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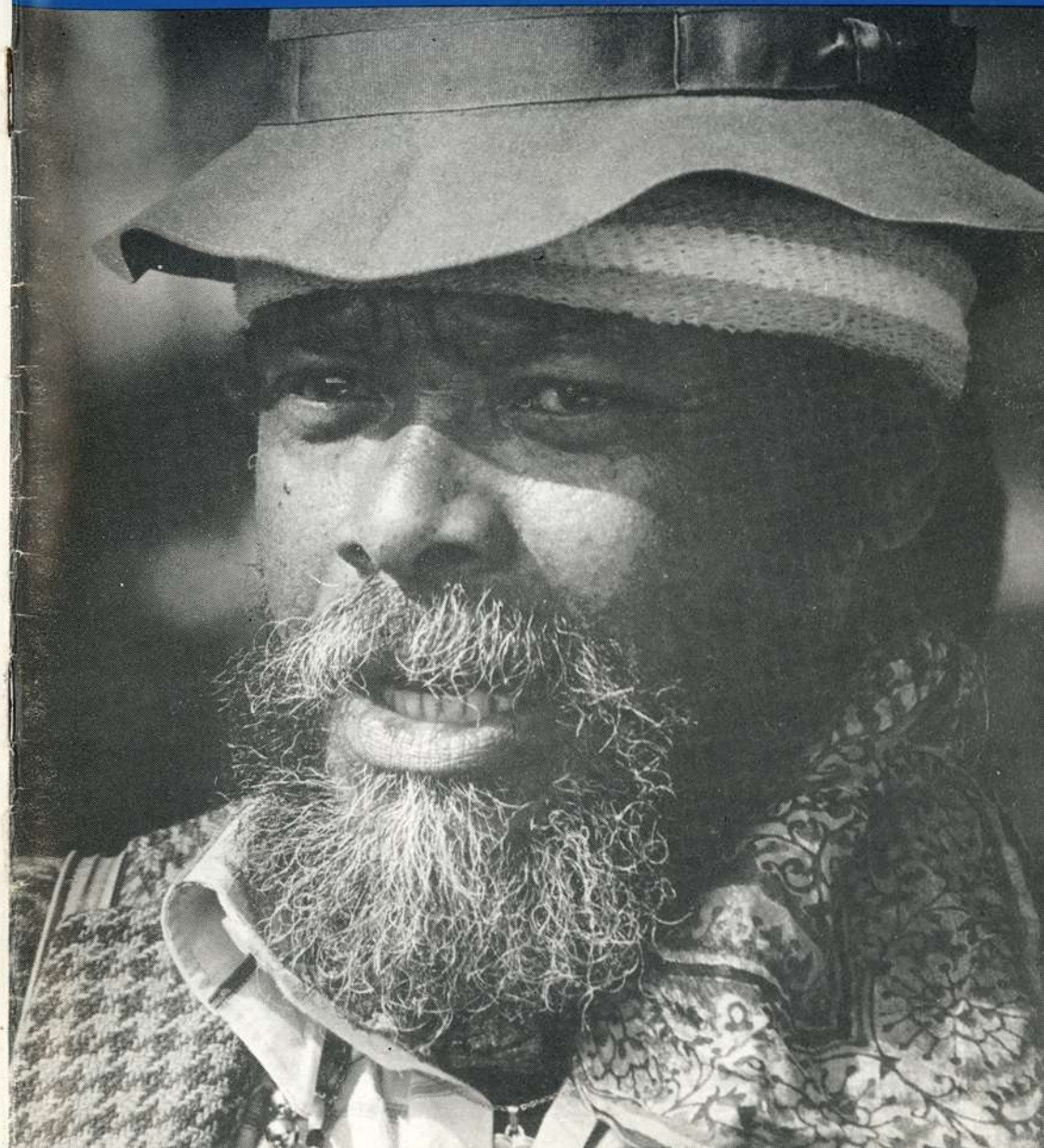


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The Official Magazine of  
THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

*The Little Man*

WINTER 1990-91





# The top 10.



**E** AMATEUR PHOTOGRAPHERS OF GREAT BRITAIN  
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**EUROPEAN AWARDS**  
 '90 '91

CAMERA GRAND PRIX '90



**PRACTICAL**  
 photography  
*the people's choice*  
**AWARDS**

# Canon EOS 10

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## PRESIDENT'S VIEWPOINT

My first duty must be to thank all the members for the honour they have accorded to me in my election as President of our great Society. I must also add my thanks to Circle 36 who have done so much over the past twenty one years to further my photography. I take up the challenging post fortified by the knowledge that there are many who will help me on my way, the Past President, the new Secretary, the Treasurer and all members of the Council who have become personal friends. Finally my wife who is as enthusiastic about U.P.P. as myself and encourages my every effort.

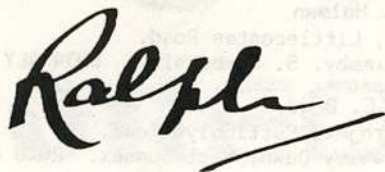
At the moment I am finding my feet, but I am conscious that there are one or two knotty problems on the table that need resolving, we hope to general satisfaction.

I have noticed in chatting to members; in my own Circle Notebook and in a number of letters received the suggestion that the A.G.M. should be taken out of London. As one member from Wales put it to me, "It (the A.G.M.) was a good day but I still think it should be held outside London with all it's hassle and expense, perhaps somewhere more photogenic in the countryside. Where one could make a Week-end of the occasion."

What do you think? I would be delighted to know.

Of course, arrangements for 1991 are well in hand and there can be no change this session, the Polytechnic has been booked for the 28th September 1991. An early entry for your new diary.

A happy New Year to you all.



## EDITORIAL

Hogmanay and I am trying to finalise the typing of the LITTLE MAN, correct any typing errors - my one typing finger makes plenty -, to cut and paste it into page formation and get the right photograph with the appropriate circle news. Tomorrow, or next year as it happens, my hand might not be so steady or my eyes so clear. Fortunately the printer seems to have similar problems at this time of the year and won't want to see the little Man for several days yet.

My thanks to all those who wrote articles, sent Circle news, wrote to Mailbag or otherwise contributed to this issue. Volunteers save me time and phone calls chasing folks up. In particular I am grateful to Francis Ouvry for doing the AGM write-up - even if I was there this year. I am also indebted to Geoff Cole who 'volunteered' to take some presentation shots. I expect that you like to see the winners getting their awards. Thank you Bryan Sanderson of Circle 18 for providing the cover shot. It could be yours next time. I will be needing another vertical shot for the Summer issue. I do have a few articles on hand - writers may need to be patient as we have only two issues each year. But I can always consider more. There are no AGM reports and results to fill the Summer issue.

So I still require your help!!!! At the AGM Len Holman gave me some carefully written out historical notes on UPP. They were borrowed I believe from the Little Man 1952. Thank you for the idea. I may reprint the whole article sometime. Incidentally I have Little Men going back to 1950, pardon me while I stroke my old grey beard, and might reuse other 'old' articles.

I am always happy to consider showing your circle work. A few horizontal prints are best - I can get two to a page. Colour prints maybe usable but would be reproduced in mono.

Last year you may remember that I published some complete circle panels as on show at the exhibition. Could the hanging committee try to produce vertical panels and could someone take a few for the magazine. If you did take your own panel at the AGM could you let me have a copy for the summer issue?

