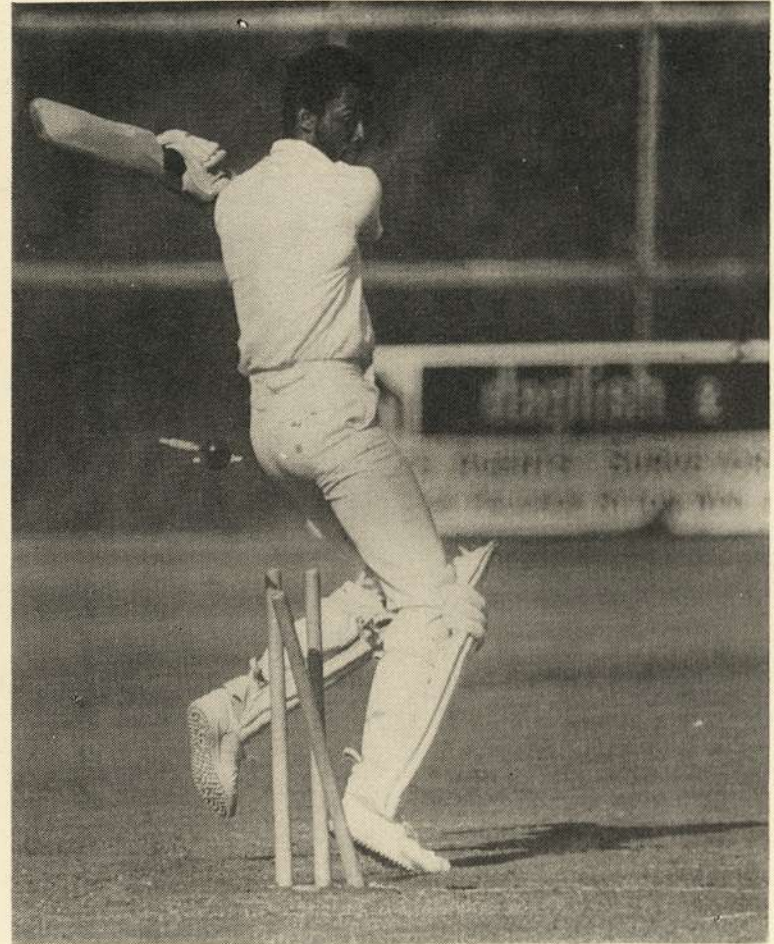


WINTER 1988

# *The Little Man*



*Still life: Camera and film box.*



The Official Magazine of  
**THE UNITED PHOTOGRAPHIC  
POSTFOLIOS**  
OF GREAT BRITAIN



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## PRESIDENT'S VIEWPOINT



Once again the A.G.M. proved to be a most enjoyable day with the sense of cameraderie showing loud and clear. Despite a few last minute cancellations due to ill health, 95 of us sat down to dinner. With advent of brand new screens, we felt the print display was quite imposing and the general standard of work seemed to maintain a steady improvement. As the meeting is being reported elsewhere in this issue I will say no more on this topic

other than to thank the members both on behalf of Council and personally for their continued support.

As with any organisation, there is always the question of 'natural wastage' - that is to say numbers fall due to various reasons, not the least of which are matters related to 'anno domini'. In this respect we are, perhaps, less affected than other types of clubs as we have the luxury of the club coming to us rather than having to turn out in inclement weather late at night. It is unfortunate to lose a member for whatever reason but especially so when one knows that the resignation is not from choice. When the situation arises, I hope the strong bonds of friendship endemic in U.P.P. is continued outside of the club function so that ex-members never feel lonely or forgotten.

I trust the coming year will bring you all good health, happiness and rewarding photography. Please remember that personal introduction is the finest means of recruitment - don't be selfish, let others know of the pleasure and benefit of U.P.P. membership.

Sincerely yours

Stanley Berg  
President

P.S. Late news flash. Next year's A.G.M. is on September 23rd.

## EDITORIAL

Another LITTLE MAN on its way. Whew! A bumper one and hopefully in time for Xmas. LM seems to be getting a bit fatter, even before the festive season. Last winter he was 24 (pages), in the summer 28 and now up to 32. LM can stand a bit of middle age spread -- he's been around for about forty years to my knowledge. This expansion is large due our new advertisers, Jessops, Kodak, Lakeland Holidays and Patersons. Please support them and if you can find any more like them, do let me know.

This issue largely centres round the AGM, the competitions and the winners. Don't let the letters AGM put you off. If you haven't been, I can assure that it's all highly entertaining and good fun. Incidentally I am most grateful to Francis Ouvry for the lively AGM write up.

I will be reproducing some of the winners work and like some of the exhibition catalogues the colour will have to be in mono, if you get what I mean. I have asked the winners to do me a little write up --- how they came to such an elevated status. It must be useful to know their secrets and what makes them tick.

My attempt to start a "Mailbag" --you direct to me, about the LITTLE MAN and or photography in general -- produced only two replies. I need more next time. Old dogs sometimes have to learn new tricks or fall by the wayside. I am getting a bit wobbly! Nowadays slides are often made rather than simply taken. Prints while caught up in the same fashion can even be trade processed. And why not? You tell me. Are we old dogs being dogs in a manger? Do circles accept them? MAILBAG is waiting.

The SALES and WANTS column is not in business yet. The offer is still open. Maybe it's not hardware that you need but information. We are bursting with experts.

Winter is when we are supposed to read the travel brochures and dream photographic dreams. So I wrote to half a dozen circle secs. to see what they could raise on the pros and cons of holidays. The wheels of circles must grind slowly because I haven't had an offer yet. So while hang your heads in shame may I tell you of our very short break, wet outside but sunshine in.

We were on our way to the AGM from north of the Tartain Curtain and decide to break our journey in the Lake District. We had seen adverts. for Lakeland Photographic Holidays run by David and Lesley Dent, who it turns out are members of UPP.

It is a very photographic household. The lounge is "littered" with photographic books and mags. The walls are adorned with superb prints. And if you are also interested in food, that was excellent. Unless you

tramp the fells you will put on weight and enjoy doing so. Liquid refreshment is available too. David will not only tell you where to go!--to get the best pictures, he will take you. And help if necessary with processing and printing later. There seems only one snag. The guest list is limited to about ten meantime but an extension is planned. Maybe not quite big enough for a circle weekend but there must be plenty of spill accommodation around.

From our personal point of view, it's more than worthy of a Gold Label. And Little Man has since got an advert for this issue. I have told you about my little find now tell me about yours.

### IMPORTANT NOTICE FOR ALL MEMBERS

Council requests that you obtain a "certificate of posting", obtainable free of charge, when posting boxes.

## MAILBAG

Edward Eves' excellent article "Are we too analytical?" in the last Little Man typifies for me what I've always thought and felt when commenting on prints. I suppose it was when I first witnessed that remarkable genius of timing and composition, the great master photographer Henri Cartier Bresson that it began to sink into me that the average amateur photographer inhabits a world where second rate Victorian painters were kings. What is pathetic is that there doesn't appear to be any change today.

