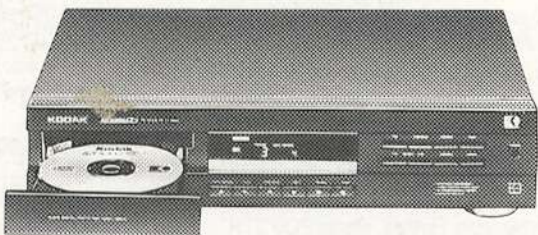


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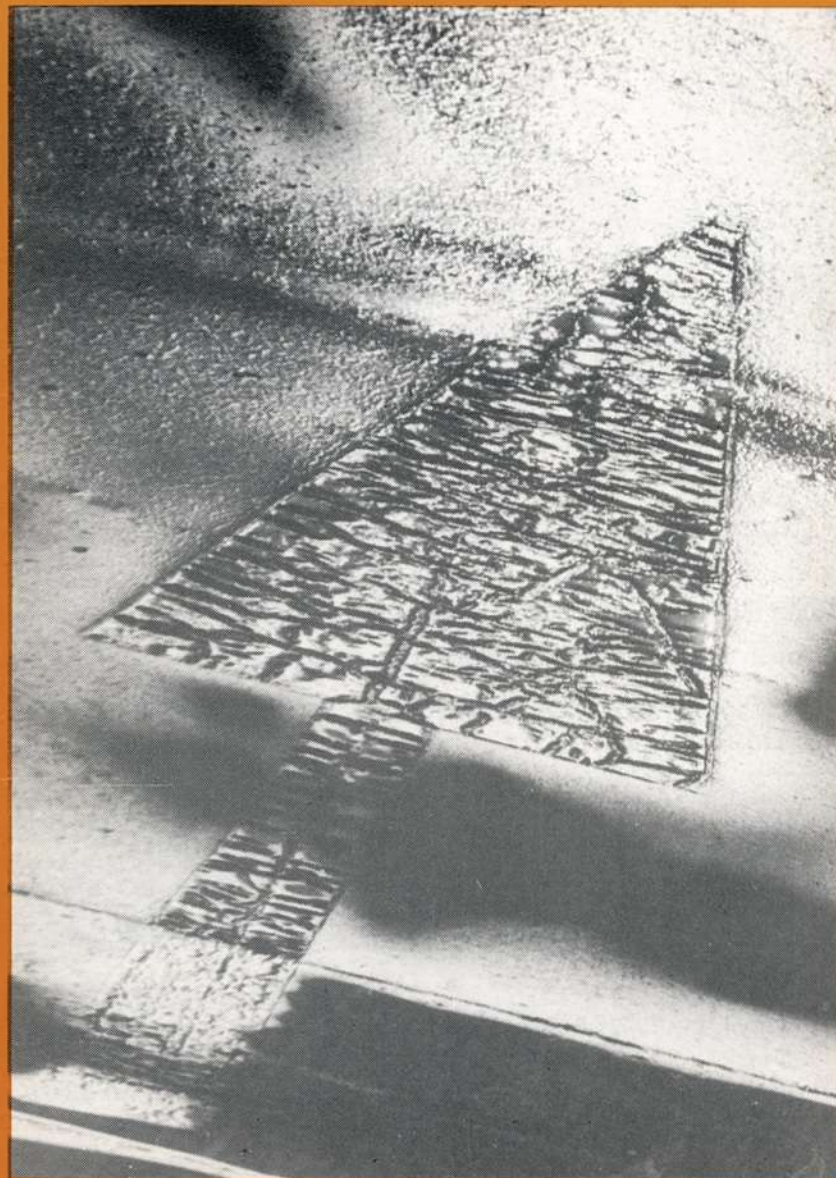
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The Official Magazine of  
THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

# The Little Man



SUMMER 1993

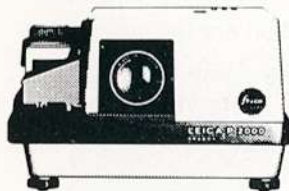


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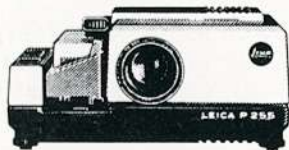
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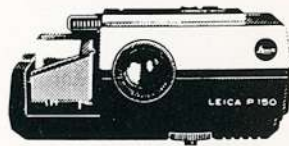
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## PRESIDENT'S VIEWPOINT Summer 1993

'Why is it always in London?' This question has been asked under 'other business' at an AGM but time has not permitted a thorough discussion.

Ralph Couchman, on assuming the Presidency in 1990, decided that the Executive Council should make a serious effort during his term of office to explore the possibility of an alternative location.

He noted the willingness of universities to host conferences outside term time and so raise funds from otherwise idle facilities. One well-known postal photographic society has held an annual week-end meeting in such a location for several years. It finds there all the facilities for its formal AGM and dinner, display of prints and slides, lectures and the all-important social contacts.

Could UPP do the same? Exploratory discussions showed that the university was not interested in our traditional one-day event but would cater only for a full week-end with a guaranteed number of bookings for overnight accommodation.

Experience of some of us with week-end meetings is that, given the necessary willing hands and local knowledge, they can be very successful with ample time available for the running and enjoyment of a full programme. But this would be a major departure from past practice for UPP and such a commitment could not be entered into without the full support of the membership. Should the idea be put to them with the aim of seeing if the necessary volunteers and the minimum number of overnight bookings for a Midlands location would be obtained?

If there is evident support for a new venue, the first requirement would be to bring together a team of local members to make the on-the-spot arrangements i.e.,

- a lecture room with facilities for projecting the Gold-label slides,
- space for displaying the Gold-label prints,
- providing display boards and hanging the prints,
- arranging the details of refreshments and meals,
- booking and looking after lecturers,
- transporting and ensuring safe custody of the competition entries and awards.

Council has, over many years experience, built up expertise which is well able to organize and manage a one-day event in the London area. Its dilemma in contemplating a provincial event lies in reconciling the need for local involvement, outside its detailed control, with maintaining its constitutional responsibility for the AGM and display of the competition entries.

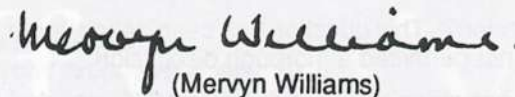
A change of location or the type of event, if it is wanted by the membership at large, would have to be carefully prepared for two or three years hence with the right people in position to do the work.

Council would be pleased to have suggestions for change provided that they are accompanied by offers to share the responsibility for carrying them out.

For this year at least the location of the AGM will be unchanged although the timetable



will be arranged so that the dinner concludes the day, i.e. the 'evening' lecture (beginning at 5.30) will follow the projection of the Gold Label slides.

  
(Mervyn Williams)

## EDITORIAL

I think, I hope there is a new editor in the offing and in future my Little Man will pop through the letter box instead of my having to post about 450 of the "darned" things. Actually being editor is dead easy and good fun and keeps one in touch. I can recommend it!

I can't remember when I first came across L.M. but I believe that I actually bought it! It was a shilling or maybe one and thruppence at a bookstall. I heard later that the then editor, who also edited a commercial magazine, thought that it had recruiting possibilities. But that was some time ago and my memory is getting a bit hazy. But I have done two spells as editor. Around 1970 the mag. was smaller but with glossy paper and lots of adverts. I even used to get books to review. A little perk. Probably for financial reasons the quality slipped and it looked less professional. Happily it is back in reasonable shape, thanks largely to our advertisers. They are very essential so if you can rustle up a few more it would help.