Its getting difficult to get advertisers for the Little Man. The "recession" seems to be biting. So if you can, please support our advertisers and let them know about UPP. Remember too Lakeland Holidays, a delightful experience I can assure you and run by David and Leslie Dent of Circle 10

I have again persuaded an experienced judge from within our own ranks to pass a few comments on our AGM exhibition. I hope you like this feature written by a different member each year and under a nom de plume.

I look forward to hearing fom you. Do it now. I start on the Summer issue about May!!!!



Many members may not be aware of the outstanding service that Ralph has rendered to UPP since he joined in 1971, quite apart from being a first rate photographer.

He has been secretary of Circle 36 since 1978 and was elected to Council in the same year. In addition to volunteering for numerous extra duties, he was editor of Little Man from 1978 to 1987. He was elected Vice-President in 1982. His outstanding achievements in the field of practical photography may not be so well known.

The following will give you some idea of his prolific output since he started "competitive" photography about 1970. In 1981 and 1989 the Royal Photographic Society asked to retain some of his award winning entries for their Permanent Collection. A Gold Medal at the Gosport National in 1978. Premier Award at the Kent County Assoc. Competition in 1971 and 1973. He has received other awards from the Central Association and individual clubs as well as the Leighton Herdson Trophy in 1976 and 1978. In total he has received over 350 "acceptances" in open exhibitions.

In congratulating Ralph on his outstanding record of achievement and service, let us all share the privilege of having the most successful "Photographer" President in the history of UPP.

#### MARKING.

George Bowley's interesting contribution on "Marking" in the LITTLE MAN (Summer 1990) deserves a reply. Although he admits to preferring a non-voting system (to some extent I agree) marking is only valid and natural if its simple and taken with a pinch of salt. In other words, it is a harmless bit of fun and shouldn't be taken seriously. Incidentally much the same could be said for distinctions.....

Simplicity from my point of view means marks of 1-2-3- only and no half marks allowed. As an Hon. Sec. for nearly 18 years I've had first hand information on the marking topic and I found that invariably a handful of competitors break away from the field just like in a horse race. Those that insist on marks out of ten, plus of course half marks, really amuse me. The parade involved in awarding  $\frac{1}{2}$  marks out of 10 - which is really marking out of 20 - make me envious of their skill and judgement. Mind you, all professions need some qualifications and training to practise. except one, and that is criticism. Perhaps some have attended a 'creative' marking course??

Harry Choretz Circle 34.

Jack Hole, ARPS

In the last issue of Little Man you included a list of past presidents of UPP including the name of Jack Hole. There may still be some long-standing members who remember Jack.

He is still "going strong", recently celebrated his Golden Wedding, and is still an active member of Newbury Camera Club, and also does a lot of AV shows for charities, in particular for the National Trust. You perhaps remember meeting him yourself. Jack was a founder member of Newbury CC and President for 40 years. R.C. Leighton Herdson was also a Newbury CC member for several years. Jack was Secretary and later General Secretary of the Large Print Circle from 1935 or 36 until 1949 when he became President for one year before resigning. He was a member of the wartime Emergency Council and remembers that at one time the council suggested that members who were unable to produce photos themselves should include cut-out pictures from, for example, AP, in order to have some material to comment on and so keep the notebooks going. Among his reminiscences he said, (I quote) When the RPS moved from Russell Square to Princes Gate the PMPP and its sister clubs transferred their AGM venue from the ABC Cafe in Russell Square to Kensington to be near Princes Gate. We met in a church hall in Hans Place near Kensington High Street. No catering facilities were available so I towed a trailer full of china and goodies from Newbury and set up a tea in the hall for upwards of 100 members. (Jack was in business as a baker and caterer) By teatime they were ready for it as before the AGM they had already visited the London Salon and the Annual Exhibition of the Royal.

Jack still possesses a bound copy of the Little Man for the years from 1931 to 42, and I have extracted a few items of information from it for myself. Possibly you have some of the old records. After seeing the current issue of LM Jack said it brought back happy memories of his early days in UPP and of many wonderful people and friendships through the boxes, meetings and rallies.

Mavis Ferguson Circle 36.

#### TO ALL JUDGES.

Your close co-operation in using these guidelines is earnestly requested:-

1. Most pictures will be awarded "good" or "very good".
2. Only exceptionally poor pictures will be marked "average".
3. Winners and other exceptionally good work will be accorded "excellent".
4. If you are marking out of 20 then the following range of marks might be considered to be roughly equivalent:

18-20 excellent

16-18 very good

14-16 good

13 or less --average.



The overlaps are to avoid these guidelines being too prescriptive and to give you flexibility. Now, forget the marks and just think in terms of "excellent" etc.

5. Please judge and award according to the overall standard within the class.We expect to get (say)

- 10-15% average
- 35% good
- 35% very good
- 15-20% excellent

( apparently a club's guide to visiting judges)

Contributed by our old friend "Anon".

#### THE AGM "MORNING LECTURE".

##### The Sittingbourne Slide Makers:

This was a brilliant inspiring lecture that deserved a much bigger - a very much bigger - audience. It is most unfortunate that a mid-morning venue seems to pose travelling problems for many members whether they live within "easy" distance of Central London or not.

The Sittingbourne Slide Makers was presented by Les Ayres and Ron Edwards. The impression they gave of their club was dramatic to say the least. Creativity is the name of their game and it seems that there are two ways of tackling it. You go out and find it or you mess about at home and do it. The driving force seems to be good natured competition. One group takes the camera for a walk, like many of us, but they see things most that many people with normal vision, miss. They find ordinary odds and ends, but looked at their way, surprisingly worthwhile odds and ends, often with exciting angles and biting colours. They have developed the knack of finding "eye-stoppers" almost everywhere. All very frustrating for those of us with "normal" vision. But I am sure a few useful ideas were picked up.

The other group must wake in the middle of the night with a cry of "Eureka" or the photographic equivalent. Again fairly ordinary bits and pieces, simple ideas. But to put them into operation, a lot of clever DIY. Its off to the kitchen table or the darkroom. Lith and copying film and processes like solarisation are everyday tools. Slide copying is incidental. All a little frightening or was it jealousy? Again ideas galore. I decided that I wouldn't like to meet their club for a battle--unless I was the judge.

You must attend not only the AGM but also the "Morning Lecture". Its well worth the effort.



*The newly-elected President, Ralph Couchman, receives the chain of office from Stanley Berg*



## A.G.M. 1990

U.P.P. is definitely on the UP. Certainly the projectionist at the AGM wanted to put across that message with the normally horizontal title slide well and truly on the vertical.

At the business part of the day, the retiring president, Stanley Berg, was pleased to record another good attendance with Circles 8 and 11 sharing the honours at the "roll call". The sad death of John Murdoch had overshadowed the year and warm thanks were expressed to Mervyn Williams who took over temporarily as secretary and had to work with only a very limited amount of information retrieved from John's records. There had been a small increase in membership and more publicity will hopefully boost numbers to beyond 450. Stanley expressed thanks to all Council members and was especially delighted that Ralph Couchman is now honoured with the Presidency. Stanley will of course remain on Council as Immediate Past President.

Mervyn Williams grossly understated the extent of his efforts by saying merely that he had done his best and had no particular problem to report. Ralph Couchman instructed that the Club's thanks be recorded in the minutes. (Hope you noted that, Merv?)

Brian Hirschfield submitted a written report which showed that our funds have increased largely because less had been spent on stationery and on the AGM and more interest had been earned on the business premium account (presumably a higher interest deposit account). He applauded the Circle Secretaries for spending more (!!) on the basis that the more they do the stronger becomes the Club. Other items will cost more next year and a further build up of funds is needed so that ties, badges and general stationery can be bought cheaper in bulk. The £1 increase in the subscription was the first rise in four years and it was approved without a murmur - indeed there was applause.