It's a world where the rule thirds is rife, where brilliant saturated colours are an anathema, where emotional impact is infra dig or where a print begs or raises the question and consequently is ignored either through ignorance or stubbornness, that I doubt the ability of the amateur to savour such prints. The result is the usual half baked comment like "burn in the corners", "no centre of interest" or even YES, "not my cup of tea".

It's not only the photographer who is on trial, it's frequently the critic.

Harry Choretz Circle 4

"Are we too analytical"? asks Edward Eves, O.B.E.. Well E. E. has my sympathy in this respect. It is so easy to find faults which have no bearing on the pictorial quality of the picture.

The difficulty is that photography covers such a wide field and today's photographers stray into areas so abstract in their concept that we of the "old school" find it difficult to comprehend. A straight forward

portrait or landscape is one thing, but the art of visual communication which takes one into a world of surrealism is something else. I was looking at some of Adriano A. Biondo's work recently, and he can make an old newspaper, a pair of sunglasses and a handful of sand into a picture of compelling interest. That to me is the essence of good pictures, simple components so arranged as to produce an image of "compelling interest". How simple that sounds, yet how few of us have that perception before we release the shutter.

My view has been to be as critical in as constructive a way as I felt the picture might benefit. Whilst appreciating that we all see things differently, there are basic rules which apply and if we feel that these rules are not being applied, we say so. After all the majority of prints we see are of a high standard to begin with and it would be too easy to flatter most entries. I don't think the photographer would thank us for opinions that served little or no purpose.

Frank Munro Circle 7

### EDWARD V. EVES OBE, DPA

It is with sorrow that we have to report the death of Edward Eves on November 30th 1988, at the age of 87 years.

For many years Edward and his wife Gladys lived in Harrow, working as a Civil Servant, where they lived life to the full, travelling extensively. Unfortunately their later years were less kind. Gladys' health deteriorated and they moved to a flat in Worthing to be near their daughter. While the move was being made, and after a fall, Gladys was confined to bed, and was later moved to a hospital and finally to a nursing home.

Edward's retirement would have done credit to a much younger man. A successful artist, he held several "one man shows." A more than competent photographer, a member of UPP for 23 years, a member of Edgware Photo. Club. In UPP he was a member of Circles 13, 36 and recently NHCC 2. A regular contributor to Little Man and to circle notebooks where his entries were always a joy to read. He was an acknowledged expert on retirement money matters, being a writer, columnist, lecturer and broadcaster on this subject. His book "Money and your Retirement" was published in 1968 and revised annually for some 20 years.

Edward lived a full life and our sympathy goes to his wife and family. His passing will be felt in many quarters, none more so than in UPP.

R.U.C.

## ANNUAL GENERAL MEETING 1988 Saturday 24th September

The A.G.M. got off to an exciting and informative start on Saturday morning September 24th, with an illustrated slide talk by Norman Osborne F.R.P.S. Ralph Couchman, as chairman, apologised for the absence of the published speaker, Cliff Steer, F.R.P.S. of Circle 36 who unfortunately (whose kidding who?) found himself in Spain due to a holiday travel alteration. Norman kindly stepped in at the eleventh hour, (11.15 actually) and delighted the three dozen or so members who had turned up. The lecture was worthy of a much larger audience but I suppose that it is a difficult deadline to meet for members travelling from all over the country. But please do remember that we have a first class morning function at the A.G.M.

Norman's purpose was to show his exciting and very individual colour transparencies. And not only that, he told us how it was done. The talk partly live and partly audiovisual showed Norman's approach to and how he achieved his R.P.S. distinctions. In asides on the way through, I picked some useful information -- "record photographs provide information whereas pictorial provides pleasure". Also to gain A.R.P.S. you should show that you are a good all rounder. For F.R.P.S. you must show individuality. I had heard that Pictorial was the most difficult category to attempt. This was justified when Norman told us that when he gained his F.R.P.S. in pictorial colour slides, his was the first award for ten years. As in many things it seems that the impossible takes a little longer.

The basis of Norman's approach apart from bright ideas and a camera was a little home made wooden frame holding several horizontal layers of glass at adjustable distances. The subject matter was suitably dispersed on several layers. Triangular pieces of coloured paper could be yacht sails, needles could be reflections. Blue sea and clouds might be blue paper on a lower layer, gently out of focus. To add mystery and a subtle out of focus effect margarine was carefully rubbed on the top layer. Norman was quite emphatic that margarine was better than butter and that vaseline was even worse. I suspect that he also breathed on his lens from time to time. And so the delightfully mysterious seascapes and landscapes were explained and his F.R.P.S. panel greatly appreciated.

We ended up a little breathless but keen to start looking for inspiration and in due course individuality.

## ANNUAL GENERAL MEETING

1987/88 was an energetic and eventful year - and now our President is feeling generous. He has a 10 pence bet with the Treasurer that we can increase our membership to 450 (currently 417), and there's also 5p on offer to anyone who can see the difference between the old and the new Leighton Herdson Trophies.

Stan Berg highlighted the changes that have occurred as the main feature of the year, with a new Secretary who has very capably slipped into the harness left by Christine Jones, a new Little Man Editor, and some subtle changes to the Little Man itself (the subtle red cover won't be repeated!), new competition rules with the new Leighton Herdson Trophy, new boxes, New Circle Secretaries' Notes and the Guide to U.P.P. membership, up-dated rules and constitution and the revival of Circles 9 and NHCC 2.

The result of the return of all 2 nomination forms for the Council means that the only further change there will be Brian Hirschfield becoming a Vice President in place of Ian Platt.

There have been some problems (even before the postal strike), largely caused by lack of communication: these have highlighted the need for deputy-secretaries to be able to take over in case of need, but don't forget also the Council members who represent the Circle Secretaries and the ordinary members who should be points of contact.

The President's final request was for greater Club spirit to be fostered, rather than each sticking closely to his/her own Circle. Consider joint weekends. (Brian Hirschfield's computer can produce the names of other members in a particular area) or inter-Circle battles (Council members will be happy to judge). In the meantime, keep up the personal contact to get more members and Stan's 10p.

John Murdoch thanked those who had provided help and advice as the Council got used to him - without which the job would have been easier! The lack of communication which Stan had mentioned had made it necessary for him to write to 4 non-paying members and what happened to the other 415 Council nomination forms?

The Treasurer had every right to smile with over £2500 in the deposit account, subscriptions rolling in and the dire cash-flow problem which he inherited now a not to be repeated memory. Council costs have increased, and there are new boxes and a new trophy, though savings on the printing costs of the Little Man; as a result Brian expects last year's surplus of nearly £500 to turn into a deficit of £150 this year - heralding the first anticipated increase in subscriptions for 3 years.

Finally, there was a request for plenty of articles for the Little Man - with pictures if possible (max. 7" x 5"). Colour pictures are acceptable but will be reproduced in black and white. Use the Little Man too to provide news of the Circles and of future events.