I am grateful to those members who heeded my regular calls and sent in 'copy'. And to the many more who after a gentle nudge - no rough stuff required - 'volunteered' to do the necessary. But I must admit that over the years I sent out May Days to many circle secretaries, asking for articles, and photos especially shots suitable for the cover and got few replies. However I have managed to get our new President to write an article. Now you can see what a learned chap our bossman is. However we are well endowed with fluent, willing pens as well as seeing eyes, if you know where to ask! Mean time Len Holman, a vice president will be organising the Winter issue. Thank you Len. I am sure you will enjoy it.

There hasn't been much summer this winter up here so far but holidays are in the air so far as the Little Man is concerned. Ian Platt continues his Galapagos saga. What a lucky chap. Nearer home, in fact just up the road from here, Len Holman tells of an exciting holiday in Scotland. And better still he has persuaded Ossian Guides to give us an advert! I was speaking only a few days ago to David Dent of Circle 10 who, of course runs Lakeland Holidays, well known to some of you. I even managed a 'photographic' holiday in Bulgaria a few weeks ago. You may even hear about it if the new editor gets desperate, and I haven't flogged my typewriter.

Paul Damen of 2 Hall Cottages, Paston, Norfolk NR28 9TA, Tel. (0263) 720973 of Circle 11 writes to tell me, and you, that he runs photographic courses and workshops at the above address. The brochure suggests that it is very comprehensive. I am indebted to Paul for one of the illustrations on page 15.

This issue is a bit late for a variety of reasons but mainly because my holidays came too close to the local 'trades holidays' when some businesses shut for two weeks. I am sure you never noticed.

Try to make the AGM in September. See you there.

## MAILBAG

Harry Choretz of Circle 4 writes,

Our editor has asked us to discuss the 'points and pots' system so prevalent in amateur photography. He writes "I have for years argued against points and pots but the system seems an essential part of the club life'.

Well I suppose that one has to dig down into the rock base to see why such a system exists at all..... Could it be based on vanity or 'I'm better than you syndrome'? OK, perhaps not! Somehow or other I believe it gives an incentive to keep on snapping... After all, without such outside challenges would the average amateur remain content to practice his hobby solely for the sheer joy and exhilaration totally oblivious to points and pots and, of course, distinctions. Indeed shouldn't one be the final judge of one's own work? If not which one out of many does one accept or reject?

In my own particular Circle 4, if only one member appreciates a print of mine I have succeeded in communicating. However I do not make my prime object that of pleasing anybody, except of course myself. I know my limitations and perhaps, at times, my successes.

Finally I have the strong conviction that the RPS originated the 'points and pots' system whereby distinctions are awarded so that those distinguished members possess the power and the glory to adjudicate and so keep the show on the road, enrich the Royal and keep the punters happy.

## KEEP POSTING

Stanley Berg, Past President

In the previous issue of Little Man magazine I wrote a small item regarding the cost of postage related to our folio circulation, which one or two circle secretaries had raised.

The response to my article was to say the least, underwhelming. I received just two letters, neither of which had any practical suggestions to make. Obviously this question of postal costs isn't of such concern to members as we on the Council had been led to believe and has been accepted as yet another example of today's cost of living.

The facts are as follows. There is no alternative to using 'Parcel Force'. Private transport companies are not interested in our door to door requirements - at a competitive rate. There is no practical solution to reducing the weight of our portfolios to gain any appreciable saving in cost. Slide and small print folios should come within the 2 Kilo range which currently costs £3.25. Even by using glassless mounts for slides and paper thin mounts for prints it is unlikely that the weight could be reduced below 1 Kilo at a cost of £2.60. The large print boxes come into the 6 Kilo range costing £4.80. It would require a reduction of 2 Kilos to achieve a saving of 55p at £4.25. I think that the facts speak for themselves.

The conclusion can only be that any saving on postage must come from within each circle by sharing the total cost as I suggested previously.

I feel confident that you will agree that the pleasure and benefit that we all get from our mutual interest is worth any small sacrifice we may have to make on some other item or activity.



## PHOTO-TREKKING IN SCOTLAND

*Len Holman* - Vice President and Secretary Circle 10

If its good food, exercise and wonderful photography that you desire then 'Photo-Trekking' in Scotland with Ossian Guides is a must for you. Last October I spent seven days with a party of trekkers accompanied by Dig Bulmer and Roger Antrobus FRPS. The opportunity to take photographs in the most picturesque of settings was exercised to the full, from a misty daybreak over the Rockford Ponds and the mirror like surface of a loch at first light to sunset over the Cairngorms. Expert location guidance is by Dig, experienced both locally and on the continent, his knowledge of the local history make the walks even more interesting. Roger is a freelance photographer travelling extensively through Europe for his pictures. Together they have selected the locations and walks for the best and most dramatic photography, some on private land not accessible to the public. My main worry beforehand was "when would we eat?" This was soon dispelled and the memory of breakfast cooked by Dig from the back of one of the two Range Rover type vehicles was a memory that will stay with me for ever. The two wagons are used to convey you from one location to another so all you have to worry about is that you have plenty of film! The advertised "Winter Trek" sounds even more spectacular.

## GRATEFULLY BORROWED

(with some minor editing) from a recent Scottish Photographic Federation Bulletin

### PHOTO CRITICS "10" COMMANDMENTS

1. Thou shalt not forget to practise photography and so keep in touch with national and international trends.
2. Thou shalt not overlook the good points of an exhibit, despite the weaknesses being very apparent.
3. Thou shalt not be destructive. No-one enjoys the negative treatment!
4. Thou shalt not blind with science. It can be confusing.
5. Thou shalt not offend. Be honest and kind, especially kind.
6. Thou shalt not be dull. Be enthusiastic and humorous but not at others expense.
7. Thou shalt not be vague whether writing or speaking.
8. Thou shalt not waffle and waste time. Be precise and to the point.
9. Thou shalt not be long winded, waffling or otherwise.
10. Thou shalt not forget to compliment and encourage. Praise can work wonders.

## The CASE of the DUBIOUS DEVELOPER

(or, Simple Sensitometry)

*M.B. Williams*

"Use once and throw away" has long been accepted as good developing practice. The amateur who has only the occasional film to develop will often choose one of the many 'one-shot' developers that are supplied as liquid concentrates. It is important, however, to follow the warning given in the instruction sheet to discard the concentrate when it becomes discoloured. It's not easy to judge this point; the concentrate may begin to deteriorate as soon as it is exposed to the air, slowly at first and then very rapidly.

The uncertainty of 'one-shot' developers was brought home to me when a newly-purchased bottle, properly sealed and with colourless contents, had to be used at double strength to give a usable negative. Careful scrutiny of the package disclosed a batch number which was identifiable as three years old.

It is ironic that, in an age where every stage of taking a photograph and processing the film is either automated or accurately measurable, the final step in the process, that of developing the film, depends on an unknown quantity, the activity of the developer.

Simple sensitometry using a grey scale and normal photographic apparatus to determine film speed and negative contrast seemed to be the answer and this is how to do it.

The starting point is an 18% grey card and four sheets of artist's cartridge paper in neutral shades of black, dark grey, light grey and white. 20 by 30 inches seems to be a standard size and this is convenient for the first step, which is to measure the reflectances of the four tones that will form the grey scale. Each sheet is placed in shaded daylight, a reading of an exposure meter taken and the reflectance expressed relative to the 18% grey card reading. My results were as follows:

Black	Dark grey	Light grey	White
0.33	0.66	2.33	4.66

A strip of each sheet is cut and the four strips pasted side by side on a mount. This is the grey scale and it is photographed by shaded daylight with the camera at a distance where the grey scale just fills the frame.

With the exposure meter set for the normal film rating two exposures are made, at one stop below and four stops below the meter reading from the 18% grey card.