The Council for 190/1991 includes some re-arrangement in the ranks as well as some new blood. (See list elsewhere). The Presidential badge of office was handed over by Stan to Ralph Couchman - who promptly handed it back to Stan for a formal photograph and ruffled his hair-do! Ralph then with some prompting introduced the new Council and wished Stan success in his photography by presenting him with a book on "how to take good photos". The new Vice-President was meanwhile mending his camera!

Under A O B it was agreed that the rules for the Natural History trophy would be fully discussed in Council, liaising as well with representatives of the two N H Circles. Bill Armstrong (good to see you at the AGM Bill - all the way from Scotland) pleaded for more Circle News for the Little Man, and for copies of the winning prints as well as prints for possible use as covers.

The showing of the slides included the marvellous winning panel and the brilliant individual winner of the L H Trophy from the same Circle. After the usual excellent dinner, John McGibbon, on behalf of the judges, agreed with this totally unbiased opinion - by a member of Circle 28. The prints were good too- a consistently high standard, with fine print quality and creativity in the winning entries. Len Holman, in reply, thanked everyone he could think of- but deservedly so in every case - though particularly Stanley Berg who has lifted the A G M to the present level of friendly family get-together where those who don't come are definitely the losers.

### GOING ROUND IN CIRCLES Colin Westgate FRPS EFIAP

Put a red sun in a black sky with a white tree and you are likely to find - Colin Westgate. It all began in 1959 when Colin joined a ½ Plate postal club (a rival organisation). Two years later he saw the light and joined U PP, Circle 9, then Circle 29, then Circle 36 and in due course the Anglo-Australian Circle and Circle 11. His first postal print came back with a range of comments and euphemisms. On a serious note he reminded us that judges, and that's all of us, have a responsibility to encourage and not to condemn. So he learned about contre-jour lighting, about dodging and burning and after trying a variety of subjects settled on landscapes as his favourite subject. These were often local and generally graphic in presentation ( high contrast on lith or grade 6 paper) and often breaking the "rules" believing that if it looks right it is right. A photographic style usually reflects the author's mood and feelings. Perhaps his more recent softer technique suggests a mellowing though certainly not a dampening of essential enthusiasm. In twenty years Colin feels he has gained much from his Circle membership - technical knowledge, how to comment and express feelings, a thick skin, a developing enthusiasm but above all a friendship which comes from an organisation where everyone has a full part to play.

#### VIP NEWS

George Bowley, FRPS	see Circle 36 news
Rob Lloyd, FRPS	see Circle 14 and 36 News
IAN Platt, M,FIAP,	see Circle 36 News

WHY NOT BECOME A VIP TOO? When you do please let me know!





John Bullen, Secretary of Circle 28, receives the medal for the Gold Star Slide Circle



Fred James, Secretary of Circle 8, receives the medal for the Gold Star Print Circle



Kathleen Bull, Circle NHCC2, receives the Glen Vase



Ron Boud, Circle 19, is presented with the Leighton Herdson Print Trophy

UNITED PHOTOGRAPHIC POSTFOLIOS of Great Britain

Annual Competition 1990

Judges: George Wells, FRPS, FBIPP  
John McGibbon ARPS

AWARDS

Leighton Herdson Print Trophy & Plaque: R E Boud	'The Nun'	Circle 19
Leighton Herdson Slide Trophy & Plaque: R R C Abrahams	'Simplicity'	Circle 28
Roland Jonas (Landscape) Trophy & Plaque: Philip Stones	'Haystacks from Buttermere'	Circle 22
Glen Vase (Natural History) & Plaque: Kathleen Bull	'Exuviae of golden-ringed dragonfly'	NHCC2

Glen Robson Plaque for best small print: Philip Wall	'Summer eve, Watchet'	Circle 17
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Gold Star Circle, (Prints):	Circle 8
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Gold Star Circle (Slides):	Circle 28
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CERTIFICATES and COMMENDATIONS

Small print circles:-

7	Martyn Snape Betty Morris	'First kiss' 'Steps at Llanberis'	CERT HC
9	Sharon Beaumont Anthony Pitt	'Now then, where next' 'Lead kindly light'	CERT HC
17	Philip Wall Philip Wall	'Summer eve, Watchet' 'Awaiting the tide'	CERT HC
21	John Long ARPS Geof. Cole LRPS Tony Gocke	'An afternoon in Borrowdale' 'Dawn over Lansdown' 'River Severn Tewkesbury'	CERT HC HC
29	J P Patterson Colin Westgate FRPS E.FIAP	'Morning sky' 'Winter, Cuckmere Haven'	CERT HC
30	Allen Newman J A Wigley LRPS	'Charlton' 'Road to Romance'	CERT HC



## Large print circles:

2/25	John Gronow LRPS Alfred Hampson Lizabeth Boud	'Victorianna' 'Harry' 'Sunset over Korcula'	CERT HC HC
3	John Jackson K A Rothery	'Evening stroll' 'Robert'	CERT HC
4	H G Robinson H G Robinson	'Centurions of the Glen' 'Beverly'	CERT HC
6	F A Challinor I G M Jones FRPS	'Occidental beauty' 'Where there's life'	CERT HC
8	David Dixon David Dixon A Hubbard ARPS E.FIAP	'Sand barrier' 'Evening, Loch Linnhe' 'Gibside Chapel'	CERT HC HC
10	John Grainger ARPS P Humphries LBIPP David Dent ARPS Ken Breare FRPS	'Foiled fleche' 'Reception Committee' 'Dreaming of Gina' 'Seagulls over Snowdon'	CERT HC HC HC
11	Brian Whiston Paul Damen ABIPP ARPS	'Wet day in London' 'Memory of a journey'	CERT HC
12	Joan Rooker ARPS Tom Richardson Dr Alan Robson	'The future' 'Wreck of the Wyre Pleasure' 'White water racer'	CERT HC HC
14	Robert Lloyd FRPS	'All steamed up'	CERT
16	David Hewitson Charles Thompson	'Shadow shot' 'Elbows & knees'	CERT HC
18	Brian Riddy ARPS Brian Sanderson ARPS	'Medals galore' 'Candid II'	CERT HC
19	R E Boud R E Boud	'The Nun' 'Enamel jug'	CERT HC
20	R D Cutler ARPS R D Cutler ARPS	'Faces at the Window' 'High Altar, Ely'	CERT HC
22	L W Jackson L W Jackson Philip Stones	'Feet' 'At the slipway' 'Haystacks from Buttermere'	CERT HC HC
26	John Berry	'Younger generation'	CERT
A/A	Peter Jolly AAPS H C Elliot AAPS John McIlum	'Old Master' 'Near Nuriootpa' 'In two years ....I'll be a teenager'	CERT HC HC

