparent gain in speed is proportionally balanced by a loss of quality. Let me quote here from a Kodak Data Sheet:- "The sensitivity produced during the manufacture of the material is as high as can be obtained without introducing undesirable effects, but there are several methods of treating the emulsion just before or after exposure which often produce a little extra speed, although this is normally accompanied by increased fog, contrast and graininess and reduced resolution." Simple facts, conveniently forgotten. Forgotten, or more likely, ignored. A film uprated in speed (how they love that word!) is merely underexposed and no amount of fiddling will ever reveal what was not recorded in the first place. If only those who claim to get their "perfect results" from Pan F at 4000 ASA could see the sensitometric curve under conditions of their own treatment - assuming always that they could tell a sensitometric curve from a bull's foot! I have drawn and measured more bulls' feet - sorry - sensitometric curves than I've had hot dinners - and I've had a few of those! - and I can assure one and all that there is no magic brew, no magic treatment that will, at a stroke, turn a slow film into a fast one and a fast one into a supersonic one. Oh, sure, there are cases where marginal gains can be made, but we're not talking about $\frac{1}{4}$ or $\frac{1}{2}$ stop here or there. That sort of speed increase is strictly for

the birds and anyway is your meter and method of taking readings comparable to mine within $\frac{1}{2}$ stop? No, we're talking about inflated claims made by probably well-intentioned but misguided photographers. I use the word misguided advisedly. Where do these ideas spring from? Largely, I think, from irresponsibly published articles in various magazines. "We're short of stuff for the next issue, Joe, so be a good lad and knock up an article on uprating film speeds, it always goes down well". And the next thing you know is that our EGP is saying "I've read it in this month's (or week's) Photo Rag, so it must be true." And then the Readers' Letters page! Archibald Twit from Ignoranceville magnanimously shares with us his discovery of how to extract the ultimate ASA from his long-suffering emulsion and tells us how his prints were praised by the visiting judge. Twaddle! I don't believe it. Let Archie and any other EGP carry out a simple experiment. Let them expose part of a film at the normal rating and part at their own, fancy one. Let them develop it according to the manufacturer's recommendations and also in their own way. And then, and then! Let them try to make a pair of matching prints! If they come anywhere near an approximate match the difference in quality will make even my dog slink away, howling in dismay. And this is the point of it all. Quality. If you are prepared to forego print quality, then bash on into four figures with your ASA. But if you prefer a negative which will give you a true, high quality print to the dubious advantage of using 1/1000-f/22 instead of 1/125-f/8, then start believing that manufacturers do know what they are talking about. You won't achieve quality in any other way, because you don't get something for nothing.

There is nothing to be gained and everything to be lost by trying to establish a Film Speed Record. It doesn't belong to Archibald Twit. It doesn't belong to you or to me. With a genuine 3000 ASA it belongs fairly and squarely to the Polaroid Corporation and their team of scientists under Dr. Edwin Land. Hence the title of this little dissertation.

THE CENTRAL ASSOCIATION EXHIBITION

THE 39th Central Association Exhibition was held from May 5-26 at the usual venue, the Battersea District Library and was once again the very varied, interesting and high quality show we have come to expect. There was, perhaps, a smaller proportion of colour prints than in recent years but quite a number of entrants had taken advantage of the increase in the maximum print size to 24" x 20". This we regard as an unfortunate step: few true amateurs have the equipment (or the deep pocket) to make prints larger than 20" x 16" and are therefore placed at a disadvantage vis-a-vis the photographer whose livelihood provides him with the necessary facilities. We also feel that the time has come to drop the award for monochrome slides. Only four clubs competed this year and the fact must be faced that scarcely anyone is making new monochrome slides these days.

The U.P.P. entry was the smallest for many years, comprising 24 pictorial and 6 record prints, 24 pictorial and 20 record slides. However, the proportion of acceptances from these was much higher than usual with a total of 18 slides, the second highest for any club, and 10 prints. U.P.P. was equal third out of twenty clubs competing for the Switch Shield and third out of four in the Herbert Trophy.

SWITCH SHIELD	Prints	Slides	Total
Tonbridge C.C.	75	43	118
City of London & Cripplegate P.S.	72	37	109
Beckenham P.S.	64	31	95
U.P.P.	53	42	95
Reading C.C.	63	29	92
Richmond & Twickenham P.S.	63 $\frac{1}{2}$	27	90 $\frac{1}{2}$

HERBERT MEMORIAL TROPHY (monochrome slides)	Prints	Slides	Total
Borough Polytechnic P.S.		36	
High Wycombe & District C.C.		27	
U.P.P.		21	
Beckenham P.S.		16	

Tonbridge C.C. had a resounding success, winning Plaques for the best entry in three of the four classes and a certificate in the remaining class.

U.P.P. acceptances were as follows:—

Class A Pictorial Prints

"Cold Bite"	John Beck	6
"Clearing Mists"	V. P. Davies	30
"Pearly Girl"	D. W. Hogg, A.R.P.S.	26
"Sea Urchins"	D. W. Hogg, A.R.P.S.	26
"Priests and Acolyte"	R. P. Jonas, A.R.P.S.	12 & 29
"Lamp"	H. B. Milsom	11
"Iron Aged"	J. Nicholson, F.R.P.S.	6
"The Chase"	I. W. Platt, F.R.P.S.	24, 36, A/US and A/A
"Design for Living"	I. W. Platt, F.R.P.S.	24, 36, A/US and A/A
"Fishin"	C. Westgate	11 & A/A

Class B Pictorial Slides

"Footballers"	N. A. Callow	NH2
"Evolution"	R. O. Couchman	36
"Medway Shrimp Boats"	R. O. Couchman	36
"Portuguese Landscape"	E. V. Eves, O.B.E.	14, 36, A/US
"Sou-Wester"	W. H. Gillingham	23 & NH2
"Low Tide"	C. F. Steer	24, 36, A/US
"Sid" (mono)	W. Wilding	6
no title	C. Westgate	11 & A/A
no title	C. Westgate	11 & A/A

Class C Record Prints

nil

Class D Record Slides

"Colletes Daviesana"	N. A. Callow	NH2
"Wolf Spider" (cert)	N. A. Callow	NH2
"Spring Anemone" (cert)	W. H. Gillingham	23 & NH2
"Snakelocks Anemone"	W. H. Gillingham	23 & NH2
"Priest and Acolyte" (mono)	R. P. Jonas, A.R.P.S.	12 & 29
"Canary shouldered Thorn Moth"	J. E. Knight	NH2
"Oak Eggar Moths paired"	J. E. Knight	NH2
"Damsel Flies paired" (cert)	Dr. P. A. N. Wainwright	23 & 34
"Font Panel, Lichfield"	W. Wilding	6

The following members also had work accepted through their local clubs:— P. Fallowfield-Cooper, D. Dent, E. J. Appleton, P. Reeve, S. Richardson, R. J. Freeman, A. J. McDade.