Next year the challenge is on again to outnumber attendance by Circle 11 - this time winning with 10 members.

The usual excellent dinner was concluded by the loyal toast from Len Holman, though by then most had finished their wine!, and the arrival of the evening's speaker who had been canvassing for heart-attack patients among the Council by the fineness of his timing. For the hedges Peter Greenwood, formerly of Circle 10, commented on the high standard of this year's prints and slides, a standard which he noted appeared to have gone up since he left! The judges had, therefore, thoroughly enjoyed the task, on a well-organised evening of selecting the winners from what were already winners. Ian Platt responded with thanks to the Council, to the Circle Secretaries, to the Caterers, and to the U.P.P. members for 26 years of fellowship and friendship. Having found that there is no vice in the Vice-Presidency(!) he was leaving this post with regret.

Selective vision.....or "what's that silly b..... doing over there?"

Not everyone of course is allowed to take a camera into an operating theatre. However, there's no reason why most can't lie down in the middle of the road (a friendly self-appointed traffic director is essential), stand in the middle of a gorse bush, or take up position on the wrong side of Ascot race course, or lean precariously from a step-ladder over a swimming pool if that's what it takes to get a different viewpoint.

Dr Dave Wheeler, a member of Circle 36 and a Fellow of the R.P.S. (note the order of importance!) is prepared to take his camera anywhere in his quest for a picture, and his selective vision was the subject of the evening lecture. First, though, various Council members, and in due course the Caretaker, had their own selection problems in trying to find the switch to turn off 3 stubborn lights in the middle of the room. In the end technology triumphed over man's ingenuity and the show had to continue with the lights on: it was a tribute to David's patience and to the quality of his slides that the talk was not affected and the pictures only slightly degraded.

Ironically, one of David's themes was the use of light! This appreciation combined with minimum exposure is one of the principle factors in his vision, allied to a strong appreciation of colour - a soft colour or narrow range of colours, alternatively a strong single colour or two contrasting colours. A telephoto lens is effective for selecting a simple picture from a complex scene - conversely a wide-angle such as 20mm gives an unusual viewpoint and perspective. Choice of lens also determines the depth of field, while choice of shutter speed allows varying degrees of sharpness or blur. Selecting the right time of day and time of year is important - though we are not all fortunate enough to have a tame sheep which will wait for us to return the following evening with the correct focal length lens! Coloured filters (or sweet wrappers!) can provide creative selection at the taking stage - selection in the dark-room can be achieved with lith film, blocking out highlights and giving total control over the colours.

Some photographers are prone to take it easy - David makes himself prone (and other positions!) to work on his pictures.

Stan Berg summed up the feelings of the audience by thanking David for showing such excellent pictures and for his willingness to do so in less than ideal conditions. He marvelled at the imagination behind the pictures, and with a side-swipe at a certain toxophilite (bowman), had enjoyed the good old-fashioned drawing with light coupled with unashamed composition.

## Annual Competition 1988

Judges: Chloe Johnson MBE FRPS E.FIAP  
Peter Greenwood FRPS

### AWARDS

Leighton Herdson Print Trophy & Plaque: Brian Steptoe ARPS	'Narcissi'	Circle 26
Leighton Herdson Slide Trophy & Plaque: Alison Baker	'Bags of Swank'	Circle 31
Roland Jonas (Landscape) Trophy & Plaque: Paul Damen, ABIPP, ARPS,	'Dewpond'	Circle 11
Glen Vase (Natural History) & Plaque: Neil Humphries	'Iguana'	Circle 32
Plaque for best small print: J Haydock	'Stepping Stones'	Circle 7
Best print Circle:		Circle 11
Best slide Circle:		Circle 36

### CERTIFICATES and COMMENDATIONS

#### Small print circles:-

7	Jim Haydock Tom Richardson Tom Richardson	'Stepping stones' 'Inverpolly Skyline' 'Mountain Cairn'	CERT HC HC
17	Sue Thompson E Littlewood R Hill	'Across the Sound of Sleat' 'Victoria' 'Pinecones & Teazels'	CERT HC HC
21	J A Long B A Hirschfield ARPS Sharon Beaumont	'Queen of Spades' 'Break in the Storm' 'We all have our cross to bear'	CERT HC HC
29	Colin Westgate FRPS J T Walker ARPS B A Hirschfield ARPS B Dandridge	'Burnt stubble, Falmer' 'Study in steel' 'Early morning, Derwentwater' 'Shell vortex'	CERT HC HC HC
30	Kaye Reynolds Gene Moss Jack Fort	'Thermal expansion pipes' 'Harvest festival' 'South Harting'	CERT HC HC

## BEST PRINT PANEL



JIM DOLAN – Circle 11

## BEST SLIDE PANEL



RALPH COUCHMAN – Circle 34

Photographs by Brian Whiston

## Large print circles:

2/25	M A Booth ARPS A Hampson B W Riddy ARPS	'Frankie with Amaryllis' 'A fistful of revs.' 'The flower seller'	CERT HC HC
3	G I John ARPS M Carney LRPS	'Candidates' 'Roughting Linn'	CERT HC
4	J Cannam ARPS B Woods FRPS	'Real and Surreal' 'Winter'	CERT HC
6	K A Rothery K A Rothery	'Sarah' 'Happy lad'	CERT HC
8	A Hubbard ARPS AFIAP A Hubbard ARPS AFIAP P Moody LRPS	'Please rinse & return' 'The dovecote' 'Audrey'	CERT HC HC
10	K Breare FRPS J Butler ARPS J Butler ARPS	'A bit of a dark horse' 'Day break over Keswick' 'Roughting Linn'	CERT HC HC
11	Paul Damen ABIIP, ARPS Bill Trigg Bill Trigg Les McLean AFIAP Hugh Milsom FRPS AFIAP Mick Willis Helen Herbert ARPS	'The dewpond' 'October Landscape' 'Dahlias' 'Dustanburgh Castle' 'Fencepost' '41 Rotherhithe Street' 'Steve'	CERT HC HC HC HC HC HC
12	Joan Rooker LRPS Joan Rooker LRPS	'Wot, no Walkies' 'Les'	CERT HC
14	Chas. Marriottt Chas. Marriottt	'George' 'Painted lady'	CERT HC
16	Danny Brannigan David Hewitson Chas. Thompson	'How's that' 'High flying run' 'Ian Hallam'	CERT HC HC
18	Brian Asquith ARPS John Murdoch Lawrence Sheard	'Low note' 'Beach guard' 'Rocks of ages'	CERT HC HC
19	Ron Bond K Taylor	'Painter's palate' 'Bench'	CERT HC
20	Alan Homes Anne Hill	'Spray job' 'Shags'	CERT HC
22	John Grainger ARPS Freda Grainger	'Bull Panel, Beverley Minster' 'Tree line'	CERT HC
26	Brian Steptoe ARPS Harry Choretz	'Narcissi' 'Me & the music'	CERT HC
A/A	John Gordon AAPS P A Blow Colin Westgate FRPS	'Pickwick himself' 'Claire' 'Force 10 Newhaven'	CERT HC HC