After development the film will have eight bars which have been given 1/2 and 1/16th of the meter reading. The opacities of the film images (relative to an unexposed section,



film base + fog) can be measured as a projected image in the enlarger using an enlarging exposure meter and used to calculate the threshold speed and the contrast gradient.

Tabulation of a typical set of results with the grey scale values given above shows the method:

Rated film speed 125, meter reading 1/25 at F4, frames exposed at 1/25 at F5.6 and F16.

Exposure (rel. 18%)	0.021	0.042	(0.067)	0.14	0.29	0.165	0.33	(1.07)	1.16	2.33
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Opacity (rel. base+fog)	1	1.1	(1.26)	1.75	2.5	2.0	2.6	(6.4)	6.6	7.9
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The classical way of proceeding is to plot a characteristic curve of density ( $D = \log(O)$ ) against  $\log(E)$ ; this is not necessary if we only want to determine two points,  $E_1, O_1$ , and  $E_2, O_2$ . These correspond to Zone I and Zone V in the Zone system. Zone I corresponds to the threshold black tone and Zone V corresponds to mid-grey, the 18% meter calibration tone. These points are shown in brackets in the results table above and were calculated by linear interpolation.

The threshold speed is determined from the exposure  $E_1$  corresponding to an opacity of  $O_1 = 1.26$ . Interpolation gives a value of  $E_1 = 0.067$  so  $16 E_1 = E_2 = 1.07$ . But the 18% grey card exposure = 1 therefore the film speed is  $125/1.07 = 117$ .

The contrast gradient  $G$  is determined from the opacity  $O_2$  for the exposure  $E_2$ .

Then  $G = \text{Log}(O_2/O_1)$  divided by  $\text{Log}(E_2/E_1)$ .

For the above values,  $G = \text{Log}(6.4/1.26)/\text{Log}(16)$  i.e.  $G = 0.59$

A pocket calculator is adequate for working out the results but simple computer programmes can be devised to simplify the calculation. Computer buffs might choose to use a curve-fitting programme but I use a linear regression routine to get a best-fit for the two points.

With experience of a particular combination of film and developer, visual examination of the grey scale image may be a sufficient check.

Various precautions may be mentioned.

When measuring the grey scale image, set the enlarging exposure meter in the centre of the projected image and move the film across the gate. This meter must be able to make spot measurements within the width of the bars.

A simple, standard lens should be used for the grey scale tests rather than a wide-angle

or zoom lens where the image illumination may not be uniform across the field.

Comparisons of results from time to time will show up inconsistencies in development or equipment. I aim to expose one or two 'grey scale' frames at the beginning of each roll. An anomalous result recently led to the discovery of a faulty iris diaphragm (failing to stop down).

When highly-diluted developer is used, a short length of film may receive slightly more development than would a full-length film at the same time and temperature; this effect should be allowed for if a few frames are developed as a preliminary test.

As a concluding comment; developer deterioration is inherent with liquid concentrates and with stock solutions made up with tap water. Many years ago 'Tabloid' developers were marketed by Bourroughs & Wellcome. They were tablets of dry chemicals of excellent keeping quality. Perhaps the time will come for the idea to be re-invented.

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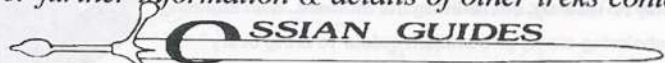
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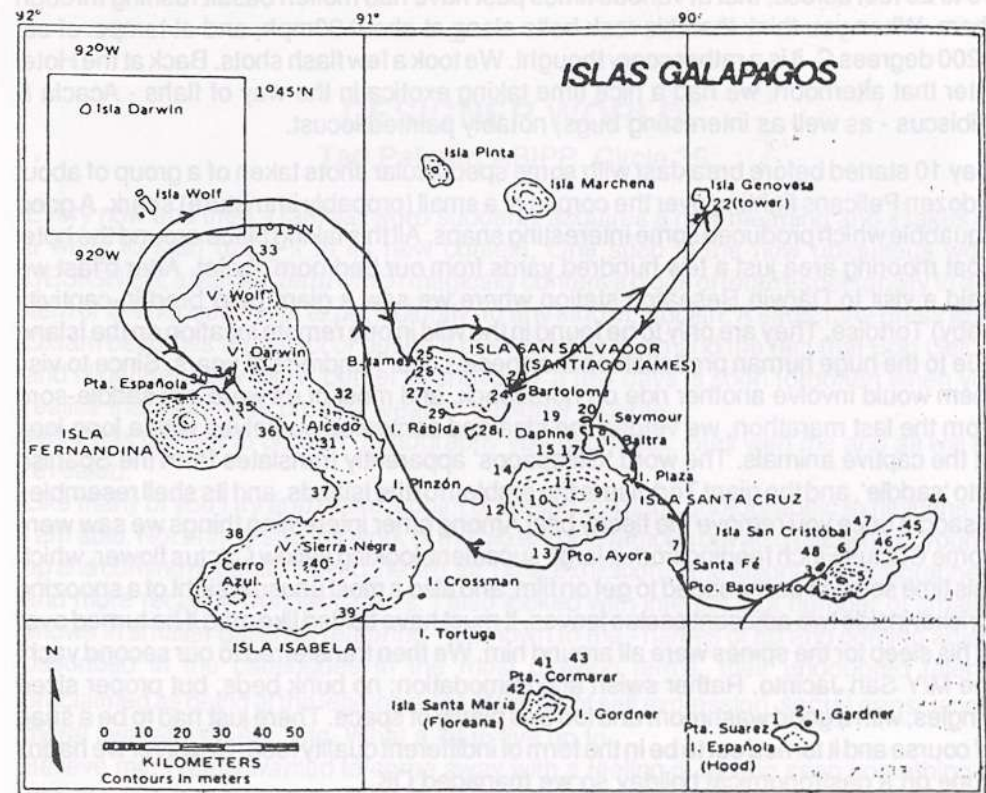


**FUJICHROME**

## THE GALAPAGOS (continued)

Ian Platt FRPS, M, FIAP, APSA, APAGB. Circle 36

Rabida Island is quite small and very red in colour; quite dramatic in the early morning light viewed from the deck of the yacht. After brekkers we scrambled aboard the transit boat and made our way for a wet landing on the sandy volcanic beach. Basking here were 50 or so sea-lions, with several suckling young ones, and we were able to wander freely among them taking close-ups, plus various interesting crabs. Later we walked a path round a headland and saw some of the blue-footed boobies diving for fish. Like our gannet these birds sweep their wings back at the very last moment and plunge deep into the sea at speeds estimated at 60 m.p.h.. The last time I had seen anything remotely like it was off the Bass Rock many years ago, and at that time I did not have a fast wind-on facility for my camera, so it has been my hope since then of capturing this splendid sight on film, which I did using the fastest (5.5 fps) on the F4S. It was a lovely morning and we even had a brief moment for a quick dip in the old briny before returning to the yacht. This time we had a curious 'escort' of several young lady sea-lions who cavorted with us until a largish bull rounded up his harem and led them away from us. Another delightful encounter.





During lunch the yacht set sail for the North coast of Santa Cruz Island, and on arrival we had a fascinating 2 hour potter through the Mangrove lagoons taking pictorial shots of reflected mangrove patterns, (not particularly easy from the small boat which was gently rocking in the water, and then we saw a succession of fish etc., from Rays, small Shark, Green Turtles, as well as some splendid close-ups of Heron, Pelican, Brown Noddy, and some flocks of Audubon Shearwater. In the evening after din-din we were vastly entertained by watching groups of sea-lions chasing cuttle fish, at quite amazing speeds.