It is clear that if U.P.P. is to have any hope of doing better in the club competitions we must have more top class

entries in the Record Print section. This exhibition is our one chance to show the photographic world what we can do, so let us make a really special effort in 1974.

JUDGE'S COMMENTS

IS photography an art? Many people have reflected on this and there are still many doubts. Photography is too young and there is not much tradition or past in it. It has to create its own rules and styles. The progress of photography as an art has been impeded for too long by its imitation of painting and the graphic arts.

Overpowering influence of the painters and the graphic artists bedevilled photography for a long time and arrested her development. Rejection of the qualities borrowed from the senior arts will now allow the development of photography as an independent original branch of art which has its own way of expression, its own method of conveying both form and feeling.

Contemporary life is so fascinating and so diverse. The photographer can and should create work which is worthy of his epoch, worthy of his magnificently versatile equipment and above all worthy of himself. He can and should create, and not merely reproduce.

Photographing something only because it is, perhaps, pretty, makes little sense. It will only result in creating a visual register which may be more or less accurate. When photographing one should observe and tell a tale and create an atmosphere.

A photograph may shock or involve or amuse. I say this because the jurors came across a mass of photographs that meant nothing ———"

Borrowed gratefully from the exhibition catalogue 1973 of the Edinburgh Photographic Society, by the kind permission of Grace Alison, FRPS. The commentator is Andrzej Krynicki, E.FIAP. Warsaw, Poland, who was one of the selectors.

GOING ROUND IN CIRCLES

CIRCLE 4

We are now about two years old and the standard of work seems to get better and better. To win a Gold Label you must be really proficient. Our only lady member, Edith Wilt, seems to be just that, as quite a few Gold Labels have come her way. Another member, Cliff Turner, is organising a spring rally. (1974)

CIRCLE 5

I am pleased to report that life in Circle 5 can be said to be quite buoyant at the moment. The boxes are circulating very regularly—grateful thanks to a loyal membership. We are seeing an increasing diversity of subject matter in the folios, and the notebook continues to make most interesting and lively reading.

The Gold Labels have been shared between five members this year, and it is particularly pleasing to see that two relatively new members—Elizabeth Venn and Allan Chalinor—are amongst the “Golds”.

We do have one or two vacancies at present, and would be pleased to put out the Welcome Mat to anyone interested in making small prints.

CIRCLE 6

Last years' rally in the Lake District, reported at length in the Little Man, having been so successful, another was held after Easter. To suit the southern members this time it was held in the Cotswolds, centred at Stow in the Wold. While the forecast was grim the sun defied the weather-man and shone bravely. All told it was a delightful weekend for about 20 members and friends. Photographs were taken and home made wines were sampled. We have a second string to our bow! If circles can hold successful weekends there seems little reason why the AGM could not be more adventurous at no great expense.

CIRCLE 9

We have enjoyed an active year with folios circulating regularly, and lively photographic and notebook contributions from most members. Unfortunately two members

have found it necessary to resign, (one of whom, Dave Westwood was previously Circle Secretary); and one newcomer to U.P.P. has joined the Circle.

We are looking forward to seeing a collection of self-portraits early in the new year, and secretary Warwick Arbon hopefully anticipates that all the rogues of the gallery will have contributed by the time these notes are published.

During the year eleven Gold Labels have been shared by eight members, no one gaining more than two; a very satisfactory result. Folio 425 will soon be issued, from which we deduce the Circle has been going strong for the best part of 40 years (alas no original members left to give precise info.).

We would be happy to welcome a few new members, and any small print addicts looking for a lively circle where just about anything goes would be well advised to get in touch.

CIRCLE 11

We recently issued our 100th box, and to mark the occasion a series of “Guest Critic” rounds was held. Ian Platt, FRPS, Alan Oliver, ARPS, and Noel Habgood, FRPS, were kind enough to participate, and their comments proved a valuable addition to the folios. Each also provided an example of his own work for circulation in the box. As well as the guest critics, Muriel Rosamund, whose efforts led to the formation of C.11 as U.P.P.'s first whole plate Circle in 1963, took part as a full member for the centenary round.

A single negative round is in progress, all members being invited to make as good a print as they possibly can, technically, and also to make a further print using any interpretation from one negative. It has been quite an eye opener to see how the quality of printing has varied, and the exercise should prove valuable in helping members pinpoint printing problems.

Membership of the Circle has been relatively stable for some time. Long standing member Win Sharples resigned, but we were pleased to welcome our third lady member—Pauline Heathcote. Pauline promptly celebrated by obtaining her L.R.P.S., and we are naturally delighted to have such talent in our midst! We were also pleased to welcome Gordon Steel to the Circle, for his first taste of postal work. It is understood that he is rapidly developing a thick skin!

It has been a successful year for secretary Colin Westgate, for as well as winning the Circle 11 Trophy for the highest average over the year, for the second year in succession, he also gained his Associateship of the Royal, a long cherished ambition. The other Circle honours went to Hugh Milsom and Edith Witt, winning the Thomas Smith Shield for the highest scoring print, and the Circle Progress Award respectively. The years Gold Labels were shared by 7 members, with Bill Gibbs, Aynsley Macdonald, Hugh Milsom and Colin Westgate being the most successful.

It is encouraging to note that a good deal of original, and often creative work has been seen in the Circle, and on the whole has enjoyed a good reception from members. We are fortunate in seeing a wide variety of subject and interpretation in members prints, and this is evidenced in the panel of Gold Label winners on show (if space permits) at the AGM.