## Slide circles:

23	Ian Gostelow John Atchison	'Glace cherries' 'Nearly home'	CERT HC
27	Derek Reece Ken Brading	'Eagle owl' 'Hedgebrown'	CERT HC
28	R R C Abrahams R R C Abrahams Shelagh Ross LRPS	'Simplicity' 'Emergency service' 'After the rain'	CERT HC HC
31	Betty Jones Betty Jones	'View from Canterbury Cathedral' 'M U M'	CERT HC
32	Neil Humphries Brian Hall	'Thai girl' 'Pier pattern'	CERT HC
33	Gilbert Walker John Brady	'Morecambe Bay sunset' 'Autumn at Kinver'	CERT HC
34	Les Upton Bob Cooper ARPS	'Lunchtime in the Cevennes' 'Windmill'	CERT HC
35	Aubrey Greenslade	'Silver sea'	CERT
36	W A Armstrong ARPS Mavis Ferguson ARPS	'Winter morning' 'Downland snow'	CERT HC
NH1	K A Linnard FRPS Idris Bowen FRPS	'Immature grey heron' 'Tarsal pad of dyliscus marginalis'	CERT HC
NH2	Kathleen Bull Ray Winslade ARPS Elizabeth McLaren LRPS Michael Shirley	'Exuvia of golden-ringed dragonfly' 'Shags & chick' 'Wood mouse' 'Purple heron'	CERT HC HC HC



## MEET THE WINNERS

### LEIGHTON HERDSON PRINT TROPHY and PLAQUE. Ron Boud.

Ron Boud first took an interest in photography about ten years ago but didn't get around to DIY printing until about a year later. Like many people nowadays he by-passed mono and went straight to colour printing. He started off the hard way by rolling the drum by hand but soon moved on to a Jobo outfit.

He joined Crawley Camera Club and quickly moved up the ladder from beginners to the advanced section. In due course he joined Tonbridge club considered one of the best clubs in the south. Here standards were more demanding and just as important, a member introduced him to UPP. He is still playing his winning streak since after three years in Circle he has won the LH Print Trophy.

### ROLAND JONAS LANDSCAPE TROPHY Philip Stones



I am a 34 year old engineer living near Ennerdale in the Lake District. The superb landscapes of Ansel Adams inspired me to start taking photographs about six years ago. I began with traditional landscape pictures of local hills and mountains usually working in monochrome. Now, although I still love traditional landscape pictures I also appreciate details of the landscape.

I prefer to produce a sequence of pictures of an area such as the Lakeland coast or a topic such as quarrying. I process and print my own work and my materials are usually FP4, ID11 and Multigrade.

Circle 22 gives me the opportunity to enjoy the work of other photographers and to see how they treat subjects which I would probably dismiss as unphotogenic.

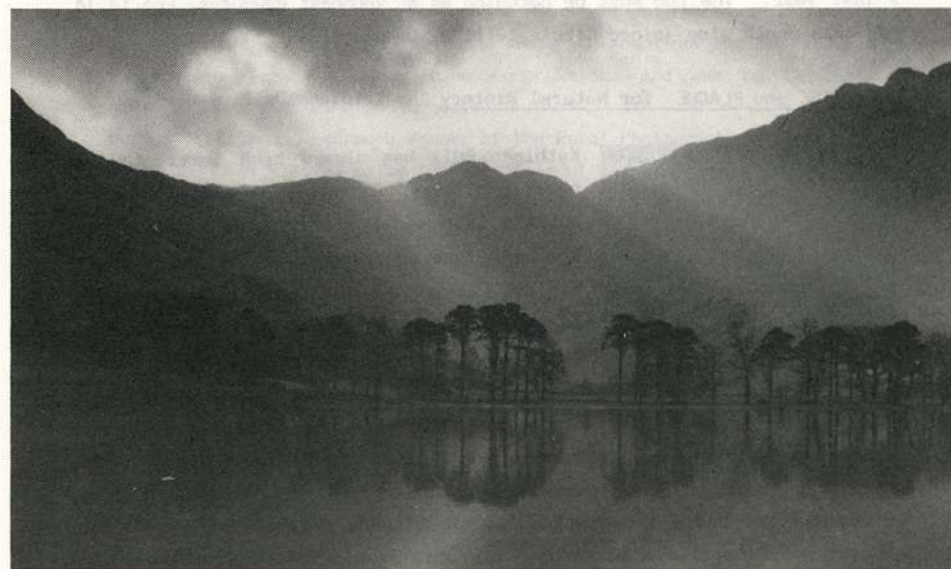
## LEIGHTON HERDSON SLIDE TROPHY and PLAQUE



*The Nun* by R.R.C. Abrahams

**(Colour Print)**

### ROLAND JONAS LANDSCAPE TROPHY



*Haystacks from Buttermere* by Philip Stones





My interest in photography started around the age of 14 with the acquisition of a Brownie 127. Encouraged by my father, who bought me a 35mm. Finetta 88, I joined Kidderminster Photographic Society and was initiated into the world of print battles and exhibitions. My main interests were (and still) landscapes, especially where water and boats are involved, and steam railways. Interest in the serious side of photography continued until I went to Aston

University to study civil engineering.

From then up to recently active participation in the club aspects of photography ceased, it becoming a means of recording family events and uses in my work as a civil engineer. Other interests now take up a large share of my free time, in particular playing clarinet with a jazz band and tuba in the local brass band, leaving no time to go to photo clubs.

I had acquired a Rolleicord V in 1968 and a Kiev 4 (Russian copy of a Contax) in 1976. An advert in a photo magazine for U.P.P. seemed to provide the ideal solution for making better use of such equipment. I joined Circle 17 in 1988, and being a glutton for punishment added Circle 9 last year. The bug must be catching as my youngest daughter, who is 14 has this month also joined Circle 17!!!!

GLEN VASE and PLAQUE for Natural History Kathleen Bull.



Kathleen Bull has always been interested in natural history, especially where plants and animals live and how they interact with one another. She enjoys photography and teaching biology. So natural history is an ideal way of linking interest hobby and job.

Photography took off so to speak, early in the 1970's while a student at Sussex University. She was positively encouraged to use their cameras and film and to take pictures for the department, pictures for illustrating lessons, pictures that bring the fascinating inhabitants of the environment into the school laboratory. Above all, pictures should excite students. She prefers this ecological approach to natural history photography, believing

that a plant or animal should be seen to have a habitat that can be recognised. This approach is in line with current trends in natural history circles where the use of wide angle lenses is a popular way of conveying habitat information.

Sometimes, when photographing this dragonfly larval case, it is necessary to move the subject to more photogenic conditions. Little sun reached the pool where the dragonflies emerged. So she moved the larval case, still attached to its stalk, into the path of the low evening sun. Here back-informative and pictorial photograph that can be enjoyed by both the informed and the non-naturalist.

LEIGHTON HERDSON SLIDE TROPHY and PLAQUE R.R.C. Abrahams



My first taste of photography was using my Father's Ensign folding camera but this was short lived due to the Second World War and the fact that film was unobtainable. My curiosity with the subject was next aroused whilst flying a naval photographer who was taking oblique and vertical pictures during my time spent as a Fleet Air Arm pilot. So it was that in 1947 I joined the then recently formed Crystal Palace Club and remained a member for twenty four years. For twenty three of those years

I served on the committee of the South London Federation of Photographic Societies for some six years, two of which I spent as chairman. I also served as judge of inter club competitions and was on the Central Association's list of club judges.

During this time I became a member of the Royal Photographic Society and in March 1970 was elected on to the committee of the Colour Group for the next seven years. I then resigned for personal reasons and rejoined the committee in 1982 acting as chairman in 1984-1986 and since then have been the Membership Secretary. As well as this job I have now become their nominated representative on the Council of the Society.

It was through the Colour Group that I met Ralph Couchman who introduced me to U.P.P. and Circle 28. Prior to this I had belonged to Leica Postal Portfolios, the Portrait Portfolios, the Pentax Club Portfolio and the Colour Group Postalfolio of which I am still a member

Needless to say I was delighted to win the Leighton Herdson Colour Trophy, more especially having known Mr. Herdson as a judge during my Crystal Palace Club days, and also to be a member of Circle 28 which won the award for the Best Circle of the year. So thank you very much Ralph for introducing me to the U.P.P. and Circle 28.