Overnight the yacht sailed the short distance round Santa Cruz to the South of the Island and after b'fast we left our 'home' for the last few days for good. We checked into the Hotel Galapagos (where else?) in the small town of Puerto Ayora, for one night prior to taking up residence in our second much larger yacht for the second week's island cruising. Whilst in that area we visited two large volcanic caldera, and also saw, but conspicuously failed to photograph, several species of Darwins Finches, the Woodpecker and Parrot Finch being particularly elusive. Seen fleetingly but vanishing before a camera was so much as raised to the eye. We also saw Cattle Egret with grazing cattle and I managed a quick snap of these from our moving coach. The afternoon saw us walking along several kilometres of rather eerie lava tubes. These are 'tunnels' about 10 to 20 feet across, that at various times past have had molten basalt rushing through them. When you think that this rock belts along at about 30mph, and at temps. of ca. 1200 degrees C. it is a rather scary thought. We took a few flash shots. Back at the Hotel later that afternoon, we had a nice time taking exotica in the way of flahs - Acacia & Hibiscus - as well as interesting bugs, notably painted locust.

Day 10 started before breakfast with some spectacular shots taken of a group of about a dozen Pelicans fighting over the corpse of a small (probably immature) shark. A good squabble which produced some interesting snaps. All this taking place around the hotel boat mooring area just a few hundred yards from our bedroom chalet. After b'fast we paid a visit to Darwin Research station where we saw a giant (and bred-in-captivity baby) Tortoise. They are only to be found in the wild in one remote location on the Island due to the huge human predation on the species over hundreds of years. Since to visit them would involve another ride on horseback, and most of us were still saddle-sore from the last marathon, we vetoed the idea and contented ourselves with a long look at the captive animals. The word 'Galapagos' apparently translates from the Spanish into 'saddle', and the giant Tortoise is the emblem of the Islands, and its shell resembles a saddle once you remove the fleshy bits! Among other interesting things we saw were some Cactus Finch feeding from a large succulent-looking yellow Cactus flower, which this time some of us managed to get on film, and also a most unusual sight of a snoozing Cricket inside two adjacent cactus leaves. It must have tickled like mad if he turned over in his sleep for the spines were all around him. We then transferred to our second yacht the M/Y San Jacinto. Rather swish accommodation; no bunk beds, but proper sized singles, with a good washroom and loo and plenty of space. There just had to be a snag of course and it turned out to be in the form of indifferent quality food. However we hadn't gone on a gastronomical holiday so we managed OK.

Our new yacht got underway immediately we were all on board, and when you look at the map above and see how far it was intended to travel for the first leg to the West side of Isabela, it isn't surprising. For the first time we had lunch on-the-move at sea. The journey was punctuated by sea-sightings of Minke Whales, Sharks, Sea-lions, flights of birds; one was particularly unusual because several of us were lounging near the sharp end and saw a flock of blue-footed boobies overtaking from the blunt end, apparently being led by a pelican. We gasped in wonderment at this amazing piece of cooperative aviation. However by the time the birds were (if you'll pardon the crudity) abreast of us, the boobies actually overtook the pelican finally leaving it well behind by the time they passed from view. I have a very good photograph of this example of the 'camera-lie', or the mind putting a particular interpretation on something that turned out not to be as supposed. Quite the most magic part of this long sea-leg were the bottle-nosed dolphins. From time to time several of them would race alongside the yacht, swerving and swooping, and many many frames of film were shot off during this aquatic ballet. The journey continued through the night finally ending in the wee small hours next day.

## DESIGNER WORLD

Tad Palmer, ABIPP. Circle 35

Every now and then a familiar word suddenly acquires a new meaning and it takes us a while to start using it in its new context. One such is the now ubiquitous word DESIGNER, a blanket term which magically confers a cloak of total respectability to any item of inferior quality, or to put it bluntly, to any kind of rubbish. A sadly tatty dress from Oxfam becomes an object of desire if described as such and the fact that Bob Geldof and Nigel Kennedy didn't bother to shave for a few days is soon forgotten when you realise that what they proudly wear is 'designer stubble'.

What has this got to do with photography you might ask. Stay with me and all will be revealed.

Like many of you I try and make a point of seeing as many photographic exhibitions as I am able. Not only to see the work of the big and the famous but also of the new, young, up and coming hopefuls. I loved the 'In Our Time' exhibition of the Magnum photographers and more recently Don McCullin's. I also looked with interest at a number of smaller shows in smaller galleries featuring - unknown to me - names of up and coming artists described in the catalogues in the most glowing terms, their undoubted talents proclaimed as being at the leading edge of the art of self expression, social conscience, moral awareness, etc., etc. What a lot to live up to.

Believe me, I really wanted to come away with a feeling of having seen something of interest, something that would give me spiritual uplift and satisfaction. Some hope! The







## UP AND AWAY

Brian Skelton, Circle 28

Well, it all started when I reached a certain birthday and my family gave me a ticket for a hot air balloon flight. Never seriously having thought of letting my feet leave the ground in such a manner, it soon became apparent that this was a challenge to be pursued, given that I have flown in light aircraft, airliners and a glider and have been submerged in a submarine for over 4 hours whilst believe it or not, I was a guest of the Royal Air Force with whom I did not even manage to get into the air!

However, after several flight cancellations due to high winds (a wind speed in excess of 7.5 knots is enough to cancel a hot air balloon flight) it was on the sixth attempt that the weather was just as it should be for the flight. But, no, my pilot telephoned to say on landing that evening he managed to tear the balloon so my proposed flight was cancelled again.

Soon afterwards a further flight was arranged and all systems were go. With a clear sunny evening in prospect all seemed to be well but during the day the direction of the wind changed and the pilot chose to alter the meeting point from near Maidstone to Goudhurst. Robin (the pilot) duly arrived in a Land Rover with a trailer carrying all the necessary equipment. The 'pasenger.list' having been checked, we drove in convoy to our take off point, in the car park at Bedgebury Pinetum. Looking around I saw several tall trees which had to be cleared if we were going to have a smooth take off, and I was all for that, but Robin was full of confidence, trees or no trees. Now that all 'passengers' (8 adults and 3 children) were on site we started to prepare the basket and the balloon for the flight, the burners to produce the hot air were attached to the basket and the balloon, as yet not inflated, was pulled for its holdall and laid in the direction of the wind, across the car park. The various wire lines from the balloon were attached to the basket so we were now nearly ready, helping in the preparation was not so easy with 2 cameras dangling round my neck but I did manage to take some shots.

A motorised fan was then started to blow air into this mammoth balloon with us passengers holding open the entrance to trap as much air as possible. When the balloon was all but inflated but still along the ground, Robin made a final check on the equipment and when he was satisfied that all was well he turned the burner on for a short burst to get some hot air into the balloon. At this point Robin asked us to get into the basket – he then made several bursts on the burners while the other helpers pulled the basket into the upright position when further bursts were made and we soon lifted gently up and away and over those tall trees, thankfully!