CIRCLE 12

Circle 12 has had a fairly uneventful year with an active membership of 11/12 in the early months, building up to 14 at present. The submission of prints has been excellent with no omissions except where domestic problems caused temporary withdrawal. The standard is probably as high as it has ever been and the Gold Labels have been shared among seven members, the Certificate being won by Len Hawkins, A.R.P.S. The Secretary secured the highest average mark for the year with his one Gold Label and was very pleased to have a large version in the C.A. Exhibition: it was also included in the C.A. entry to the Alliance, where it was accepted. The notebook is noticeably fuller and livelier than it has been for some time, with discussions ranging over many subjects in no way connected with photography. It appears that many of our members are Hi-Fi enthusiasts. The Secretary is waging a constant battle to keep the folios under 10 lbs to save postage but some members still seem unable to find really light weight mounts. A further increase in postal charges in September makes this even more important and one wonders how long U.P.P. can continue to exist in its present form and without some regionalisation to maximise passing on folios by hand.

CIRCLE 21

Circle 21, though at present somewhat down on membership, continues to operate happily. What it lacks in quantity is certainly made up in quality, several of its members having been with the Circle for many years. In fact, Eric Haycock, Reg Taylor, Joe Scrivener, ARPS, and George Tootell all became members round about the time the Circle was first formed, over 25 years ago.

To mark Toot's twenty-five years as Secretary of Circle 21, the members—unknown to him—clubbed together to purchase a silver cup, inscribed 'U.P.P. CIRCLE 21. THE GEORGE TOOTELL CUP'. This Cup is to be awarded annually to the member who received the most votes for his entries during the previous twelve months. It is a magnificent trophy, and a kind gesture that touched the Secretary very deeply.

One of the members, Brian Hirschfield, who is in the R.A.F., was recently posted to GERMANY for three years. Undeterred by this set-back, he continues to supply prints and notebook entries for the folios, though of course he cannot receive any boxes while he is away in Germany. His enthusiasm is an example to all U.P.P. members, and his interesting reports from the Continent are looked forward to by all Circle 21 members.

Another member, Dick Ridyard, LRPS, FRSA, whose commitments as Editor of a large Yorkshire newspaper must make contributions to the boxes extremely difficult at times, never misses putting in a print and regularly contributes interesting material for the notebook. These are just two examples out of many others that show the sort of spirit always apparent in Circle 21.

CIRCLE 27

Two new members have joined—Allen Eatherington and George A. L. Hutton so we are now 17 in all.

At 11 a.m. on Sunday 6th May a small crowd gathered outside the Town Hall at Cheltenham. There was Stan and Mrs. Stanforth, Tony and Mrs. Palmer, Mona and a friend, Ken, Allen, Sid, Albert and Willy.

An excellent lunch was had at the Plough before going to Sudeley Castle where some members actually used their cameras. So far little has appeared in the folios!

Five boxes were circulating somewhat erratically. A new experimental D.I.Y. posting rota now seems to be working. The "League" has been headed Ken, Stan, Bertie and Tom at times during the season but Mona had a very good last round and took the title by an average of 0.055 from Tom with Sid in third place.

The Bill Boyce Trophy for the once-a-year special round has been won by Alf with Mona in second place. The set subject was Holiday Souvenir.

It is with much regret that we have to record the death of Dr. P. G. F. Harvey in January. Doc. as he was known in the circle was one of the original members of 27 and his great knowledge and enthusiasm will be missed by all.

And in August we were very sorry to hear that Tony Palmer had died after a short illness. He was a member for over 6 years and his interesting pictures will be missed by all.

And so we have two vacancies in this mixed slide circle.

CIRCLE 30

Although we are a non-voting circle, I should think our turnover in membership is one of the lowest in the club.

Browsing through the membership list recently, from the time I took over the Hon. Sec job in 1953, I found that over 20 years we had had 29 members in and out of the lists. It would be interesting (perhaps) to hear how other circle have fared over the same period.

Regret to say we have lost two old and valued members through pressure of business, and are now down to 14 members.

We had a well attended rally in the West Country in May, a muster of 16 members and friends.

CIRCLE 31

Although Circle 31 is now approaching its 250th Folio, until this year there has never been a Circle Rally, although several of the members do, of course, know each other personally. So this year it was decided that an effort really must be made for a get-together. Being a very scattered gang, it was felt that somewhere in the Midlands would be the best place to meet, and it was through the good offices of Stan. Johnson, the man on the spot, that arrangements

were made to assemble in his area. The week end 30th June/1st July was chosen, and nine members and seven wives converged from all parts of the country to meet at Stan's lovely garden in the village of Oaken, near Wolverhampton. The only members unable to be present were three living much too far away, in the extreme tip of Cornwall or well north in Scotland. One on holiday. And two who unfortunately had to work on Saturdays. All the rest were present.

After introductions Stan and Mrs. Johnson provided a delightful tea of strawberries and cream, cakes, scones, etc. and the ever welcome cups of tea, for the weather was perfect without a cloud in sight. We all then made for the Mount Hotel at Tettenhall Wood where the party had booked the night, but before dinner each member projected twenty slides in a room at the hotel booked for the purpose, and an interesting lot they were.

At dinner at the Hotel the party was joined by John Podmore, F.R.P.S., F.R.S.A., who had come along to present three sequences emphasising the creative aspect of colour photography. These were "Island Legend", "Art in Nature", and "A Moment's Reflection", and were instrumental in Mr. Podmore being awarded his Fellowship of the Royal. They were slides of beautiful quality, accompanied by most appropriate music perfectly matched to the pictures. Before, after, and between the sequences Mr. Podmore gave an eloquent and very instructive talk about the slides, what he was trying to achieve, and the technical means by which he did so. Questions and a discussion followed to conclude a most enjoyable and instructive evening.

After breakfast at the hotel on Sunday morning, the party re-assembled for a tour of Moseley Old Hall, a National Trust property nearby, and another happy morning in the same perfect weather was spent together. Then the party dispersed to various parts of the country with memories for a long time to come of Circle 31's first rally, and a determination that is shall not be the last.