## Slide circles:

23	Derek Larkin EFIAP Derek Larkin EFIAP Bill Gillingham ARPS AFIAP	'Swallowtail' 'The white boat' 'Gathering storm'	CERT HC HC
27	K F Brading A E Chapman	'The Wye, at Hay' 'Lioness'	CERT HC
28	Ray Smith LRPS Steve O'Donoghue Betty Underwood John Wigley	'Coffee by the fountain' 'When pubs were pubs' 'Rolling rolls' 'Spring Dream'	CERT HC HC HC
31	Alison Baker Ron Harvey ARPS Stan Johnson	'Bags of swank' 'Winter in the Sound' 'The intruder'	CERT HC HC
32	Bob Scott AFIAP APAGE Brian Hall Neil Humphries	'Sharing' 'Ghost ships' 'Fireworks'	CERT HC HC
33	Roland Reed Dr Andy Spier	'Season of mists' 'the goat-herd'	CERT HC
34	Mike Hinchcliffe Cyril Hildreth LRPS Bob Cooper ARPS	'Girl in red hat' 'Barn owl & prey' 'Autumn scene'	CERT HC HC
35	Eric Ball ARPS Eric Ball ARPS Eric Ball ARPS	'Spotlight' 'Puerto del Carmen' 'No. 25 Pithagoriou'	CERT HC HC
36	George Bowley ARPS George Bowley ARPS George Bowley ARPS Leigh Preston ARPS Glyn John ARPS ALA	'Hey Diddle Diddle' 'Uphill plod' 'Crafty' 'Rannoch Moor' 'Sea god'	CERT HC HC HC HC
NH1	K A Linnard FRPS Idris Bowen ARPS Peter Chadd	'Starling' 'Plume moth' 'large marsh grasshopper'	CERT HC HC

**NATURAL HISTORY CIRCLE 2**

This Circle has just been revived and is not yet up to full strength. So if you know any types looking for a brand new enthusiastic bunch, please get in touch.

**V.I.P. NEWS**

Congratulations to Mrs. I. J. Rooker, Secretary of Circle 12, who has just gained her A.R.P.S. in the Monochrome Pictorial Section.

**MEET THE WINNERS**Leighton Herdson Print Trophy and PlaqueBrian Steptoe F.R.P.S.

My serious interest in photography began in the last twelve years, firstly with colour printing and then subsequently with black and white. Like others with an essentially technical type of working job, there is somewhere lurking a frustrated artist trying to get out.

Over the last several years I have been an active entrant for International print exhibitions both in the U.K. and more recently overseas. Acceptances have been pleasantly frequent in this country but the selectors seem more particular overseas. My colour print style has evolved to the point where if they are sharp there must be something wrong with them. Hence the title of my print talk "Who says it has to be sharp?" The award winning U.P.P. print is an example.

I am an active member of Bracknell Camera Club, currently its chairman. This together with talks and occasional judging, just about leaves time for actually using the camera and making enlargements.

I try to make a point of visiting a wider range of photographic exhibitions and events than just those associated with the camera club scene. Examples include the London Photographers Gallery, the Barbican and other London venues, and the work shown by the AFAEP association of professional photographers. Without wishing to pontificate, I feel that appreciation of a broad range of photographic work is important. Further, it can be a stimulus to new ideas, which, let's face it, do not always come to mind at the frequency that we would all like.

Leighton Herdson Slide Trophy and PlaqueMrs. Alison Baker

I'm a comparative newcomer to photography. Bill, my husband, has been a keen photographer for more years than he or I care to remember. It took about 25 years to get me on the right side of a camera. Previously I carried the tripod, held the flash and attended club socials. Then one day Bill brought home from a club jumble sale a very simple point and shoot camera. I took it to the club annual outing.



Bill was a member of Barnet and Finchley P.S. I was persuaded by Christine Jones to join. Starting in the beginners slide section, I was lucky enough to come top in the first year. I was kicked up, protesting loudly to the advanced section. Here I was really out of my depth in a section of extremely good photographers. I was petrified but the challenge did improve my work. I obtained a Pentax ME Super which I never thought I master. However it became my ideal camera and I now have another with an 80-210 and a 28mm lens

Then I wanted to more than just colour slides so Bill taught me Ciba chrome. Then I felt that I should learn the basics and started black and white printing. I find B&W more difficult than colour. I was a florist so that is probably why I find colour easier. I can appreciate a good monochrome print. I like working in the darkroom.

In 1985 Christine Jones persuaded me to join UPP and I have had a lot of pleasure from being a member of Circle 31. In fact it has kept my interest in photography alive as two years ago we changed our lifestyle and bought a small hotel in Whitby which keeps us very busy. The monthly box has really been all that I have done. We have joined Whitby PS but miss the stimulation we found at Barnet

Winning the Leighton Herdson Trophy was a tremendous thrill and the title of my slide is appropriate to the way I now feel "Bags of Swank."

#### Plaque for the Best Small Print

J. Haydock

I started in the usual way with an Ilford Sportsman, taking pictures of my wife etc. Several cameras later I bought a Leica 111G for £65! I joined Preston Scientific Society, photographic section and at about the same time was asked to join UPP but did not do so. Later I joined Leyland Photographic Society and then UPP. I have been a member for some years now and enjoy getting the boxes and seeing other members work.

I now use Pentax MX cameras along with a Mamiya 645 with T.Max film.

## A SELECTION OF 1988 PRINT WINNERS LEIGHTON HERDSON PRINT TROPHY and PLAQUE



NARCISSI (Colour Print)