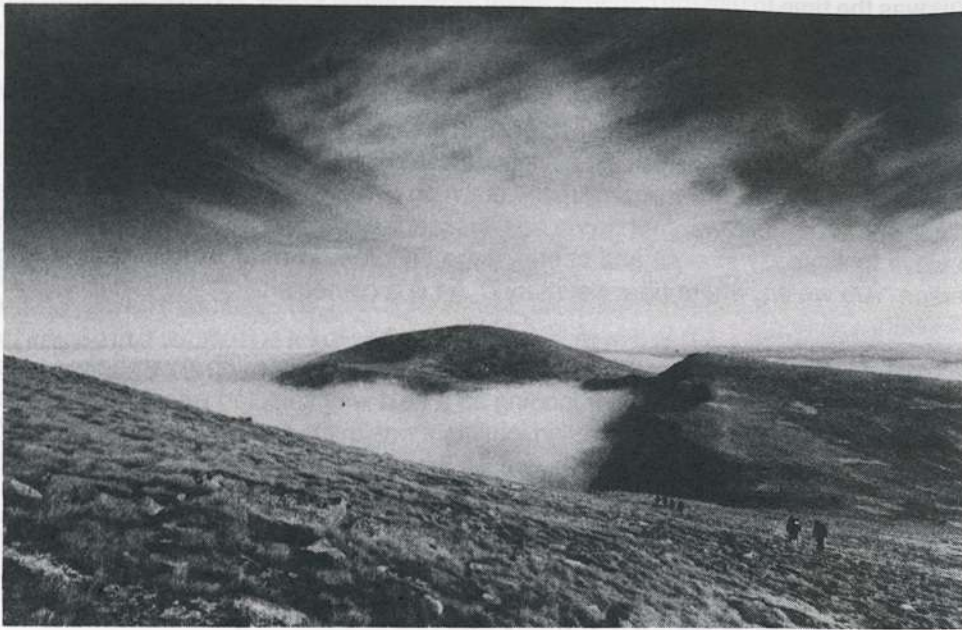
This was the time to use the cameras again as we drifted slowly and silently above the beautiful Kent countryside at about 1000 ft. Robin then announced that there were some "cowpats" on the underside of the basket which he wished to brush off, a bit of a comedian I thought. However, shortly afterwards we descended through a valley of trees and the basket brushed against the tops of several trees. Having been satisfied that he had completed his task, Robin then decided to take us up to 3000 ft. It is quite an experience to be able to look directly down on to sheep, horses, cattle, as well as villages and country roads. When we had descended somewhat Robin was very keen to wave to anybody in sight and at one stage shouted down to some unsuspecting person "Are we anywhere near Newbury?" he is a comedian.

With great views of Belbridge Reservoir and Scotney Castle passing slowly below, time was now fast approaching for our landing so a field was selected without animals or crops and with a perfect, gentle landing, our flight was over. As the landowner did NOT come bounding over with a shotgun, we all then helped to deflate the balloon and dismantle the equipment. The balloon was packed back into its holdall and when everything was back on the trailer Robin produced glasses which were soon charged with champagne to celebrate a most memorable flight and exhilarating experience, well worth repeating.

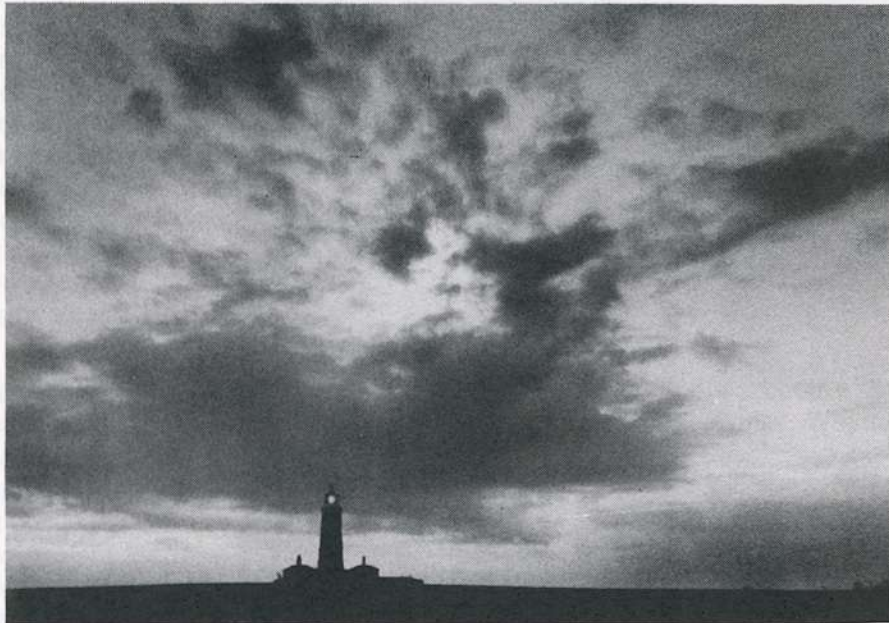


Up and Away





John Butler, ARPS, Circles 10 and 19



Paul Damen, BA, ABIPP, ARPS, Circle 11,  
Happisburgh Lighthouse, Norfolk

## JEDDAH QUEEN OF THE RED SEA

Jane Black ARPS

Jeddah today is a phenomenon. It is an ancient Arabian city. The core is traditionally Arab, a highly compact complex of fine 19th century merchant houses and humbler dwellings, deep shaded alleys and walkways with the history of its inhabitants written on every lattice and balcony. Jeddah has been traditionally the commercial centre of Saudi Arabia. At the same time it has been for centuries the arrival and assembly point every year for Muslims, from all over the world, embarking on the greatest journey of their lives, the Haj pilgrimage.

The present day city stands cheek by jowl with the old, much of it on reclaimed land (as though the desert were not vast enough) and outstripping the latter many times in size. You can stand and marvel at the elegant symmetry of the skyscraper National Bank with its neighbouring architectural foil, a circular car park, on the edge of Eve's Pool. Then, only a short walk will plunge you into the shaded alleys which Lawrence of Arabia knew, where time has stood still. Here the old merchant houses rise to four or five storeys. Built of wood and coral limestone they have the block structure of fortresses. The outsides are strong with wooden latticed balconies, like the exotic necklaces of the black-veiled women of the desert. Decorative yet closed to the eye and the sun, only the breeze can penetrate the ornate chinks in the carving, to touch and cool the secretive interiors. In contrast to the nearby modern buildings, no wall is straight, no structure symmetrical, no balconies in alignment. This was a securely walled city until a few years ago when the powers that be decided to remove the walls to make way for progress and the modern city burst forth in all directions.

Everywhere you turn in Jeddah is spectacular and architecturally imaginative. In the suburbs there are houses the size of palaces. A blend of the ultra-modern with the essence of Arabia. They are enclosed by high walls, secretive like the old merchant houses, but built in white marble. At night they are illuminated without, and through high windows you glimpse huge cascading crystal chandeliers.

Saudi Arabia's affluent veneer gives the impression it dallies with western culture but its heart is truly Muslim and its great responsibility is the religion's most sacred shrines, Mecca and Medina. So few tourists may explore and admire this city, as visas are nearly impossible to obtain, and the way of life is difficult and restrictive for Westerners, especially women.

Photography is allowed in parts and becoming more acceptable but it is still all too easy to get film confiscated, which is a pity, for the true traveller would find Jeddah a great experience. It has a magnetism all its own which lingers in the memory like an exotic mirage.



## THE GOOD OLD DAYS? WELL! I ASK YOU!!

We had a problem recently. The Lady of the House couldn't find a somewhat old family photograph. When the usual drawers, cupboards and desk proved unrewarding, I was despatched to the 'Gods', i.e. the loft, to disturb the dust and the spiders and some old boxes. I found more than I was bargaining for.

I came upon a case packed originally when we moved house years ago and filled with nostalgia. Having handed over the photo album, I delved among the treasures. Little Mans, lots of them, some looking their age and others quite bright and sparkling. The one at the bottom is 1953. Much the same as today but the adverts and prices. From another age! See the round tin labelled GL Winners. Inside is a film strip of the Gold Label winners for the year in question. Some of the shots could well fit into up-to-date winners. If you couldn't make the AGM in those days you could buy, for a few shillings, a film strip of the 'Exhibition'. There were several B.J. Almanacks of a similar vintage. This was our 'Bible' once. Latest pictures, product information and lots of technical formulas to drool over.