Finally it must be admitted that nothing but perfect organisation could have provided so successful a week-end, and Stan did a magnificent job in making sure that everything went like clockwork, and all those present were full

of praise for the meticulous care with which he had prepared every item in the week-end agenda.

CIRCLE 36

The circle is holding its own very nicely at present with a total compliment of 17. Les Yallup joined us fairly early in the year and his slides are beginning to show in the results. Eric Brinkworth is our newest member being introduced by Les Y we hope he enjoys his membership of the circle. Frank Broadbent joined the circle soon after last years AGM and promptly made his mark in the circles Gold Label panel for this year's exhibition with 2 golds, and has already cut a notch for next year's.

The Gold Labels for the circle were well spread throughout the circle with Ralph Couchman, Les Hollingworth, and E. L. "Mac" Mackenzie picking up one gold each. Harold Smithson, Cliff Steer, and Frank Broadbent gaining two each.

Ian Platt took three golds this year but this is just the tip of Ian's own private photographic iceberg this year.

Although he and his family had the upheaval of moving their home from the depths of Sussex to the lovely city of Worcester he still managed to pick up the Fellowship of the RPS, the Associateship of the PSA and his EFIAP. Now he has added the best colour slide award, and the Leighton Herdson Trophy, as well as the circle certificate and a highly commended.

The Platt family honours didn't end there though, Ian's wife Katy gained the LRPS also this year, congratulations to you both from everyone in 36.

ANGLO-US CIRCLE

How lucky the home folios are. A strike can be caught up with within weeks, but with an international job with a strike going on on both sides of the pond at the same time things are apt to get a bit sticky. The hold ups seem to have happened quite a long time ago, yet our circulation, instead of being quarterly, varies from two to six months, and it looks as if it will take at least a year to get all regular again.

By the skin of our teeth we managed to get our quota of eight slides to the AGM. You MUST have seen them sticking out a mile!

Membership is pretty stable, though we have lost a couple

of very good Anglos, more's the pity. The notebook continues voluminously, particularly when the muckers about run—if you will pardon the term—a-muck.

Mildred Thomas paid a somewhat under-publicised visit to the UK, and Bryan Shipp went over to the other side. Subsequent notes make it difficult to decide which is the best place on earth, though a bloke I know says the answer is easy—the one where the beer is not too cold to taste!

There are indications that we may expect a minor American invasion in the near future. It is to be hoped that visitors will let the Secretary have firm dates as soon as they are known so that the occasion can be suitably marked. Remember that he has to get in touch with all the Anglos as well as sorting out a suitable date and place for most of us. It would be rather a Good Thing if timing could include the AGM. This is by no means the stuffy affair that these occasions usually are, and the aftermath, at least for the cognoscenti, can—and will—be uproarious. Come and try it!

Anglo/Australian/New Zealand Circle

This Circle can report a steady year. 4 boxes have gone overseas and the same number returned. There have been occasional panics on both sides of the oceans due to over long postal delays. To try to lessen the impact of these occasions it is hoped to put a 5th Box in circulation shortly.

There has been an increase in membership on the Anglo side but we should, still welcome a few more friends to fill the ranks! Our opposite numbers Down Under are bursting at the seams—They now have to have a waiting list! Lucky sec!!

The N/B is our strong feature. Always full of interest. The Aussies trying to out do the Kiwis with the Pommies trailing just a little behind! Kiwi Norman Houlgrave still holds the record for length of contribution! In July some of us had the pleasure of a visit from Edna Walden and husband George during their tour of U.K. A most enjoyable occasion, we hope they took a good batch of negs and transparencies back to Sydney.

Ben Borsh offered to make an Anglo Rogues Gallery. Everyone rose to the occasion. Ken produced a well finished and bound volume which will tour home ground before going Down Under to give them the low down on all of us!

THE GOLD LABEL COMPETITION 1973

I am sure Women's Lib. had nothing to do with our having two lady judges this year. Miss Barbara Hayward, ARPS and Mrs Marjorie Marshall, ARPS. In any case it was an excellent choice. They tackled their hefty task, your 500 or so prints and slides, with tremendous enthusiasm and with particular attention to detail. Eventually it is a judge's personal opinion that counts. This can be casual or considered. Our chosen selectors eliminated the casual and personal by checking and re-checking and by setting standards. It is most interesting and instructive to be present at this annual event to listen in, to hear our appointed judges discussing and thinking aloud and eventually putting the seal to our years work.

Meantime there was some slick work being performed by our Exhibition Secretary and his few helpers. Circles being judged and kept apart, certificate winners being judged and the winners finding their way back to their circles for the circle awards. And slides—Whew!

John Rhind is to be congratulated on showing, re-showing and juggling with what seemed endless circles and certificate winners. And not only to find the best slide, and the best slide circle but to compare them with the prints and print circles.

As you will know, a slide won the Leighton Herdson Trophy and a slide circle (35) became the Gold Star Circle.

With our permission the ladies had the last word! And I can assure you that it was very carefully considered and given much thought and attention. We are indeed grateful to them.

LEIGHTON HERDSON TROPHY		Circle
(Colour Slide).	Magic Light	I. Platt, FRPS, APSA, 36 EFIAP.