B. J. STEPTOE, F.R.P.S.

## LEIGHTON HERDSON SLIDE TROPHY and PLAQUE



BAGS OF SWANK

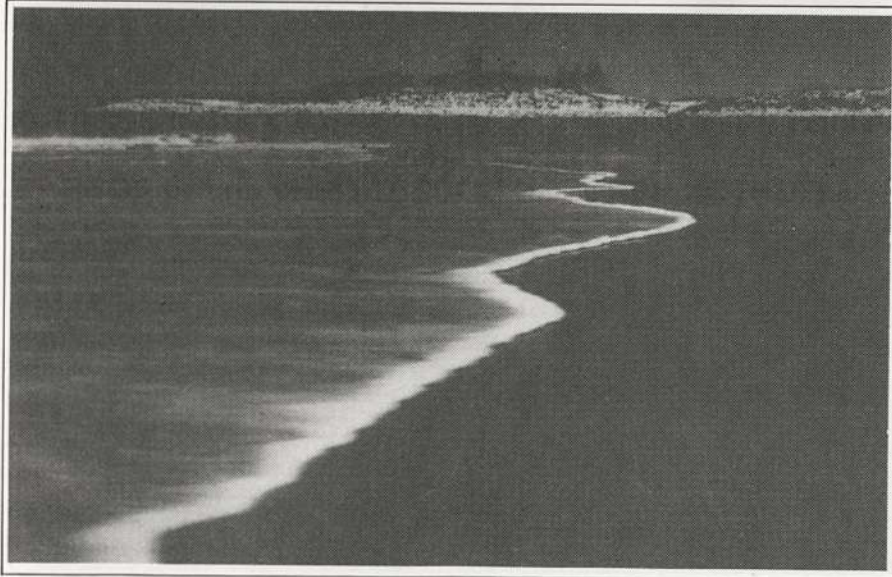
ALISON BAKER

**BEST PRINT PANEL CIRCLE 11**  
**RONALD JONAS (LANDSCAPE) TROPHY and PLAQUE**



DEWPOND

PAUL DAMEN, ABIPP, ARPS



DUNSTANBURGH CASTLE

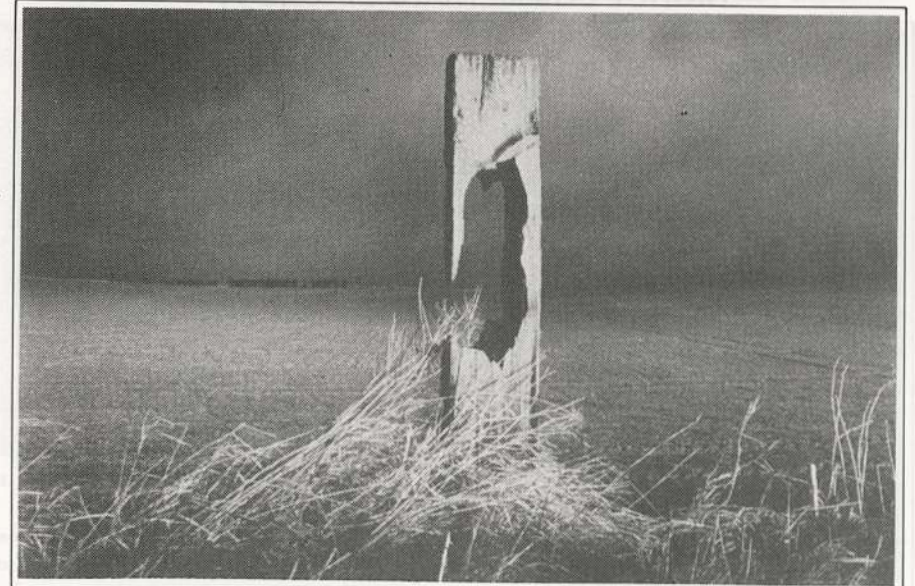
LES McLEAN, ARPS

**BEST PRINT PANEL CIRCLE 11**



OCTOBER LANDSCAPE

BILL TRIGG



FENCE POST

HUGH MILSOM, F.R.P.S.

**BEST SMALL PRINT – PLAQUE**

STEPPING STONES

J. HAYDOCK

**HIGHLY COMMENDED CIRCLE 11**

ROAD TO THE CUILLINS

HUGH MILSOM, F.R.P.S.

**MEET THE WINNERS**Roland Jonas (Landscape) Trophy & Plaque

Paul Damen B.A. A.B.I.P.P., A.R.P.S.

My interest in photography stems from schooldays when a classmate showed me how to develop a film. I started with a Kodak Brownie 127 camera and made myself an enlarger from a Mickey Mouse filmstrip projector. I did a three year diploma course at the Regent Street Poly (now the PCL) I ran the Photography Section of Ware College of Further Education for about twenty years. Meantime I ran a part-time photography business with my wife Christine. I gained my Associateship of the British Institute of Professional Photography in 1968, A.R.P.S. in 1971 and a B.A. in

Photographic Media Studies in 1985. I was President of Ware and District PS for about 15 years, until we "retired" to Norfolk where we now run a full time commercial and social photographic business. Our weekend courses attract keen amateurs from as far afield as Bristol.

I have been in circle 11 for several years and have gained much enjoyment from the "box". UPP has brought us many good friends and we regularly attend rallies and the A.G.M. in September.

Glen Vase (Natural History) and Plaque

Neil Humphries



My interest in photography started at school using out of date materials and even more out of date cameras. I progressed from an Edixa to a Nikon via a Contessamatic and Pentax. I was recruited into UPP some 18 years ago by Enid Slater whom we met on holiday in Yugoslavia. My first slide entry, a spring scene was judged too green but still won a gold label in 1970. I later won the Glen Vase -not sure of the date. Outside of UPP

I was awarded a few PSA and FIAP medals.

I belong to Rolls Royce PS and am currently chairman. I use colour slides exclusively and have recently changed my allegiance from yellow boxes to green ones. My winning shot, Iguana, was taken at a local trade show. Situated between the Minoltas and the models was far from the best habitat. It was being firmly held by the owner to prevent escape.

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*Lesley and David Dent (Circle 10) wish all U.P.P. members a  
very happy Christmas and many Gold Labels in 1989*

## GOING ROUND IN CIRCLES

### CIRCLE 10

Only two members missed our rally at Bradford in May. We had a comfortable stay at the Dubrovnick Hotel wherein the Saturday evening chat was only terminated by the effects of the excellent dinner and associated lubricators. Visits to Saltaire and the five rise locks at Bingley on the Sunday improved the share prospects of the film manufacturers considerably.

The Secretaries Cup for the winner of the portrait round went to Steve Ambler for a self portrait, using that little thingy on the camera that most of us ignore. His win was all the more remarkable considering the subject. Ralph Bennett's Trophy for the Photographer of the Year (highest total points) was again won by Peter Humphreys, whose prints can never be given a low mark.

There has been much discussion on Kodak's T.Max films, following the results of same seen in the folders. Recommended development seemed to produce too much contrast. Such discussion the essence of U.P.P. Postage increased renewed the thoughts of unmounted prints, but lightweight mounts remain the order of the day.

Our numbers have been kept up by the addition of two new members. We are honoured to welcome Barry Evans F.R.P.S, a member of the London Salon and renowned for his contributions to club photography, also John Grainger who gained his A.R.P.S. at the time of joining us.

### CIRCLE 11.

Our first new baby for some years was born in mid 1988 to Tony Dakin with a little help, he admits, from his wife Mary. It is confidently hoped that young Thomas will be brought up properly to pay his subs on time and not to hold up the box. Congratulations to the Dakins.

Tony and Mary Dakin were hosts to the Circle in May 1988, before their baby arrived. Including partners, some 20 of us gathered at Tony's new house and studio for a weekend at which there was some serious discussion of photographs as well as much social chat. Circle 11 rallies are a welcome opportunity to see some members work which does not fit the 10 x 8 print limitation within which we show our work and many of our members brought along books of photographs, large prints as well as slides for an after dinner show. In 1989 we will have another rally in May and hope the the regulars (and some who are new to rallies) will come and make it worth while.

This year we won the Best Print Panel of 1988 award and our circle certificate winner also was awarded the Roland Jonas Landscape Trophy Well done Paul Damen. This the first time that we have achieved two years

of successive winning. We hope to make it a three year trend but we are not, fortunately, obsessed with winning for its own sake.