Cameras were simpler in those days, of course. Or maybe more difficult, depending how you look at it. Having worked out an exposure calculator (Kodak example illustrated), by juggling with dates and times and weathers, bright or cloudy bright, you now set the aperture, chose the shutter speed, set the shutter, cocked the shutter, estimated and set the distance and then - wait for it - pressed the shutter. Maybe like some people you wound on the film by watching a little red window at the back for the next number. A twelve exposure film seemed to last a long time in those days. A 35er nowadays would shoot off more in minutes.

It was a big jump to a Sixon exposure meter, also shown and it still seems to be fully operational.

Flash bulbs were the latest novelty and probably before sliced bread. Safer and less messy than magnesium powder. The new 'guide numbers' caused a bit of head scratching though.

Photograms of the Year was a popular annual selection of current exhibition work. Whatever happened to it?

I found some 'government surplus' and other old plate camera lenses. Modern lenses are wonderful but the old ones weren't so bad either. A friend has a print about 6 feet by 4 feet. You would almost swear that it was a contact print in sharpness, well almost. Taken hand held, using a Vito B, a run of the mill 35mm camera, on FP3 and completely do-it-yourself. A steady hand has always been a priceless asset. There were plate and cut film tanks, a lovely folding Retina and a host of other delights of days of yore.

Many things have improved enormously. Some I am not so sure about. In those distant days, exhibition prints had to be the complete work of the author, apart from mounting. Because you can now remote control your TV, it seems why not photography too. Do-it-yourself photography is getting dated too.

Some things have got worse. A large box, so far as I remember used to cost about 1/6 to post. (10p to younger members). I'll bet that Stanley Berg remembers that too and that's what is worrying him.



## GOING ROUND IN CIRCLES

### CIRCLE 3

It is with great regret that I have to announce the death of **G.I. JOHN, ARPS**. On behalf of the circle, I attended his funeral at Aberdare on 2nd March. Glyn had grown up in Aberdare, and before his retirement had been the librarian. The ceremony was very well attended, and among those present was an old member of the circle, Hans Hoyer. Some years ago Hans had returned to the country of his birth, Germany, which he had left as a refugee before the war, but had decided to come back to Aberdare about two years ago. To attend the funeral, Hans had postponed an eye operation.

This year sees the 60th anniversary of the formation of the circle as Circle 2 of Photographic Miniature Postal Portfolios, becoming Circle 3 of the UPP just after the war, when PMPF merged with PPP to form UPP. Originally we produced pictures of no more than 12 sq. ins. on 7 x 5 mounts. Later this restriction was removed to permit any size on the 7 x 5 mount, and later still to the present situation, with any size picture on a 10 x 8 mount.

There have been many changes in equipment used by members. When I joined the circle in, I think, 1936, I can recollect just one member using a 35 mm camera, Forbes-Boyd, who used a Leica to capture many splendid pictures from the Alps. Most members used plate cameras or roll film ones, mainly Super Ikontas or Rolleiflexes. Then a Rolleiflex cost £25, about 8x the average weekly pay.

There were four circle secretary's in the first 12 years until Arthur Baxby took over for the next 12 until his death in 1957. Arthur was a grand character, whom I would visit when living within motorcycling distance of his home in Crewe. His Lake District landscapes, printed on Bromesko and sulphide toned, were produced using a Certo Super Sport Dolly, with a very rickey lens standard, and enlarged using an enlarger which was also very shaky.

When I first joined, the postage was 9d, (under 4p), and over the years risen more than a hundred-fold.

### CIRCLE 4

As our Circle was 21 last November and is the first colour print circle in the UPP maybe a few words about ourselves would be appreciated.

Our present membership is 13 with 3 founder members still with us.

Also we can boast 3 Fellows, several Associates and 1 Licentiate. Although we are bi-monthly, boxes come round on time because I see to that!! Our notebook is a feature of the Circle if only for its controversial nature which on odd occasions some call unique among circle notebooks!!

However, there are two vacancies at present so does anyone wish/dare to join us. Someone brave enough??

### CIRCLE 10



Members of Circle 10 met at Cressbrook Hall over the May Bank Holiday weekend and spent a very enjoyable time in this picturesque part of the Peak National Park.

Arriving on the Saturday, some spent one night, others two nights and the real enthusiasts spent three nights at this delightful location with excellent accommodation and food to match. Those who stayed on enjoyed the best of the weather on the Monday and spent a considerable time sampling one or two of the fine walks. The Sunday was slightly overcast but with brighter weather on Monday some film was exposed at the local beauty spots.

Some members were even observed catching the early morning light on some of the trees in the grounds of Cressbrook hall when a hard frost preceding the sunrise had created fine atmospheric conditions.

Everyone agreed that it was an outstanding success and a provisional booking has been made for 1994 when we all hope to discover more of this delightful area.

### TRIBUTE TO FRANK COPPINS, ARPS, APAGB

Len Holman, Hon, Circle Secretary, Circle 10

It is with great sorrow that I have to announce the passing of Frank Coppins on April 19th 1993. Frank was a founder member of Tonbridge Camera Club and for the last 22 years a member of circle 10. Not "just a member" but a gentleman and a friend to everyone, especially the circle secretary. His strong convictions and dedication to the circle and indeed photography in general gained him great respect and the award by



the PAGB. Also well known in the Kent area as a judge, his kind and considerate yet constructive comments on other people's work made him a very popular guest always assured of a return visit. It is heartening to note that the name of Coppins will continue at Tonbridge CC with Frank's daughter Barbara taking over as president this year ably assisted I'm sure by his widow Hazel who is determined to maintain her association with both the club and the circle.

## CIRCLE 11

### Annual Gathering – Harrogate 1993

Over the holiday weekend at the end of May 1993, Circle 11 held its annual get together. The tradition has been going for ten years now in the form of a weekend based at and around a member's home. This year the circle came to the house in Harrogate of Jim Dolan, the circle secretary. Two couples stayed in local B & B, some slept in a tent on the grass and two couples brought their camper vans. Everyone else slept in the house including two in the darkroom. Penny Dolan catered for a total of 28 circle members and partners, with help from her daughter Eleanor, and assisted also by Sue Willis. Mick and Sue Willis had previously planned to host the rally at their house in Hertfordshire but health problems intervened and so next years visit to Harrogate was brought forward a year at short notice. By the time of the rally Sue thankfully was well enough to attend and she gave vital help with catering.

The circle welcomed members who had hitherto been just names in the notes, Peter & Frances Yeo, Colin & Jenny Southgate, Dennis & Hazel Lilley, Stewart & Barbara Gray, and Richard Poynter all met many circle members they had not previously seen.

Members enjoyed outing to Harrogate town centre, to the Nidd Gorge, To Brimham Rocks and a whole day spent at the magnificent Fountains Abbey and Studley Royal.

Aside from Sue Willis' recovery, there was lots to celebrate. In 1992 Circle 11 had won the Best Print Circle, and Mick Willis was judged to have produced the Best Landscape Print of last year's AGM. Arnold Hubbard and Helen Herbert had both recently attained their FRPS.

Circle secretary Jim Dolan reported that the circle is in quite good shape as we have been running for most of the last couple of years with between 16 and 19 prints in each folio, a reflection of both the healthy numbers (despite sabbatical leave taken by Tony Dakin and now Peter Clarke) and the commitment of all members. Jim announced that he felt it was time to hand over to someone else the honour of running C11. Being secretary for over ten years had given him immense pleasure and pride, but things and people and time move on and we ought really to let someone else have the delicate task of holding together the best and nicest photo group in the world. Richard Poynter has agreed to take over from summer 1993.