## GLEN ROBSON PLAQUE for the BEST SMALL PRINT



**Summer eve, Watchet** by Philip Wall

## A PRINT FROM THE BEST CIRCLE



**Gibside Chapel** by Arnold Hubbard

## THE 1990 UPP G.L. EXHIBITION by Onlooker

The annual exhibition of Gold Label prints on AGM day is perhaps the highlight of the whole event but before slide workers get too excited let me reassure them that I am not necessarily saying that it is the best part. No, but it is the highlight because it becomes the focus of discussion, the place to meet old friends and make new acquaintances and as such it is inevitable that much time is spent looking at the prints.

This year was no exception. Or perhaps it was. The judges, George FRPS, FBIPWells, FRPS, FBIPP and John McGibbon, ARPS, revealed a different perspective when the latter at dinner said that their first thought was to select on quality and technique but then they decided that "creativity" was the most important criterion. Whether the judges were able to live up to their intention must be left to each individual to decide but I came away with a good overall impression of the G.L. prints. There was the usual broad selection of subject matter, some good and some quite ordinary. Certainly there seemed to be an increasing number of colour prints.

To select winners, knowing that the prints have in effect been pre-judged is a hard enough task to put before any judge. For circle members themselves, seeing the results of that judgement, it must, at times, be even harder, because they know that in many instances, because of the intricacies of the system, some even better entries had not qualified for a Gold Label award during the year. I have selected for brief comment one or two pictures which caught my eye.

(C) = Certificate. (HC) = Highly Commended.

Circle 2/25 "Victoriana" (C) by John Gronow. A very serious study of a very handsome model but rather too serious for my taste.

Circle 3 A mixture of colour and black and white. "Evening Stroll" (C) by John Jackson. An open landscape with two small figures and distant smoke. Some lovely tones. This panel also had a lovely shot of a brown leaf on a wet rock with a suggestion of moving water in the background. Quite excellent but no award.

Circle 4 All colour. "Centurions of the glen" (C) by H.G. Robinson was a delightful winter scene.

Circle 6 "Occidental Beauty" (C) by F.A. Challinor. A stark modern approach and very forceful.

Circle 7 Its low position on the screen made viewing these small prints rather difficult. "First kiss" (C) by Martyn Snape. A charming but posey study of two small children kissing. Very innocent.

Circle 8 The Best Panel. It contained some delightful IR pictures, very cold stark looking snow scenes balanced by a skilful alter shot. It looked very good on the screen. The beautiful reed and reflection shot was very simple with some lovely tones and to my mind was an award winner if ever there was one.



Circle 9 "Lead kindly light" (HC) by Anthony Pitt. A competent church interior.

Circle 10 The only panel to be awarded three HC's. "Foiled Fleche" (C) by John Grainger was an exciting movement shot full of action.

Circle 11 Some attractive images, superbly presented, from a punk rocker to a green coloured tree study. I found the figure studies beautifully portrayed but a little too heavy in my opinion.

Circle 12 Powerful images and presentation. I enjoyed the Gatesgarth tree. "The future" (C) by Joan Rooker was an appealing father and child study, nicely arranged and presented.

Circle 14 The two colour shots stood out very strongly, perhaps to the detriment of the rest of the panel. The whole panel seemed to be made up of pictures of water, sand, sea and skies.

Circle 16 This panel certainly lived up to its Action title. Plenty activity from an excellent shot of a relay handover to ballet type football.

Circle 17. "Summer Evening, Watchet" (C) by Philip Wall. A backlit girl on a beach and a pattern of paving stones in a very strong composition with some good lighting. This print gained the Glen Robson Plaque for the best small print

Circle 18. More people. Wistful, forceful sad and joyful faces contrasted by tranquil landscapes. It contained a lovely study of birch trees. "Medals Galore" (C) by Brian Riddy portrayed the reunion of two bowler hatted and bemedalled old warriors gleefully swapping tales.

Circle 19. All colour panel. Strong images. "The Nun" (C) and the Leighton Herdson Print Trophy and Plaque winner by R.E.Boud. A most impressive use of soft pastel colours. John McGibbon remarked that it had something special about it.

Circle 20. Mainly colour. My own choice from this panel was a superb boat picture. Grainy - atmospheric - smokey - sepia toned - gulls. Great. How could it have been overlooked?

Circle 21. "An afternoon in Borrowdale" (C) by John Long is the usual smokey shot of Grange in attractive lighting.

Circle 22. "Feet" (C) by L.W.Jackson was an amusing arrangement of horse's legs repeated by booted human legs in the background. "Haystacks from Buttermere" (HC) and Roland Jonas (Landscape) Trophy and Plaque winner by Philip Stones. To my way of thinking the beautiful lighting on the distant trees provides the key to the whole picture and concentration on these to the exclusion of the sky would have created a really stunning picture.

Circle 26. An all colour panel. More pictures of people undergoing various activities - praying, acting, or playing instruments.

Circle 29. Little gems delightfully presented.

Circle 30. Arnold Newman gained a Certificate for "Charlton" a picture

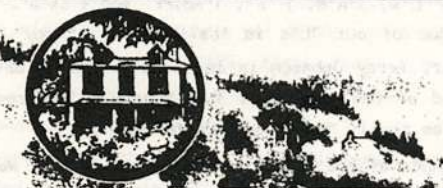
taken in rolling countryside with a rather mundane water tank in the foreground. Quite effective for all that.

Circle A/A. From the Antipodes! Peter Jolly's print "Old master" provided the Certificate winner and showed a man posing at a window which made a refreshing change from the usual well endowed female.

Well there you have it. I suppose that generally I agree with the judge's thoughts although I was at times surprised by their choice. That's good, because if we all looked at pictures in the same way it would become rather boring.

To end may I say how much I have enjoyed commenting on your work and the opportunity also to remind you perhaps of all the interesting prints which gained Gold Labels and were displayed at the 1990 "UPP ANNUAL EXHIBITION"

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*Lesley and David Dent (Circle 10) wish all U.P.P. members  
a very happy New Year and many Gold Labels in 1991*

## GOING ROUND IN CIRCLES

### CIRCLE 4

This Circle, the first colour print circle in U.P.P. has reached its 18th. year with 15 members including four founder members. We commenced with twelve so progress has been achieved. And especially so since we had a medal for the best circle in 1989 and a past winner of the Leighton Herdson Trophy

We are a bi-monthly circle and quite willing to expand with a couple more members. SO if anyone would like a trial box --- don't hesitate.



#### CIRCLE 10

Thanks to our secretary cracking the whip the Circle has prided itself on keeping the boxes moving, but for years (it seems) the Notebook has been full of comments to the effect that members haven't time to enjoy the rounds, which have instead become a chore. All that has changed, because another box has been put into circulation, giving us two whole days more each month.

The Circle now has three members on the U.P.P. Council, for in addition to our Circle Secretary, the new U.P.P. Secretary, Barry Evans, and the Exhibition organiser, John Butler, are both members of Circle 10.

Mutterings about sending our large prints round unmounted, to save on postage, have died out since two members did just that.

#### CIRCLE 14

We are back at full strength and getting a little potent! We currently have 2 "L"s, 3 "A"s, 1 "F", 1 "ABIPP" and 1 ex "A". To be fair, I understand that one of our "L"s is leaving, one of our "A"s is having a rest and another, Terry Johnson is in hospital having developed something "nasty" instead of his usual Tri X. Otherwise the rest of us poor illiterates would be really "pooping into the wind".