We have been at full strength for some time now and some members are finding that boxes with nearly 20 prints to appraise and a lively notebook are something of a mixed blessing. We have seen notebook entries signed off with "got to go to bed now, its nearly 2 a.m." One suggested that it would soon be light enough to get some early shots.



CIRCLE 12

We recently celebrated our 500th. box with a very pleasant weekend in Keswick in the Lake District. Members, husbands, wives and a few friends attended from as far apart as Wales and Northumbria.

Geraint James braved the elements and came from Wales and Mildred Sothorn from Cheltenham. Andy Airnes had a short journey fro Blackpool, Charles Thompson from Yorkshire and Mike Hope and Joan Rooker from Northumberland. Maureen and Alan Holden managed for one day only. Also MR. and Mrs. Ray Guest and Mildred.

Ray gave a slide show on local walks. Arnold Hubbard gave a talk on "Which medium?" --mono or colour prints or slides. The secretary's prayer must have worked as the weather was good and there were no punch-ups. A repeat performance has been agreed for two years time.

CIRCLE 18

At the start of the year we were stronger than for quite a few years. Unfortunately there has been a couple of black spots. Both our lady members have had to resign due to pressure of work. Also we heard of the passing of Phoebe who had struggled with ill health for some time. Although not active in circle activities, she kept an interest and hoped to return.

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Last May saw us at Guildford for our annual weekend, organised by Lawrence and Margaret. Saturday afternoon was spent at the cathedral. Sunday found us at Windsor and the castle, expending some film. A pleasant weekend indeed.

One of the pleasanter aspects of this year has been the wider spread of Gold Labels. Another pleasant development is that John Murdoch, one of our longest serving members, has become Hon.Gen.Sec. All who read his witty articles in the Little Man can imagine the hilarity his notebook entries can cause.

Lastly a pat on the back for Allen Bignell who was our circle sec. for many years. Allen now struggles with poor eyesight, but still makes prints and has never missed a folio.

#### CIRCLE 21

##### Important Announcement

We are holding a rally at Warwick in late May or early June 1989. Members from other circles would be made most welcome. Please get in touch and the circle sec. Tony Gocke will advise later of the final date and meeting place.

#### CIRCLE 22

1988 has been a year of change. With greatest reluctance we have been obliged to say "au revoir" to Iris Bainbridge, our Hon.Gen. Sec. for the last six years or so. Iris and her husband have had to resign for domestic reasons. We wish them well and hope they will rejoin us once the upset of moving home following Brian's retirement is over. Thank you Iris for your kind and friendly conduct of circle affairs. We know and appreciate that you carried on under extremely difficult circumstances. Your help and guidance has always been freely offered and well received.

Neil Duggan has also withdrawn due to the demands of his work. We have gained three new members, Bill Jackson, Ian Stansfield and Cledwyn Davies. Bill is an old hand at the UPP game and has already collared the first Gold 1988/89.

Our rally at Eden Tanner's home in Hertfordshire was a success, greatly augmented by Wendy's hospitality and catering talents. A most enjoyable weekend was had by all concerned with a mass visit to a local Traction Engine Rally on the Saturday followed by sundry diversions in and around the area on Sunday.

#### CIRCLE 34

"Why not Wigan?" When Paul Wainwright, our secretary who lives there suggested this venue for this year's circle reunion, not a few of us were inclined to scoff. We had pleasant memories of previous gatherings in Worcester, Leamington, North Wales, the Peak and Lake Districts and the Yorkshire Dales. As it turned out, the Wigan weekend proved to be one of the most enjoyable we have ever had in the 27 years since Paul founded the circle and became the first and only secretary. He and his wife Jean were charming and generous hosts, there was a record turn out, the sun shone and shutters clicked all weekend at Martin Mere, Rufford Old Hall and Wigan Pier. Most of us were surprised but delighted to find that not only does it actually exist but that it has been transformed into an interesting and attractive Heritage Centre.

During 1988, we seem to have settled down to a membership of thirteen including four ladies. No one else can quite equal Paul's twenty seven years of membership, but Mona Chedzoy runs him a close second with twenty six. Others with staying power include Joe Edwards (19), Bill Dickens (15), and Tom Meeke (14). A few of the well known past members are Tony Mc Dade, Andy Callow, J.W. Mortimer and Bob Ballance, all original founder members, as well as Ted Edwards, John Rundle and Katie Platt.

The memory of two past members, Cyril Allday and Jack Swann, both outstanding landscape photographers, is kept alive with the award of a trophy bearing their names, for the best landscape slide entered in a special contest each year. This year it was won by Joe Edwards with slide called "Lochside Cottage". Mike Pennington and Cyril Hildreth were the runners up. Ted Meeke has become this year's custodian of the Circle shield for the best over-all performance in the folios.

We are fast approaching the time when, early in 1989, Paul will be sending out his and our 300th. folio. To mark this milestone it has been decided to have a set subject, "water", and an outside judge.

Finally as I said at the beginning, if you're trying to decide where to meet your circle members and some one says, "Why not Wigan?", don't make the mistake that some of us made. As those of you who heard a recent broadcast of "Down your way" will know, there's not only Wigan Pier, there's also the factory where they make the almost legendary Uncle Joe's Mint Balls.

## CIRCLE 36

Another excellent year for Circle 36. Once again we are the "Best Slide Circle". This sets up a record for consistency in U.P.P. in the slide section at least, by performing the "hat trick" with wins in 1986, 1987, and 1988. The circle has now been champions seven times in its 21 years of existence. It is interesting to recall that in 1965 Howard Platt, father of our famous Ian, carried off the circle certificate.

The years major honours go to George Bowley A.R.P.S. with three certificates. Other certificate winners were Leigh Preston and Glyn John, both Associates of the Royal. The very high standard that is maintained throughout the year means that many excellent slides go unrewarded. But this is our strength, the consistently high standard maintained by the members throughout the year.

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## EXHIBITIONS by Cliff Steer, FRPS, EFIAP

Photographic exhibitions. Do you see any of the many superb exhibitions that are held all over this country. Even more important, do you send entries to any of them? If the answer is no, then I can only suggest that you are missing a lot of fun and satisfaction from your hobby. There are so many first class national and international exhibitions held in various parts of the country that you don't have to travel very far to see one. I am sure that most of us go through a period of "photographic doldrums" once in a while. We are itching to get out and photograph "something", but we can't think of anything to whet our photographic appetite. Its very easy to get into a rut but not so easy to get out of it. A visit to major exhibition ( as opposed to ones own club show) works wonders for a jaded imagination. An international exhibition gives us the opportunity to see a fine collection of pictures - in a hundred and one different styles -, but also the chance to see different approaches to quite familiar subjects. In other words, opening a door to enable us to study familiar scenes in a more artistic or photogenic manner.