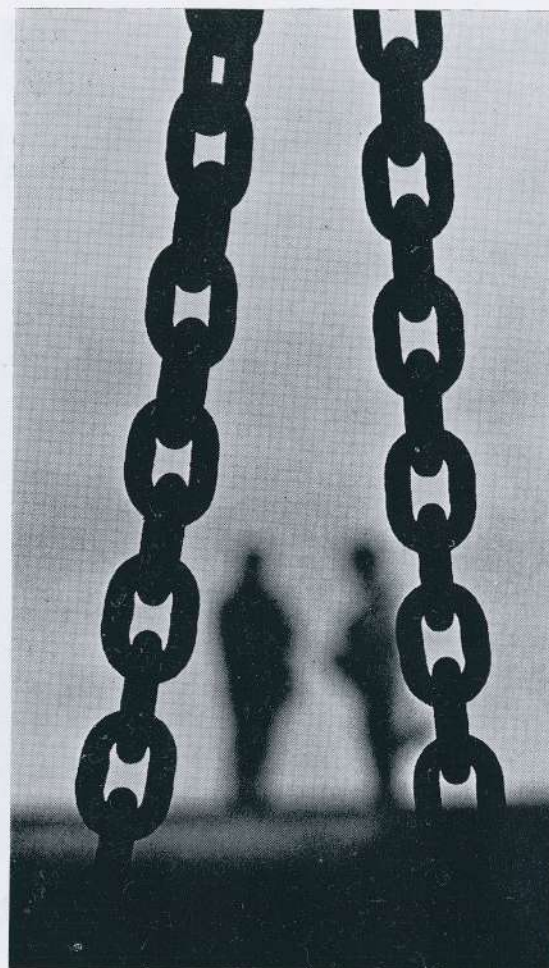
BEST CIRCLE (GOLD STAR)		35
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BEST COLOUR SLIDE CIRCLE			Circle 35
Runner Up			NHCC2
BEST LARGE PRINT			
Runners Up	Sea Urchin	D. W. Hogg	26
	Underpass	T. L. Haigh	14
	Pigeon Promenade	C. G. Adams	10
BEST SMALL PRINT			
Runner Up	Industrial Night	R. Marvin	17
	Links	B. A. Hirschfield	21
BEST PRINT PANEL	(Large Prints)		26
	Best Small Print Panel		29
BEST COLOUR SLIDE			
Runners Up	Magic Light	I. Platt	36
	Papaver Rhaeticum	C. D. Turner	23
	Come let us be Married.	E. Ball	35
Glen Vase (Natural History)	Papillo Helenus	P. Foreman	NHCC1

CIRCLE CERTIFICATES

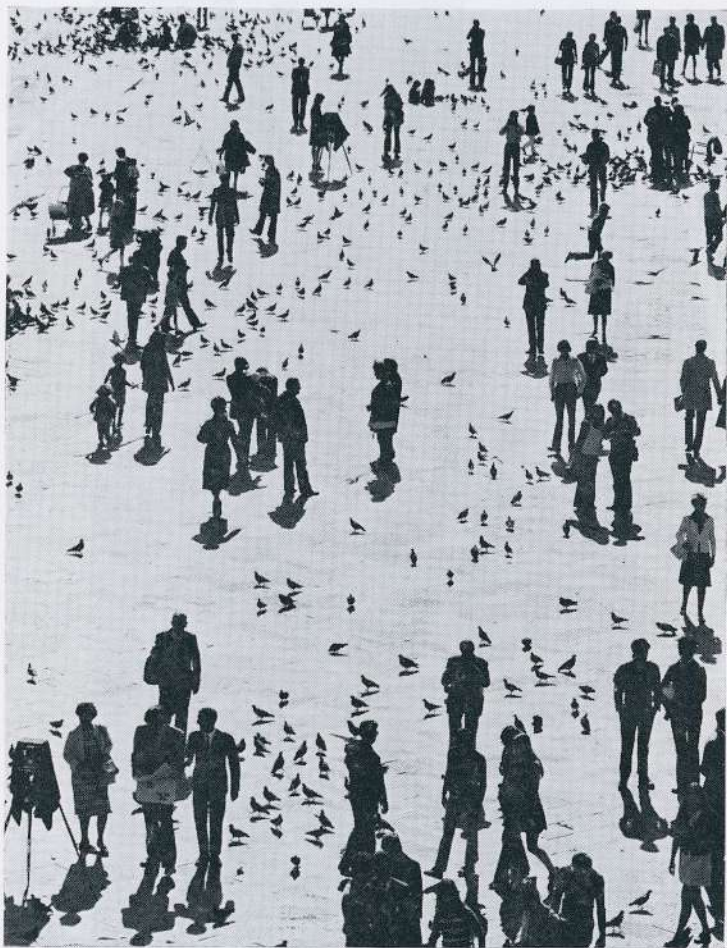
Circle	Title	Author	Award
1	Family Group	R. W. Boothroyd	Certificate
2	Upland Pasture	C. Morris	Certificate
3	Primula Paperclip	G. I. John, ARPS	Certificate
4	Catedelic	B. V. Heathcote	Certificate
5	Contemplation	Mrs. P. Heathcote	Certificate
6	Winter Sport	Mrs. P. Heathcote	Highly commended
7	Reflections	W. Armstrong	Certificate
8	Poles Apart	D. Cranston	Certificate
9	Guest House		
	Geometry	E. G. Elliott	Certificate
9	Steam Up	L. Lamerton	Certificate
10	Pigeon Promenade	C. G. Adams	Certificate
	Seed Head	P. C. Humphries	Highly commended
11	Descent	C. Westgate, ARPS	Certificate
12	The Donkey Man	L. G. Hawkins, ARPS	Certificate
	Textures	L. G. Hawkins, ARPS	Highly commended
14	Underpass	T. L. Haigh	Certificate
	Bright Street	W. Hall	Highly commended
17	Industrial Night	R. G. Marvin	Certificate
	Stall Carving		
	Tideswell	E. Littlewood	Highly commended

Circle	Title	Author	Award
18	Evening Acheninwer	B. Asquith, ARPS	Certificate
	Denny	P. Antrobus	Highly commended
20	Lectern Wells Cathedral	H. Buck	Certificate
21	Links	B. A. Hirschfield	Certificate
22	Cold Shoulder	C. Johnson	Certificate
23	Papaver Rhaeticum	C. D. Turner	Certificate
25	All Out	T. Johnson	Certificate
26	Sea Urchins	D. Hogg	Certificate
	Cool It	D. Hogg	Highly commended
	Groovey Guy	D. Hogg	Highly commended
27	Mallow	K. F. Brading	Certificate
28	Gossamer Contemplation	M. C. O'Donaghue	Certificate
29	Rings of Bright Water	Mrs. B. Underwood	Highly commended
	Golden Door	J. Donnelly	Certificate
	Prospect of Whitby 1972	J. T. Walker	Highly commended
30	Snowdonifi	J. T. Walker	Highly commended
31	After You Golfers	N. Brammall	Certificate
	Nightmare	G. C. Barnes	Certificate
32	Scarce Swallowtail	G. Bingham	Highly commended
A/A/NZ	White Plumed Honey Eater	N. Humphries	Certificate
33	Winter Ride	A. J. Hartup	Certificate
	Beggar in Marakesh	R. E. B. Reed	Certificate
34	Early One	Dr. A. Spier	Highly commended
	Morning	T. Edwards	Certificate
35	Come let us be Married	T. Edwards	Certificate
	Jay	E. Ball	Certificate
36	Magic Light	Clara Hooton	Highly commended
	Silver and Gold	I. Platt, FRPS, APSA, EFIAP	Certificate
		I. Platt, FRPS, APSA, EFIAP	Highly commended
NHCC1	Papilio Helenus Kingfisher	P. Foreman	Certificate
		H. Brigg	Highly commended
NHCC2	Honey Bee on Matrigold	N. A. Callow	Certificate
	Black Headed Gull	W. E. Keen	Highly commended
Anglo US	Western Bluebird	B. G. Purves	Certificate
	Tulip Trio	D. Hart	Highly commended