The winner of the CIRCLE certificate this year was Rob Lloyd. It has been quite a year for him. Although he has been a keen photographer for many years and is a long standing member of UPP, he decided to join the RPS. In his first year of membership he submitted a panel of slides in the "Pictorial" section and gained his ARPS, at first attempt. No sooner had he achieved this honour than he put in a panel of mono prints in the "Applied" section and gained his FRPS, again at first attempt. The theme of his entry was "The Valleys". I believe that he is the first FRPS we have had in Circle 14.

#### CIRCLE 18

These last few months have seen a more settled look to the Circle with the inclusion of one new member, Bernard Roberts and without the traumas of last winter, with the resignation of three or four members due to ill health, overwork or other problems.

Five of us were present at the AGM. Not maybe up to the level of some other circles but considerably better than in recent years.

Maurice and Dave are now fully operational, both having moved house and having to get a new dark room organised. Mind you, I was told some years back that the first thing to do on moving house was to get the dark room set up!!

Early October saw three of us in the Lake District, namely Brian, Lawrence and Bryan, with our good ladies. We all met up for a gentle stroll in Langdale. It started off wet, but ended up with some superb lighting, with consequent exposure of a fair amount of film. All very pleasant and makes one think "Here's to the next time".

#### CIRCLE 22

For those who were able to attend, the highlight of the year had to be the rally held at Lakeside, at the south end of Lake Windermere in the Lake District, on Saturday 15/16 September.

Sixteen gathered at the Lakeside Hotel early on the Saturday afternoon. Ron Hargreaves, from Egremont (Cumbria), who made the arrangements, had allowed for the possibility of a steamer trip up the lake to Windermere, or a nostalgic journey on the steam railway to Haverthwaite. However it soon became evident that most wanted to exercise their cameras, so the flexible Ron, who had "sussed out" the parking spot earlier in the day, organised us into three cars. Then followed a (fairly) gentle walk and scramble up Gummer's How (1054 ft. - which dates your scribe's Ordnance Survey map!) Although the weather was not ideal, being rather hazy, cameras did emerge and several shutters were heard to operate.

In the evening we all had dinner in the hotel, after which we gathered in a room which the management had kindly set aside for us without extra charge. Our Secretary, John Grainger, ARPS, first dealt with some administrative matters, as a result of which Margaret Broadhead kindly volunteered to take on the position of Deputy Secretary.

The greater part of the evening was given over to photographic matters. Nick Scott had been persuaded to bring his RPS Fellowship panel with him and he gave us a very interesting presentation into how he went about selecting and tackling the shots. Then Ann Davies presented and discussed her Licentiate's panel. Later conversation became more general while Margaret Broadhead circulated her workbooks from her City and Guilds Certificate in Photography, for which she gained a Distinction. The standard of work and effort required effectively laid to rest any idea that this might be an easy route to LRPS - it most certainly is not!

While most of us stayed at the hotel overnight, Ann and Philip Davies had come up from South Wales in their caravan. They rejoined us on the Sunday





morning when the light was a little more photogenic than on the previous day. We walked along the west side of the lake, near the ferry and took more photographs and renewed friendships. This the kind of occasion that can be recommended to any circle. We hope to make it an annual event.

Only four members were at the UPP AGM this year but Phil Stones brought distinction to the Circle by winning the Roland Jonas (Landscape) Trophy and Plaque with his fine print "Haystacks from Buttermere". This print also won him a Highly Commended award for the Circle. The Circle Certificate went to Bill Jackson and also another "HC".

The Circle is in good heart and up to strength. Iris and Brian Bainbridge have rejoined and another former member of longstanding, Charles Mahon has returned to the fold.

#### CIRCLE 34

There has been a bit of coming and going this year but luckily the comings have outnumbered the goings. We have welcomed into our midst Howard Fisher and Brian McCombe and fortunately our longstanding members are still with us. Currently we are 16.

The highspot of our year was the reunion in early June. One of our members, Hazel Bird, lives in Gateshead and took on the organisation of a weekend visit to her area. Our spirits were not dampened by the pouring rain which greeted our arrival on the first morning of the National Garden



Festival. The weather soon improved and by mid-afternoon we were basking in sunshine. That evening we enjoyed the hospitality of Hazel and Bill at their home and watched a superb presentation of slides by Cyril Hildreth who was recently on a trip to America. On the Sunday we took advantage of the fact that our hotel was situated on the edge of Beamish Open Air Museum with its wealth of photogenic memories of the past. This was without doubt one of our most successful get-togethers and also one of the best attended. Ten members and six spouses sat down to dinner on the Saturday evening.

It has been satisfying this year to see the various Circle honours shared by quite a few members. The annual landscape competition has been sent to an independent judge. We await his opinion. We celebrated our 300th. folio by having a set subject of "water" which was won by Paul Wainwright. Mike Pennington carried off the shield for the best all-round performance in this year's folios. At the recent AGM and presentations in London, the Circle certificate went to Les Upton and Bob Cooper was "highly commended".

There is a real feeling of comradeship in our Circle with its substantial number of long standing members. We hope that members who have joined recently will already feel welcome. They are certainly making their presence felt in the boxes. Finally we thank our founder-secretary, Paul Wainwright for another year of his leadership and hope that his eyesight problems will soon be put right.

#### CIRCLE 36

This has been an awarding year for Circle 36.

First, Ian Platt was bestowed with the great honour of being the first, and at the moment, the only British holder of Master in the FIAP. He is of course, the FIAP Liaison Officer to the Photographic Alliance of Great Britain.

Second, Rob Lloyd joined the RPS this year, applied for ARPS in the spring and FRPS in the autumn and was awarded both at first attempt. The first in colour slides and the second with mono prints. That could well find a place in the record books.

Third, George Bowley Gained his FRPS in the autumn and no-one could have worked harder or more diligently to obtain this honour. He applied using his own distinctive and creative style of colour slides. He thus became the second member of the Circle to obtain the Fellowship with slides. We are, of course, if you hadn't noticed, a slide circle! This brings our tally of Fellows to seven.

In addition four members were awarded with the honour of APAGB by the Photographic Alliance. They are W. Barry Evans, Les. Hollingworth, Glyn John and Ian Platt.

Also this year Barry Evans FRPS was appointed General Secretary of UPP



after the untimely death of John Murdoch.

The Circle was further honoured, when our Secretary was nominated as President of UPP.

Whew! What a year. Beat that. In their spare time, members manage to take a few colour slides.

#### CIRCLE NHCC2

First of all congratulations to Kathleen Bull for winning the Glen Vase Natural History Trophy this year and for bringing it back to NHCC2 for the second time. Well done indeed. Secondly congrats. to Ray Winslade for achieving the highest score over the 1989-1990 season of 12 folios. Thirdly our congratulations to NHCC1 for winning our inter-circle battle folio between the two Natural History circles. NHCC2 did manage to get the highest scoring slide in the round when NHCC1 got the best overall marks. The folio gave circle members the chance to see and mark slides from another circle. This extra folio was greatly enjoyed and it is proposed to repeat the event next year.

Our folios are circulating without any hitches thanks to circle members posting promptly. We have a vacancy or two if any budding N/H photographer would like to join us. We are a very friendly circle and enjoy learning from each other.