Living in the Midlands, I might be considered lucky, at least so far as exhibitions are concerned, (we're entitled to some consolation). We have several first class shows on our very doorstep, Smethwick, Solihull, Worcester, the Midlands Salon and of course our own Nottingham National Exhibition. However all isn't lost for those living "off the beaten track". Many exhibitions go on tour. The Royal Photographic Society shows both its print and slide exhibitions in various towns up and down the country. Dingwall, up in the far north of Scotland, stages a very prestigious slide exhibition and shows it in many centres as far away as the Midlands. In fact all the previously mentioned exhibitions travel to several venues. The Welsh Salon also ensures that it goes on tour to several towns in Wales.

## LATE EXTRA Circle 8

To celebrate our 500th. folio, a very enjoyable weekend was spent in Grasmere with some 16 members and wives. Geoff. Stephenson brought his recent successful "F" panel. We offer our congratulations. There were suggestions that we celebrate Folio 501 in a similar manner. The pros and cons of "T" Max now appear in the notebook and from recent comments it looks as though Edward Eves' article in the Summer Little Man has struck a chord.

**COMPETITION NIGHT** by Allen Green

*Inspired by "Like a bad dream" which was published in the Summer issue of Little Man 1988*

Tonight we judge the entries of print and coloured slide.  
 The subject set is "Knockers". We've looked both far and wide  
 For something with both shape and form, for something that stands out;  
 An object of attention, a thing well made and stout.  
 The judge was booked six months ago. He has confirmed the date.  
 But when he came, the door was locked. The caretaker was late.  
 Alone he stands and tries to smile as members pass him by,  
 To set up chairs and set up stand. He feels both cold and shy.  
 The President, fortissimo, a talent so abundant,  
 Tells lesser men what he can do. It makes them feel redundant.  
 At last the Chairman calls them in to start the night's distractions.  
 But first he has to read a list of forthcoming attractions.  
 And when he's done, he's lost the name of this weeks esteemed guest.  
 Inquires behind an out-turned hand, and makes a feeble jest.  
 At last the prints, shown one by one, are given some kind of marks.  
 A latecomer with a plastic bag of motorcycle parts  
 Drops contents with a frightening din upon the tile clad floor.  
 He scrapes them up and takes his seat, but hasn't shut the door.  
 The winner's name is greeted with applause that's somewhat hollow.  
 His pictures of a by-gone age have edges curled and yellow.  
 "Do you want tea or coffee?" "An d do you want it sugared?"  
 "How much do we owe you?" HOW MUCH?" "Ooooh! I'm boogared!"  
 He puts the cash into his purse, he's just about to click it,  
 When he's asked by a sadists grin to buy a raffle ticket.  
 He must restart if he's to get to bed before the dawn.  
 But that's not possible until the raffle ticket's drawn.  
 The winner's name is greeted with applause that's somewhat hollow.  
 The lucky sod, just like his prints, has edges curled and yellow.  
 A quick run through the magazine, the slides, some weak some stronger.  
 The slides of the projectionist are left in that bit longer.  
 Pick one or two and then review their compositional flair.  
 The slides of the projectionist, God knows why they are still there.  
 Three slides at last selected, announced from third to first.  
 Of all the hollow greetings this was by far the worst.  
 And so he leaves the draughty hall; one hopes it isn't far.  
 But soon he's back, "OH NO!" He' locked the keys inside the car.

**MORE HISTORICAL MUSINGS** by Ian Platt, FRPS

She was a recent addition to the family - camera family of course - and after having been introduced to her newly acquired 'relatives', was being taken on an outing. Goodness knows how long it had been since she had last had a film in her, but to judge by her pristine dust-free innards, it must have been years ago. 'She' is a circa 1938 Kine Exakta in a remarkably good state of preservation and fitted with a fine (but uncoated) f/2 Xenon lens. When introduced in 1936, the earlier version was the first 35mm SLR on sale in this country.

I was out taking pictures with her in Covent Garden, and because it was a workday lunch break, lack of time precluded the more leisurely approach to photography that such a camera is best suited to. Firstly, I re-acquainted myself with the mental gymnastics required to cope with a right-way-up but laterally reversed image in the waist-level viewfinder (or more accurately chest-level, in order to make any sense out of the tiny image). Having several twin-lens reflex cameras including a modern Mamiyaflex, I was comparatively used to this optical anomaly, but problems arose when I suddenly 'saw' a picture which cried out for the vertical format - here the fun really began! In order to use the focussing screen as a viewfinder, you either have to stand facing at right-angles to your picture taking direction with the Exacts, or indulge in anatomical contortions of laughable degree, and then, adding insult to almost certain injury, the image appears upside down. Disorientation set in, and finally I had to resort to the sports finder in the focussing hood to get the picture straight and reasonably framed.

This incident led me down an interesting avenue of historical research, because it occurred to me just how much we take for granted most of the features on our modern cameras - SLRs in particular - that combine to make picture taking such a simple and unobtrusive act. My hiccup with the Exakta viewing system reminded me, for example, that one of the major reasons for the popularity and longevity of the 6 x 6cm TLR (three different makes still available today) is that both vertical and horizontal pictures are taken the same way, because the cropping is done at the enlarging stage. Earlier larger format cameras, such as the Adams Minex quarter-plate SLR I use, has a rotating back for the orientation of the oblong format, and this is interconnected to suitable viewfinder masking to indicate the image area. Obviously, an impracticable solution with something as small as a 35mm SLR, and help did not arrive until 1948 when the first pentaprism appeared on an East German camera. The tell-tale bulge on the top of SLRs became more and more evident within the next few years so that by about 1957 virtually all



new models sported them. But one glance at the neat flat top-plate of a Pen F Olympus half-frame gives a clue to its mirror-orientated viewing system that was an alternative used by some manufacturers. You may occasionally see an older SLR that also has a separate viewfinder window like a rangefinder camera - in addition to its reflex viewing. Early Alpa's, Asahiflex and the Praktina come to mind. Their purpose was to overcome the only disadvantage the pentaprism suffers from i.e., it does not have a sports viewfinder (usually just a simple framing device consisting of rectangular holes cut in the front and back flaps of the chest-level finder). Some early pentaprism cameras whose mirrors stayed up after exposure until wound down as the film was transported to the next frame, offered this separate window to allow reasonably accurate continuous framing of, say, fast-moving subjects and not suffer from interrupted viewing by mirror blackout.

Something else we take for granted is the rapid lever wind for film transport. The Kine Exakta had it from the beginning - albeit a cack-handed version with an amazing 270 degree travel. Even earlier was a 1935 Retina with a more orthodox right-handed operation, but perhaps astounded by their own audacity reverted to knob wind! Leica kept knob wind models up to the late 1950's with the IIIg, but had earlier introduced lever wind on the M Series in 1954. The Zeiss Contax and (copy) Kiev were sold in the 60's and 80's respectively with knob wind only. Several of my collection, notably the post-war Retinas and Retinettes have right-hand lever wind on the baseplate. I find this suits my own left-eyed viewing, where using the more conventional top-plate mounting, I am in danger of sticking a thumb into my eye if I try to wind on quickly without moving the camera from its operating position. Also suited to my choice of viewing eye is the Alpa reflex with the right-hand lever operated by pulling backwards towards me. It only has a short travel of about 100 degrees and I find I can operate it quite rapidly with no danger to ocular safety. Ultra-rapid wind-on can be fun and my 'bomb-doors' Vitessa has a gigantic funnel on the top plate which is depressed by the thumb or forefinger. Neater is the pre-war Nettax with a vertical travel lever alongside the lens, and the ultimate has to be the Canon V with baseplate trigger. All three wind-on using the left hand which releases the right to press the shutter for fast operation.