B.A.HIRSCHFELD

Circle 21



C.G. ADAMS

Circle 10

PLAQUE FOR THE BEST SMALL PRINT



R.G. MARVIN

Circle 17



C. JOHNSON

Circle 22



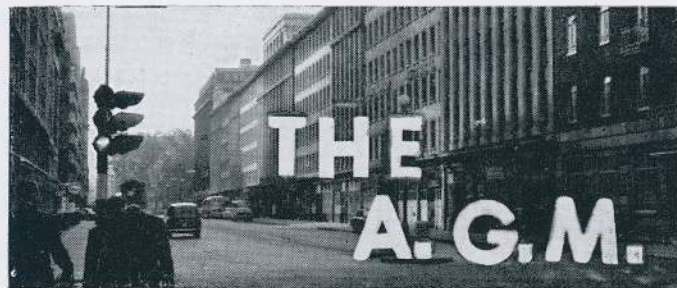
D. G. CRANSTON

Circle 7



T. L. HAIGH

Circle 14



ONCE again the sun shone as U.P.P.-ites invaded Bloomsbury on Saturday, September 22nd, 1973. Some had come from the frozen north and others had braved the floods of Kent. And in the Ivanhoe Hotel faces beamed and L.M. badges shone. About three dozen made a diversion in the morning via the Camera Club, where no doubt eyes were popping and shutters clicking merrily at the figure study session organised by Edward Eves.

During the forenoon other U.P.P.-ites were busy assisting John Rhind, the Competition Secretary, to hang the exhibition of Gold Label prints. This is a very slick operation—up in two hours, viewed for an hour or two between sessions, and then down and gone in half an hour. It was hung in the usual small room which conveniently overflowed into the bar. Somehow—and it's difficult to see why—it seemed better arranged and less congested than last year, even at “peak viewing times”. Off-peak, there was a projector automatically giving a show of the G L slides. This idea seems worth developing.

Circle Secretaries' Meeting

This is really an informal get together where the Secretaries discuss their problems—if any. This year there seemed to be few. The perennial problem of postage rates was, of course, raised. Surprisingly, enough U.P.P. seems to survive this hazard fairly happily. Some of course fall by the wayside, and whether expense is the reason is difficult to say. It would seem that an exciting box and a chatty notebook surmount a lot of problems. The voting cards

appear to meet with general approval, and only two Circles (of those present) modify the procedure in some way.

Annual General Meeting

Glen Robson, in good form, was in the chair, and the room was filled to capacity. The Minutes of the last A.G.M. were quickly adopted. The Chairman's main remarks centred round obituaries, details of which appear elsewhere in the **LITTLE MAN**.

The Hon. Gen. Secretary, Peter Fallowfield-Cooper, kept his report brief, and his main request was for Circle Secretaries to appoint deputies. There was a letter from Louis Parke regarding the demise of Circle 38, the contemporary, non-voting, Circle started by him a few years ago. Sadly and surprisingly in these days of 'creativity' its life has been relatively short.

Roland Jones, the Hon. Treasurer, informed us that we were financially sound, but had we indulged in the usual Spring issue of the **LITTLE MAN** we would have been decidedly in the red. This confirmed the decision that we must restrict ourselves to one issue per year. Alternative ideas to replace the **LITTLE MAN** were discussed, but none found favour.

Election of Office Bearers

Broadly speaking, the old gang—to quote Glen—were re-elected unopposed. However, John Rhind is retiring as Exhibition Secretary, and we are seeking a replacement. The Editor made a verbal plea for a successor and happily his request was answered later in the evening. The new Editor will be Ian Platt, who is a regular contributor and is so well-known as to need no introduction.

Any other business passed off quickly. The questionnaires regarding the future venue of the A.G.M. have not all been returned. At the moment, **all** the suggestions seem fairly acceptable. Details will be issued in due course. There was a suggestion that, on grounds of economy, warning cards be discontinued but generally this was not acceptable.

Somewhat belatedly, and despite heckling, Glen called the Roll, and most Circles were represented. Circle 14 had the wonderful total of 14 present.

The Dinner

We were delighted to have as guests our two Judges, Miss Barbara Hayward ARPS, and Mrs. Marjorie Marshall ARPS, Peter Wilkinson FRPS, President of the Royal Photographic Society, Mr J. Morrell, President of the Camera Club, and Barry Evans FRPS, President-elect of the Central Association. And, of course, ourselves—about 145 members and friends.

“Into my Imagination”

For the fifth year in succession we have produced an eminent lecturer from within our ranks. This year it was Albert Bridel APSA who must have more medals, awards, and acceptances on a world-wide scale for colour work than anyone else in the country. And yet he started photography in 1958. Unlike most of us he developed his own ideas on subject matter, techniques, and processing, and of course the final products turned out quite unique. His forte is the creative colour slide, and we were delighted to see a fine selection and to be let into the secrets.

I am sure most of his audience went home not only inspired but with intentions. Many of the slides had won awards on the international scale and indeed his lecture has been given in quite a few countries. And so we spent an hour of sheer delight.

We then enjoyed the projection of Gold Label slides, which unfortunately must come so late in the proceedings. They proved an excellent selection covering a wide range of interests and subject matter from specialist natural history to creative pictorialism.