It is also proposed to repeat our circle day out next spring. This gives members of both N/H circles an opportunity to meet as well as do some N/H photography. Unfortunately, due to the distance involved for some members it is impossible for all to attend. It is hoped to hold the meeting in the Thames Valley region. More information after Xmas. Happy Xmas to all UPPites.

#### ANGLO AUSTRALIAN CIRCLE

We are getting stronger although Reg Goudge (who stood up at last year's AGM) has had a prostate operation, and John Gordon, the Aussie secretary has within the last month had a triple -got that - bypass operation. Our visitor this year from Oz. was Lance Puckridge and his wife Marjorie. Unfortunately they returned to Oz. before the AGM. Mind you, Lance is such a shy retiring character that I don't see him doing a "REG". Well not in an hour and a half anyway.

#### DONATIONS required

Poor old editor desperately short of "copy". Please help. All donations welcome and the sooner the better!!!

#### AUTOSUGGESTION

Ian Platt, FRPS, M,FIAP, APAGB.

Whirr Whirr Click.

I woke up. Quite suddenly instead of a slow drifting towards awareness that sometimes occurs in the wee small hours when a late night drink causes the old bladder to demand relief. As usual I blearily squinted at the bedside clock whose malevolent red LED's uncompromisingly informed that it was 2.29 am. What had disturbed me? I didn't need to go to the loo after all, felt fine, no aches or pains. Perhaps it was the Army on night manoeuvres firing at the range a few miles away, but this seemed unlikely as I lay listening and could hear no gunfire or aeroplanes or even thunderstorms for that matter. Wonder what it was? Baffled I turned over, plumped up my pillow and settled down to sleep again.

Whizz, Whirr Click.

Ah, that was it, it must have been a thunderstorm after all because that time I 'saw' the muted flash of lightning through my closed eyelids. My lifelong habit of counting the seconds between flash and thunder, to see how far the storm is away, took over. 1,2,3,4,5.....17,18,19,20....34,35. It was quite a long way off, for at roughly 5 seconds to the mile for sound to travel, I was mildly surprised not to have heard the distant thunder by now, 48,49,50... Suddenly another flash of lightning occurred but still no thunder --strange. Perhaps it was an exceptionally clear night and the storm was too far away to hear.

Whizz Whirr Click

For the first time since becoming awake I was aware that the strange noise I had heard immediately followed the lightning. Odd! By now I was intrigued into total wakefulness and fully opened my eyes that morning. Shock hit me like a physical force for there was someone lurking in the bedroom!! I could see a vague shadow near to the open door and I found that my heartbeat had accelerated to a painful degree, but before I could even begin to mobilise any plan of action, the lightning flashed again.

Whizz Whirr Click

Fear was replaced by another form of shock reaction - astonishment, for the 'lightning' had come from the intruder. Realisation dawned that he must be using a camera and taking flash pictures. Anger now became uppermost and I flicked on the bedside light, but to my disbelief the sinister shadowy shape melted away in the brightness to reveal my tripod just inside the doorway with my new autosnapper AWAE camera atop. I leapt out of bed violently, flinging the duvet aside. My wife muttered in her sleep and with a practised reflex-action retrieved the cover. The camera



and tripod stood mute and unaccompanied, and further more, careful inspection revealed that both the main on/off switch and flash selector switch were in the 'off' position. This was weird. I had used the new acquisition, intended for taking happy holiday snaps on colour neg., for a couple of trial shots the evening before and had (I was sure) left it downstairs before retiring for the night. The following ten minutes inspection revealed no possibility of an intruders' presence, or for that matter means of access into the house, for all the doors and windows were securely fastened.

Now that the earlier adrenalin surge was well past I felt distinctly tired. The relief at finding no burglar in the house overrode all other feelings and I plonked the camera down in the living room roughly where I thought I had left it in the first place. I went back to bed again and was still puzzling over the whole episode when I finally drifted off to sleep.

Surprising though it may seem, when the normal 6 am. alarm shocked me awake, I had temporarily forgotten all about the nocturnal happenings of a few hours earlier. As I got up I went on to autopilot, did my ablutions and plodded downstairs to make my breakfast. What the hell was going on? There in the middle of the kitchen was my tripod and autosnapper -- and then the memories of the night before flooded back as I relived the earlier sequence of events.

I started to tell my wife the story as she drove me to the station, but it sounded so unlikely to my own ears that I turned it into a 'dream' sequence to avoid ridicule. Later the subject was forgotten in the rugby scrum that passes for commuting into London to work. When I returned home that evening, my wife met me with a smile and a kiss and while discussing the days activities, she mentioned that she had noticed the autosnapper's used print film on the sideboard and had sent it away for processing. In view of what had happened earlier, for which no logical explanation had occurred to me, I chose not to reveal that I had not unloaded the camera myself!!

A few days later the prints came back, and after two shots taken by me, there followed a confusing set of images of various parts of the house - interior shots of all the rooms including four of my wife and myself asleep in bed. Since neither of us had taken the last 22 shots on the roll we were both totally baffled and it finally gave me the opportunity to tell her what I had experienced during the night when the camera apparently went walkabout. We discussed the improbabilities of poltergeists, autokinetics etc. but came to no conclusions.

Baffled, I decided to take the batteries out of the camera and make sure that it wan't loaded with film until we intended to use it. And so I put it away in a drawer in the dark room.

Whizz Whirr Click

I woke up!!! Quite suddenly instead of.....

### LEIGHTON HERDSON SLIDE TROPHY



'Rodie' Abrahams, Circle 28, is presented with the Leighton Herdson Slide Trophy



## CAMERA SHAKE

BY Deryck Cutler, ARPS Circle 20

I find that one of the easiest things to achieve in photography is camera-shake. This results in prints and slides not being as sharp as possible, because of camera movement during the exposure.

Like most things in life, exposing a frame is usually a compromise. For a particular lens and film, each subject exposure is a compromise between the two variables, depth of field and shutter speed, that is assuming one has no control of the lighting.

As a guide to help a photographer to achieve sharp pictures there is an old rule of thumb.

"For a hand-held camera the shutter speed figure should not be less than the focal length of the lens in use." For example, shutter speed for a 50mm lens should be a minimum of 1/50 second (in practice on a modern camera 1/60 second). For a 200mm lens, minimum 1/200 sec. and so on. This is not a firm rule; cameras vary, light reflex cameras with heavy mirrors are generally harder to hold steady than heavier cameras with between lens shutters. Also, people vary - there is a vast difference in the potential steadiness of a fit (and sober) young person and an older tired individual.

Even if the rule is accurate, to achieve an adequate depth of field, that is, to ensure the appropriate parts of the subject are rendered sharp on the negative a small lens aperture is often necessary. In consequence a slower than desirable shutter speed is required.

So our basic problem is how to keep the camera steady during exposure. A heavy tripod is the classical answer and is usually the correct solution in a studio environment. But not as practical out-of-doors. Wherever possible utilise any support available; lean against a wall, a tree, a post, or even on a friend's shoulder.

In these cases of using inanimate objects as supports, a useful tool is a beanbag. My 'beanbag' is made from soft and strong cotton cloth. It is about 7" (175mm) square, contains about 14 ounces (400g) of dried peas and has a wrist loop. In use, the bag is placed between the camera and a firm support such as a wall, door casing, or car window opening. It is usually folded a little to achieve the optimum depth of peas. The camera being pressed firmly against the beanbag during exposure. The firmness of this camera bed is surprising, much better than a light tripod.

Even when one purposely selects a slow shutter speed to emphasise movement of the principal subject, a steady camera support is necessary to ensure crisp surroundings about the moving subject.