Prior to the introduction of the TTL meter, perhaps the most useful advance was the automatic diaphragm on our lenses. Picture taking with a pre-war Exakta is not the most rapid of activities. You compose your image in the

viewfinder and focus your lens as required, but of course, for accurate results this should be done at or near full aperture. Following this the lens has to be stopped down manually to taking aperture, when, if the subject has not vanished from view in the meantime, you have to peer down at the darkened image and re-frame your picture before activating the shutter. In fairness it has to be admitted that with practise one can become reasonably adept at glancing up from the chest-level finder to lens aperture settings and back, and it can be accomplished reasonably quickly. This cannot be said of the early pentaprism models with only manual lens settings. Here the camera invariably had to be taken away from the eye completely in order to set the lens, or the operator 'counted the clicks' with the camera held in the operating position, and hoped he didn't make a mistake! All very cumbersome. The pre-set lens mechanism helps a lot to overcome the problem, because the lens can be stopped down with confidence without taking the camera away from the eye (if you managed to remember, or had set the taking aperture on the stop-down ring!). Surprising is the historical fact that Zeiss introduced this feature in 1940 on a 300mm lens designed for use with a reflex housing on the Contax rangefinder camera, but for non-hybrid SLR cameras this facility did not appear regularly on lenses until the late 50's. Subsequent rapid developments ensured that this was soon superseded by semi and, later, fully automatic iris setting controls so by 1960 most SLRs were thus equipped.

Nowadays the instant-return mirror (IRM) mechanism is so efficient that at all but the slower shutter speeds, interruption to viewing is as unobtrusive as blinking an eye. A poor man's 'instant' return system has been used by many of the large format SLRs since the turn of the century. As you depress the shutter release lever, finger pressure ponderously raises the mirror, whence, after the shutter has fired, gravity returns the mirror to its original position. At faster shutter speeds, and by using a quick stabbing motion, it is possible to give a passable imitation of the spring-assisted mirror speed we know today. Few 35mm SLRs used this inexpensive method, but I have a Praktiflex dating from about 1939 where one can choose between almost certain camera shake and a fastish mirror speed, or a slow mirror but sharper pictures! Pentax claim to be the inventors of the sprung IRM in 1954. They were the first Japanese SLR camera made in Asahiflex form as early as 1951 and had a head start on Canon and Nikon etc., who were concentrating on rangefinder cameras. The Pentax claim, which with hindsight turned out to be false, was made in good faith at the time because few people had ever heard of the GAMMA DUFLEX because it was made in Hungary of all places. This truly remarkable camera appeared in 1947 with IRM, eye-

level right-way-up, right-way-round viewing via mirrors, a focal plane shutter speeded to one thousandth of a second, and a fully automatic diaphragm on the lens! This last feature alone took the competition over a decade to equal!!

Finally, we come to TTL metering, the most recent of the really useful technical advances. Pentax showed a spotmetered TTL proto-type at Photokina in 1960 but chose not to market it. So the privilege of being the first rests between Topcon from Japan and the Swiss Alpa depending upon who you choose to believe! In either case their introduction in 1963 was a close-run affair. The Alpa is a stop-down metering system as were most that shortly followed from other manufacturers, but interestingly the Topcon was open-aperture from the start. When Nikon introduced TTL metering to their Photomic head for the model F in 1965 this, too, was an open-aperture system, and was the first really popular camera - particularly among professionals - to offer such sophistication. The Topcon cameras were very popular in USA for some years but not so over here for some inexplicable reason. It took nearly ten years before most other makes had followed suit with open-aperture metering.

To end on a "what might have been" note, during the course of researching the information for this article, I read the patent taken out by the British camera firm WRAY in 1947 for a pentaprism SLR with TTL metering, instant-return mirror and built-in spring motorwind. It appears unlikely that even a prototype was ever made! If only, if only .....

## CIRCLE SECRETARIES

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C06 F Challinor, 171 Lansdowne Rd, Crewe, Cheshire. CW1 1LR	0270-589087
C07 A Greenslade, Eiger, Chestnut Walk, Little Baddow,Chelmsford CM3 4SP	0245-412775
C08 F James, Frogmarsh Cottage, Eldersfield, Glos. GL19 4TW	0452-84419
C09 A. Garden, 5, Sunnyside Avenue, Aberdeen, Aberdeenshire. AB2 3LY	0224-484935
C10 L Holman, 14 Littlecoates Rd., Grimsby, Sth Humberside DN34 4LY	0472-53453
C11 J Dolan, 17 Wavers Lane, Bishop's Stortford, Herts.CM23 3JA	0279-506943
C12 Mrs J Rooker, 4 Otley Close, Eastfield Green, Cramlington, NE23 9YP	0670-713333
C14 D.M.Rawle, 11, Parc-y-Coed,Creigiau,Cardiff, Mid-Glamorgan CF4 8LW	0222 890072
C16 C Thompson, 38 Foxdale Ave., Thorpe Willoughby, Nr Selby, Nth Yorks	0757-705394
C17 F Thompson, 2 Ellesmere Rise, Grimsby, S.Humberside DN34 5PE	0472-79497
C19 B Sanderson, 11 Greenlands Close, Newport Pagnall, Milton Keynes, MK16 8JJ	0908-610443
C19 F N. Antrobus, 2 Grain Mill House, The Maltings, Lillington Ave., Leamington Spa CV22 5FF	0926-34228
C20 H Buck, 2 Linkside, Seascale, Cumbria CA20 1QQ	094-02-630
C21 A. Gocke, 61, Sherwood AV e.Marshalswick, St.Albans, Herts. AL4 9PH	0727 33734
C22 Mrs I Bainbridge, 158 Liverpool Rd South, Maghull, Mersey- side L31 7AJ	051-526-2162
C23 Miss J Crosbie, 1 Glebe Place, Hawick, Roxburghshire TD9 9JG	0450-75699
C24 J Marsden, 34 Aldercombe Rd., Bristol, Avon BS9 2QL	0272-684498
C25 C Naylor, 72 Burman Rd., Wath-on-Dearne, Rotherham S63 7NA	0709-872734
C26 P Antrobus, 2Grainmill House, The Maltings, Lillington Ave., Leamington Spa CV22 5FF	0926-34228
C27 R Beaumont, 16 Ninian St., Treherbert, Y Rhondda, Mid- Glamorgan, CF42 5RD	0443-771815
C28 J Bullen, 13 Luard Court, Warblington, Havant, Hants PO9 2TN	0705-476978
C29 B Mirschfield, 75 Wheatcroft Grove, Rainham, Gillingham, Kent ME8 9JE	0634-388192