And suddenly it was all over for another year. Little groups had the final natter and Circle Secretaries loaded with a year's supply of stationery, GL prints and what-not staggered homewards.

Be sure and come next time.

ANOTHER SUCCESSFUL SESSION

FOR the second year, The Camera Club placed its studios at the disposal of members of the UPP on the morning of the AGM. Last year fifteen members took advantage of the invitation and this year the number rose to 36, so obviously its popularity is growing.

The party was divided into three groups of about a dozen. Two of them were accommodated in the two large studios and the third group went on an outdoor exercise with a demonstrator and model. So it was possible for everybody, if they wished, to do two sorts of photography—studio and outdoor—and to take pictures of three different models. Everyone seemed pleased with this arrangement.

As one has learned to expect from The Camera Club, the organisation was excellent, the models skilled and charming, and the demonstrators most helpful.

The two studios were under the charge of Mr. W. A. J. Paul, FIIP, FRPS, and Mr. C. Chambers, FRPS, two of the most knowledgeable photographers in the field of portraiture and figure studies to be found anywhere. They used as models Jo and Anita, both very experienced models who can take up exactly the right pose to help the photographer. Everybody I spoke to remarked how much easier it was to photograph professional models than 'the girl next door'. These Camera Club models certainly know their job. The demonstrators, too, did their best to pass on useful tips on lighting and posing which made it a very rewarding session.

The third group were taken around the streets near the Club by Mr. David Stetson, a bright young professional fashion photographer who was full of imaginative ideas and posed his pretty blond model, Carol, in many unusual but photographically interesting situations. The general feeling was that this was a stimulating exercise that produced some fine ideas.

The competent and hard-working secretary of the Club, Mr. John Reid, besides organising the event so successfully, also provided an excellent salad lunch at a remarkably modest price. It was made pleasanter still by one of the models, Anita, who helped serve at table. Those who noticed how crisp and fresh the salad was, may be surprised to know that it all came from Mr. Paul's allotment. He is a great gardener.

At the AGM in the afternoon, the President asked for views and suggestions on the arrangements and found there was a strong demand for a repetition next year.

I am sure everybody will have learned something about this kind of photography and, as one lady from the Provinces told me, she never has an opportunity in her district to do such work.
E.V.E.

V.I.P. NEWS

The list of honours awarded to our members seems to keep growing. Here are some that have come to my notice. It's difficult to keep track of the letters people keep putting after their names if some one doesn't tell me. So if you have been omitted please accept my apologies and drop the new editor a line with the details.

FRPS	Lady Doreen Pollock Ian Platt R. Turner Roy King
ARPS	D. W. Hogg Dr. B. H. Most Colin Westgate
LRPS	Mrs. P. Heathcote Helen James V. Davies R. D. Ridyard

There is another list of V.I.P.'s on page 22 which gives details of the C.A. exhibition acceptances. Please read Roland's plea for support. We could so easily have two pages of acceptances instead of one. We are loaded with talent! We could relatively easily win the Switch Shield, not to mention the Herbert Trophy—**with your support.**

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R. OSBORN JENKINS

BY the death on March 8, 1973, of R. Osborn Jenkins the club has lost one of the stalwarts whose unstinted service over many years has kept U.P.P. the smooth-working, happy organisation it is today. He joined U.P.P. in April, 1952, and started in Circle 10, of which he remained a member for 17½ years. On the introduction of the Group Secretary system in September, 1957, to relieve the Hon. General Secretary of some of his duties, he took charge of the large print section and held this post until himself becoming Hon. General Secretary in 1961. From March to October, 1958, he acted as the Secretary of the ailing Professional and Free-lance Portrait Circle but even his enthusiasm was unable to save it from collapse. For three separate periods between 1960 and 1965 he acted as Secretary of Circle 10 and from November 1959 to September 1960 he did the same for Circle 18. These timely interventions undoubtedly kept these circles alive when they might otherwise have gone under. This is a measure of the generous service he rendered to U.P.P. over and above his official jobs on Council. U.P.P. meant a lot to him and he exemplified the truism that the more one puts into a job the more one gets from it.

In the winter of 1969/70 Osborn suffered a heart attack but made a good recovery and was able (whether wisely or not) to continue his U.P.P. duties, including membership of Circles 20 and 32. He also continued to attend Council meetings, making the journey from Teignmouth to London and back in the day because of the failing health of his wife who could not be left overnight. Such was his sense of duty to U.P.P. In March 1972 he had a second and more severe attack which necessitated several weeks in hospital and nursing home and forced him to give up his job as Hon. General Secretary. Again he made what appeared to be a good, if slow recovery and we were delighted to see him at the 1972 A.G.M. However, the writing was clearly on the wall and in March of this year he collapsed suddenly and the end came in a very few days, fortunately without any suffering.

Those of us who knew and worked with Osborn Jenkins either on Council or in the many circles of which he was a

member during his 21 years in U.P.P. will always remember his devotion to the club and his ready willingness to give a helping hand wherever and whenever it might be needed.

R.P.J.

CECIL LAMBERT COLLETT

TO have known this man, this octogenarian, is an experience and a memory, which I shall treasure for the rest of my life, for he was the very embodiment of geniality, charm, grace and wit, whose sharp mind of wide intellect, which often portrayed itself in his notes, was to be envied with regard to the wide knowledge he had on many and varied subjects.

A lifelong photographer, and a member of UPP for 15½ years, his loyalty to the art was thorough, to the point in that, not once did he miss an entry in any box, and his enthusiasm was a tonic to all those who had the pleasure and privilege of being in his company. He was also a great believer with regard to what our beautiful countryside had to offer, in more ways than one. He loved the hills and the trees, especially those at Burnham Beeches, which he had visited innumerable times, and also the swans, in which he always saw photographic beauty in their curving lines, the like of which, were seen many times among the folders that passed forever through the ranks of 22. His preciseness was immaculate in all that he attempted, and although failing eyesight in later years, became rather a drawback, right up until his 86th year, he continued to do his own processing and darkroom work unhelped, the proof being a Gold Label during that year. He was a lover of the classics, in music and literature, and also a keen chess player. I know, I lost many times, but the most significant thing that I remember most was the perseverance in everything he undertook, knowing, that done the right way, it could always be accomplished. I shall also remember one other thing of this very special man, it was his welcome to all those who entered his home. He would open the door, and it was then that the warmth of his greeting and charming smile, and the firm handshake, captivated one completely, it made you feel really welcome, and the world, sad

to say, is a far emptier place, with the passing of Cecil Lambert Collett.