Some non photographic things were celebrated too. 1993 is Paul and Christine Damen's Silver wedding anniversary, and that of Colin and Jenny Southgate; the previous week Brian and Brenda Whiston became grandparents for the first time; and the Saturday of the gathering was Penny Dolan's birthday.

Barbara Gray had not been feeling well after the journey from Kilmarnock and about

midnight on the Thursday, the doctor came and tended to her, and again during Saturday. Unfortunately, her condition did not improve and she passed away peacefully during Saturday night. The circle were able to pay our respects to her and give our condolences to Stewart during Monday morning when everyone came for the final session of the rally.

A sad end to our gathering and a reminder that friendship in the Circle goes beyond photography.

## CIRCLE 20



Having missed our annual get-together last year, we were delighted to meet up at Kirkby Lonsdale on April 16th.

Tony Potter our worthy Circle Secretary had reserved accommodation at 'Whoop Hall Hotel' which turned out to be first class with excellent food and comfort.

Tony Morton and his wife rode in on Friday evening, looking as though they had just completed a marathon on their tandem. They had indeed ridden a marathon all the way from Sellafield with two punctures and a blow out to hamper their journey.

We all sadly missed Harry Buck who passed away some little while ago, and Tony is going to compile a special notebook in which all circle members have made a contribution and eulogy to Harry. Saturday dawned fine and Tony had arranged for a coach to take us Eastwards to Hawes and luncheon at Thwaite. The beauty of the Yorkshire moors was exposed as the driver took minor roads and was able to point out all the places of interest which otherwise we would have not seen.

We returned to Thwaite via Reeth and Leyburn to a hot bath and a circle meeting just before dinner. Much business was discussed and agreements made on many issues, but basically we are all happy with Tony's efficient secretarial skills and he is a worthy successor to Harry.

Circle members departed on their many ways after breakfast on Sunday morning, to another very wet day, and with a unanimous vote of thanks to Tony for a grand weekend and the opportunity to renew old friendships and discuss photography and many other things.



## CIRCLE 27

It is with deepest regret that we learn of the sudden passing of Alan Batchelor. Alan, together with his wife and daughter Ruth, recently on his retirement, moved from Woodford Green in Essex to Sheringham in Norfolk in order to pursue their special interest in the many surrounding churches from which so many of their magnificent colour prints emanated.

We wish to extend our heart-felt sympathy and condolence to Joyce and Ruth both members of this circle.

## CIRCLE 28

A virtual full turnout was the feature of our 1993 rally and even our shy member from Lancaster at last showed his face and the opportunity was taken to get some mug shots for the 'rogues gallery'. This was the third rally held at Shorne, Kent, organised by Rodie and Brenda Abrahams so surely our secretary John wouldn't get lost again. He finally arrived to complete a gathering totalling 22 which included Immediate Past President Ralph Couchman and Gwen and last years A.G.M. lecturer and judge, Irene Booth. After coffee and introductions (he looks nothing like I thought he would) our intrepid band set forth for the wilds of Shorne Country Park. This was a first visit for some of the locals! and turned out to be a very hospitable location with plenty of photographic possibilities including some interesting flora and fauna for the more adventuresome who thereby missed out on the cafe.

Lunch at Shorne Village Hall was consumed with much conviviality, though this large grey tube looking like a bazooka seemed ominous. It turned out to be the screen case and a kangaroo and a koala astride two speakers heralded the Smith Australian AV - photographs by Ray, cuddly toys by Peggy. Ray's skill as a landscape photographer made this presentation especially memorable, from the amazing colours and shapes of Ayers Rock and the magnificence of the Great Barrier Reef to the bustle, beauty, traffic, temples, markets and monks of Bangkok. It was a shame that we had to stop for tea.



That led on to more marvellous pictures from Shelagh Ross, starting with the strong colours and shapes of her pictorial ARPS panel to the flora of Arizona, California and Death Valley where the cacti and the dunes, for a brief period of three weeks are overshadowed by a profusion of flowers on the desert floor. From there we flew to the Falklands, an ornithologists paradise with wall to wall birds.

Brenda Abrahams meanwhile slipped away to prepare the next round of entertainment - a magnificent spread back at "Windsong" with just a brief interruption for the team photos. Peter Windruff demonstrated that even the flowers could be eaten and any thoughts of a diet were firmly set aside.

Once again a magnificent day - less sunshine than on previous visits but no less warmth of hospitality from our hosts and no less warmth of friendship among the Circle members and partners.

## CIRCLE 34

In recent months we have been happy to welcome back Bill Dicken, one of our circle's longest-standing members, who was forced to resign for a short while. Unfortunately, we have also recently heard of another resignation, that of Howard Fisher. He was a relatively new member and one whose slides and criticisms were both of a consistently high standard. Let's hope that he too can be lured back in due course.

Congratulations to Mike Pennington on winning the Circle Shield. This is awarded to the member with the highest marks over the twelve boxes issued during the year. The Landscape Trophy has been awarded to Joe Edwards.

Our so-called annual get-togethers have regrettably been a little less than annual of late, but this year's event certainly made up for that in both quantity and quality. In mid-May, Enid Carter, who lives in Farnham, organised a splendid reunion, and a record number of our members were able to benefit from the arrangements she had made. In all we made up a group of 18 to enjoy walks in the Surrey countryside around Frensham Pond and out to the National Trust aboretum at Winkworth, where Enid had arranged





for acres of vibrant colour in the azalea and rhododendron plantations. As part of a couple of convivial evenings of slide showing, she had also invited George Bowley, who lives in Farnham, to give us a talk on his highly individual style of photography and to show us his high-tech slide copier - built out of parts of an old hall-stand - and a selection of his slides featuring posterised, solarised and lunarised effects.

The absence of Circle 34 reports in recent issues of 'The Little Man' must be attributed to the inefficiency of the member responsible for writing them - N.B. not our very active and venerable Circle Secretary! - and not to any lack of enthusiasm on the part of the other members. Our recent weekend together was ample proof, if proof were needed, that C34 is very much still alive and flourishing.

## LIST OF NEW MEMBERS FROM JAN., 1993

J. BAMFORD 24 Rennie Road, Kilsyth, Glasgow G65 9PG	C14
D.H. BURGESS 21 Hawthorne Avenue, Glasshoughton, Castleford, West Yorks. WF10 4QX	C2/25
Mrs. O. DAVIDGE, LRPS Fell Foot, Storrs Park, Windermere, Cumbria LA23 3LE	C33
P. DAVIDGE Fell Foot, Storrs Park, Windermere, Cumbria LA23 3LE	C33
P. EVANS 81 Cefndre, Wrexham, Clwyd LL13 9PB	C7
D. GUERIN 57 Worcester Road, Cowley, Uxbridge, Middlesex UB8 3TH	C28 CNHCC1
W.S. HOLDEN 8 Windsor Court, Amersham, Buckinghamshire HP6 5AN	C27
I. HORROCKS The Stewart Bonney Agency, 26 Pudding Chare, Newcastle, Tyne and Wear NE21 5JE	C16
B. JEFFREY 12 Acke Close, Hayton, Carlisle, Cumbria CA4 9HW	C20
E. M. McLAREN 13 Arbrach Road, Inverlochy, Fort William, Scotland PH33 6LZ	CNHCC2
J.W. SCHOFIELD Morven Cottage, Kinellar, Blackburn, Aberdeenshire AB2 0SQ	C4
A. SPEAR Linden Lea, 7 New Barn Lane, Alton, Hants. GU34 2RV	C7