If you are using an SLR camera on a firm support and your subject is not moving, I suggest that where possible you reduce the chance of camera shake by having the camera's mirror stationary for a time before the shutter opens. Some professional cameras have a mirror lock facility; many others have a self-timer system which moves the mirror at the start of the timing cycle. This allows any vibration produced by mirror movement to fade away before the actual exposure. A cable release is usually desirable in such cases.

Some years ago I visited a museum where admittance was free and photography was permitted, but a charge of several pounds was imposed if a tripod was taken into the building. Before my second visit I thought of buying a unipod to try and beat the system. Instead, I drilled a 1/4 inch hole through the handle of a walking stick and carried a bolt and a small ball and socket head in my pocket. While walking in the hills this stick serves a dual purpose. I now realise that if it had two holes, one vertical and another horizontal, there would be no need to carry the ball and socket head for vertical shots. Incidentally, the standard camera tripod bush has a 1/4 inch 'Whitworth' thread. So a camera can be securely clamped to my walking stick by an appropriate bolt or setscrew. Unfortunately, Whitworth threaded bolts etc are not easily obtained these days, because the Metric system has superseded Imperial standards.

What should you do when there is no useful support? I suggest you should adopt a comfortable position. If standing, keep your legs slightly apart, and in the case of an eye level viewfinder, keep your elbows tucked well in. If camera position allows it, a kneeling or sitting position is better. Lying down with elbows on the ground is the optimum position for steadiness. Always squeeze the shutter release, never jab it or you will probably jerk the camera. Some people advise 'hold your breath at the moment of exposure'; others say 'breathe normally'. Certainly, you should never hold your breath while you make final adjustments to the composition or camera controls - this will almost certainly cause trembling. My suggestion is to practice with an empty camera to find the posture and breathing regime that suits you.

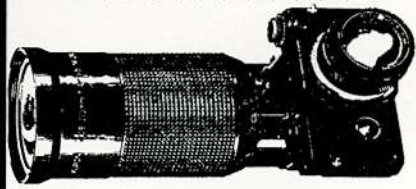


## CIRCLE SECRETARIES

\* Small Print : \*\* Large Print : \*\*\* Colour Slide

- |             |   |               |
|-------------|---|---------------|
| ** C.2      | Mrs L Boud Barnjet, Cuttinglye Rd, Crawley Down, W.Sussex, RH10 4LR                                 | 0342-717318   |
| ** C.3      | F. Seale, 94 Hawthorn Grove, Combe Down, Bath, BA2 5QG  | 0225-835017   |
| ** C.4      | H. Choretz, 1 Woodhouse Rd., Hove, E.Sussex BN3 5NA   |               |
| ** C.6      | F. Challinor, 171 Lansdowne Rd., Crewe, Cheshire, CW1 1LR   | 0270-589087   |
| * C.7       | A. Greenslade, Eiger, Chestnut Walk, Little Baddow, Chelmsford CM3 4SP                              | 0245-412775   |
| ** C.8      | F. James, Frogmarsh Cottage, Eldersfield, Gos. GL19 4PW   | 0452-84419    |
| * C.9       | R. Beaumont, 16, Ninian St., Treherbert<br>Y Rhondda, Mid-Glamorgan. CF42 5RD                       | 0443-771815   |
| ** C.10     | L. Holman, 14 Littlecoates Rd., Grimby, Sth Humberside DN34 4LY                                     | 0472-353453   |
| ** C.11     | J. Dolan, 17 Havers Lane, Bishop's Stortford, Herts. CM23 3PA                                       | 0279-506943   |
| ** C.12     | Mrs J Rooker 10 Yardley Grove, West Wood Grange, Cramlington, Northumberland. NE 23 9TW             | 0670-713833   |
| ** C.14     | P.A. Blow, 39, Cogdeane Road, West Canford Heath, Poole, Dorset. BH17 9AS                           | 0202 603279   |
| ** C.16     | L. Inompsom, 38 Foxdale Ave., Thorpe Willoughby, Nr. Selby, Nth. Yorkshire                          | 0757-705394   |
| * C.17      | H. Thompson, 2 Ellesmere Rise, Grimby, Sth Humberside, DN34 5PE                                     | 0472-79497    |
| ** C.18     | B. Sanderson, 36, Ruskin Court, Elthorne Way<br>Newport Pagnell, Bucks. MK16 0JL.                   | 0908-610443   |
| ** C.19     | P.M. Antrobus, 2 Grain Mill House, The Maltings, Lillington Ave., Leamington Spa CV32 5FF           | 0926-34228    |
| ** C.20     | H. Buck, 2 Linkside, Seascale, Cumbria. CA20 1QQ  | 09467-028-630 |
| * C.21      | A. Gocke, 61 Sherwood Ave. Marshalswick, St Albans, AL4 9PH   | 0727-33734    |
| ** C.22     | J.H. Grainger, 9 Fairway, Hopton, Mirfield, W. Yorke WF14 8PY                                       | 0924-497291   |
| *** C.23    | Miss J Croasbie, 1 Glebe Place, Hawick, Roxburgh TD9 9JG  | 0450-75699    |
| C.24        | J. Maraden, 34 Aldercombe Rd., Bristol, Avon BS9 2QL  | 0272-684498   |
| ** C.25     | Mrs L. Boud, Barnjet, Cuttinglye Rd, Crawley Down, W Sussex RH10 4LR                                | 0342-717318   |
| ** C.26     | P.M. Antrobus, 2 Grain Mill House, The Maltings, Lillington Ave., Leamington Spa CV 32 5FF          | 0926-34228    |
| *** C.27    | R. Beaumont, 16 Ninian St., Treherbert, Y Rhondda, Mid-Glamorgan CF42 5RD                           | 0443-771815   |
| *** C.28    | J Bullen, 13 Luard Court, Warblington, Havant, Hants PD9 2TN  | 0705-476978   |
| * C.29      | B. Hirschfield, 75 Wheatcroft Grove, Rainham, Gillingham, Kent ME8 9JE                              | 0634-388192   |
| * C. 30.    | J.F.R Fort, 11 Longdown, Petersfield, Hants. GU 31 4PD  | 0730-68693    |
| ** C.31     | C.S. Johnson, Wheatstone Ctg., Moatbrook Lane, Codrall Wood, Nr. Wolverhampton, W. Midlands WV8 1QD | 090-74-7235   |
| *** C.32    | Dr P.V. Johnson, Flat 1, 54 Station Rd., Acocks Green, Birmingham, W. Midlands B27 6DN              | 021-707-5113  |
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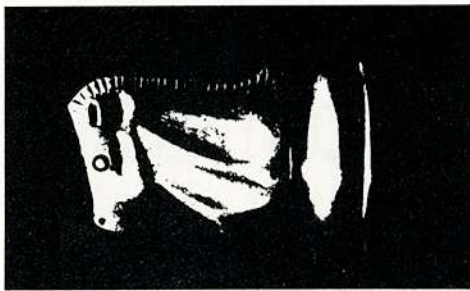
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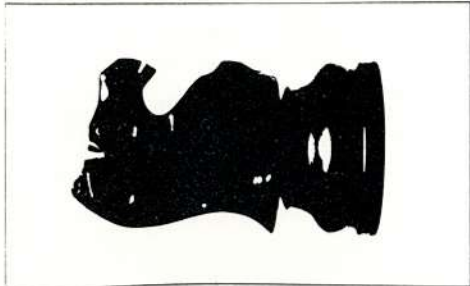
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