May I then on behalf of all the members of Circle 22, express through this appreciation, the utmost acknowledgment, with respect to the loyalty and enthusiasm, which Cecil gave us at all times, as a member, a friend, and colleague.

G. C. White.

AYNSLEY MacDONALD

WITH deep regret, we report the death of Aynsley Macdonald, which occurred on September 7th.

Aynsley was a long standing member of U.P.P., having belonged to Circle 1 between the wars. He later joined Circle 25 (monochrome slides), until it disbanded in 1965, after which he transferred to Circle 11, in which he continued until his death.

Always practical and down to earth, his ready advice solved many a member's photographic problem, and he built up a large number of friends through his helpful and informative notebook contributions. His speciality was landscape work, and his prints, often beautifully toned, will long be remembered by his fellow members.

His enthusiasm for photography was always evident, and despite a severe heart attack in 1970, shortly after his retirement, he continued in the Circle, missing entering only one print. He died whilst on his way to his local Society's (Newcastle) first meeting of the season.

GARFIELD WOODS

Gar Woods joined U.P.P. circles 8 and 23 in June, 1962, and became Secretary of circle 23 two and a half years later, a post which he filled with distinction for almost nine years. He was the ideal member of a postal club, always contributing work of a high standard, never delaying a folio, ever ready to give help and advice to other members and enlivening the notebooks with long and interesting entries.

He died quietly and suddenly on October 10th, 1973 and not only his family, to whom we offer our deep sympathy, but all his many friends, in U.P.P. and elsewhere, are the poorer for his passing.

R.P.J.

COPYING AND ENLARGEMENT OF TRANSPARENCIES

by G. Woods

THE generally known method for reproducing slides is the use of some sort of copying device that fits in front of the camera. The disadvantages are that a limited range only of enlargement is possible and that nothing but the central portion can be enlarged unless the transparency is remounted in its frame with the desired part central.

When making a print one has complete freedom in the range of enlargement and by moving the paper carrier the desired part of the picture can be printed. By using an enlarger for slide copying it is possible to have the same control. The method, with suitable equipment, is simple. The slide is supported on a piece of cardboard over a rectangular 1" x 1½" opening and this is put into the enlarger where the negative carrier normally goes. The camera, loaded with artificial light film, has its lens removed and is fixed with its lens opening centrally below the enlarger lens. The slide or part required is focussed into the camera body; the exposure needed is determined and made by operating the camera shutter.

The operations are simple to describe; but how are they carried out? The camera can be supported on a box, or mounted on a ball and a socket head on a table-top, tripod, or best of all fastened by its screw to a bracket which can be attached perhaps to the enlarger column.

Focussing is easy when the pentaprism is removable; but where this is not possible focus will have to be found by using the viewfinder window. To use this you will need a right-angle viewer unless you are a good enough contortionist to look vertically upwards through the camera window and to operate the enlarger at the same time. A mirror can be used for focussing but it does not show the whole picture area and so composing the picture is almost impossible. To compose the picture the slide carrier is moved about to give the desired portion on the screen and is focussed by operating the enlarger in the normal way.

Where the camera has a T.T.L. meter exposure is easily determined; the aperture of the lens and the camera shutter speed are adjusted to the meter indication. It is, of course, assumed that the camera has a focal plane or other type

of behind the lens shutter, and exposure is made by opening this. There is one possible difficulty—the enlarger may have a lower limit of magnification and so be unable to give the low degrees of magnification often required. Where such a restriction exists it may be overcome by using a lens of shorter focal length, or by extending, in some way, the distance between slide and lens, e.g. by using extension tubes.

Some enlargers can be used horizontally and here the slide could be held in a fixed position while the camera, on a table-top tripod is moved around to compose the picture. Focussing is now simply done in the normal way and if there is no T.T.L. meter an ordinary exposure meter can be held with its "window" in the approximate position of the film. A projector is not suitable as a substitute for a horizontal enlarger, the lens (if indeed it will focus at all at close distances) has not been sufficiently corrected for close up work.

Copying and enlargement usually increase contrast but that is often an improvement. Underexposures, if not very dark, can usually be corrected and colour casts can be neutralised at times and general tone can be changed by using filters. These can be as crude as pieces of coloured cellophane if used above the transparency, but any filter used below the lens must be optically correct so as not to impair definition. The method outlined may be used to make colour and ordinary negatives from slides but are naturally inferior in quality to originals. It can also be used to make black and white transparencies from negatives, and here the film I recommend is that sold as "fine grain positive film" and this should be developed in the same developer and under the same safelight as bromide paper. Its speed I take as about 2 A.S.A. and so a reading for 25 A.S.A. is taken (the lowest on my T.T.L. meter) and three to four times the indicated exposure is given.

For colour copying I use the cheap Ektachrome Reversal Print Film sold in 100 ft. lengths as the basic cost price is less than 1p per frame. It has a speed of 2 A.S.A. and can be developed in E 4 solutions but I normally make up E 3 solutions from the basic chemicals. The film is suitable for table-top and still life photography etc. and shows little or no reciprocity failure and has quite good exposure latitude.

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Affiliated to the Photographic Alliance of Great Britain through the Central Association, U.P.P. exists for the postal circulation of photographic prints and transparencies and for the mutual advancement of its members in photography. Each member is expected to enter one print or transparency in each postfolio in accordance with the method customary in his Circle, to endeavour to criticise constructively other prints and transparencies submitted and to vote in accordance with the system or code of his Circle. The Leighton Herdson Trophy is awarded annually to the print or transparency which, in the opinion of the judges, is the best of those which have been awarded Gold Labels as the best within their Circles in each postfolio in the year. The Gold Label Prints and transparencies are displayed each year at the Annual General Meeting.

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