## MONEY TALK

- SCENE:** Circle Rally, Circle A.N.O. Summer 1993
- ENTER:** Circle member IAN McCLER and his colleague COLIN MECUMBER who is on UPP Council.
- Ian My 'Little Man' arrived the other day. Must say it's a pleasure to read: You can tell Bill Armstrong next time you see him.
- Colin Did you see the subscription request form with the magazine?
- Ian Yes I did. Doesn't seem that long since I paid the last one!
- Colin Well if you will wait until you've had half a dozen reminders before paying up. Doesn't make the treasurer's job any easier, not to mention the extra cost of postage involved.
- Ian O.K., point taken. At least the sub. hasn't gone up again - U.P.P. doing its bit towards zero inflation!
- Colin Yes, though the new treasurer is proposing a £1 increase on the basic sub. for 1994/95.
- Ian What, with over 5 grand in the bank! Why does he need more money?
- Colin Despite the official inflation rate which you've been going on about, some costs are going up. One in particular is the printing of the Little Man.
- Ian Well, it's certainly worth paying a bit more, if we have to, to keep the quality there. I suppose more adverts would help though.
- Colin Yes, and the Council are trying to increase income from that source. Also, apart from increased postage, there's the matter for the Council expenses which are going up now that more of the Council live away from the London area.
- Ian Good thing too to get away from the London concentration - gives the Council a better balance.
- Colin And we don't wait to put people off joining the Council if they have to worry about the costs of travelling to Council meetings.
- Ian So who is this new treasurer anyway?
- Colin Those who live in the Hampshire/Berkshire area probably know him already as he's just finished his second term as President of the Southern Federation. Before that he was Treasurer of the Southern Federation for 7 years, and he does a lot of judging and lecturing in that area.
- Ian He comes from Gosport, I see. That's just across the harbour from Portsmouth isn't?
- Colin Yes; he also works in Gosport as an Admin. Manager with NatWest Bank and belongs to Gosport Camera Club. The other vital statistics are - age 44, married to Debbie with 3 daughters - Lucy aged 2, Katie (8) and Emma (12). Photographically he's been concentrating on slides recently (his LRPS was in slides) and is in Circle 28, but he has also done a lot of black and white prints and some colour prints.
- Ian What about his name though - unusual isn't it?
- Colin We can talk, but then we're just anagrams of course. The Surname Ouvry is in fact French in origin, though it goes back a few centuries. Francis is what he was christened and he insists on no abbreviations or anything.
- Ian Otherwise I suppose he would be a French Frank!



## COUNCIL MEMBERS 1993-1994

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Senior Vice-President	A.T.E. HOMES 22 Wycherley Crescent, Barnet, Herts EN5 1AR	081-440-3433
Junior Vice-President	L. HOLMAN 14 Littlecoates Road, Grimsby, S. Humberside DN34 4LY	0472-353453
Immediate Past-President	R.O. COUCHMAN, ARPS, A.FIAP 179 Wilson Avenue, Rochester, Kent ME1 2SL	0634-845769
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Hon. Treasurer	F.A.H. OUVRY, LRPS 18 Woodward Close, Gosport, Hants P012 3SH	0705-580636
Membership & Folio Circ. Secretary	S. BERG, ARPS, APAGB 68 Mowbray Road, Edgeware, Middlesex HA8 8JH	081-958-9555
Editor "Little Man"	W. ARMSTRONG, FRPS 4 Mount Tabor Avenue, Kinnoull, Perth, Perthshire PH2 7BT	0738-33896
Comp. Sec. "Slides"	R.C. SCOTT, A.FIAP, APAGB 12 Hollisfield, Cromer Street, London WC1H 8LG	071-837-9432
Comp. Sec. "Prints"	J. BUTLER, ARPS 26 Green Way, Tunbridge Wells, Kent TN2 3HZ	0892-25902
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## CIRCLE SECRETARIES

\* Small Print : \*\* Large Print : \*\*\* Colour Slides

** 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	A.K. Pickersgill, 63 High Meadow, Greetland, Halifax, W. Yorks	0422-378153
* C.7	A.H. Greenslade, Eiger, Chestnut Walk, Little Baddow, Chelmsford CM3 4SP	0245-222775
** C.8	F.W. James, Frogmarsh Cottage, Eldersfield, Glos. GL19 4 PW	0452-84419
* C.9	R. Beaumont, 16 Ninian St., Treherbert, Y. Rhondda, Mid-Glamorgan CF42 5RD	0443-771815
** C.10	L. Holman, 14 Littlecoates Rd., Grimsby, South Humberside DN34 4LY	0472-353453
** C.11	J. Dolan, 10 Woodside, Harrogate, North Yorks HG1 5NG	0423-563561
** C.12	Mrs. I.J. Rooker, 10 Yardley Grove, West Wood Grange, Cramlington, Northumberland NE23 9TW	0670-713833
** C.14	P.A. Blow, 39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS	0202-603279
** C.16	B. Dandridge, Flat 3, 11 Fawnbrake Avenue, Herne Hill, London SE24 0BE	071-737-2170
* C.17	H.C. Thompson, 2 Ellesmere Rise, Grimsby, South Humberside DN34 5PE	0472-79497
** C.18	B. Sanderson, 36 Ruskin Court, Elthorne Way, Newport Pagnell, Bucks MK16 0JL	0908-610443
** C.19	P.M. Antrobus, 2 Grain Mill House, The Maltings, Lillington Avenue, Leamington Spa CV32 5FF	0926-334228
** C.20	A.J. Potter, 4 Gilgarran Park, Distington, Workington, Cumbria	0946-830130
* C.21	A. Gocke, 61 Sherwood Avenue, Marshalswick, St. Albans, Herts AL4 9PH	0727-833734
** C.22	J.H. Grainger, 9 Fairway, Hopton, Mirfield, W. Yorks WF148PY	0924-497291
*** C.23	Miss J. Crosbie, 1 Glebe Place, Hawick, Roxburgh TD9 9JG	0450-756699
C.24	J. Marsden, 22 Godwin's Close, Atworth, Nr. Melksham, Wilts SN12 8LD	0225-791728
** C.25	Mrs. L. Boud, Barnjet, Cuttinglye Road, Crawley Down, W. Sussex RH10 4LR	0342-717318
** C.26	P.M. Antrobus, 2 Grain Mill House, The Maltings, Lillington Avenue, Leamington Spa CV32 5FF	0926-34228
*** C.27	R. Beaumont, 16 Ninian Street, Treherbert, Y. Rhondda, Mid-Glamorgan CF42 5RD	0443-771815
*** C.28	J.W. Bullen, 13 Luard Court, Warblington, Havant, Hants PO9 2TN	0705-476978
* C.29	B.A. Hirschfield, 75 Wheatcroft Grove, Rainham, Gillingham, Kent ME8 9JE	0634-388192
* C.30	J.F.R. Fort, 11 Longown, Petersfield, Hants GU31 4PD	0730-68693
*** C.31	C.S. Johnson, Wheatstone Cottage, Moatbrook Lane, Codsall Wood, Nr. Wolverhampton, W. Midlands WV8 1QD	090-74-7235
*** C.32	Dr. P.V. Johnson, Flat 1, 54 Station Road, Acocks Green, Birmingham, W. Midlands B27 6DN	021-707-5113
*** C.33	J.L. Williamson, 1 Priory Crescent, Kents Bank, Grange-over-Sands, Cumbria LA11 7BL	05395-32675
*** C.34	Dr. P.A.N. Wainwright, 5 Spring Pool, Winstanley, Wigan, Lancs WN3 6D	0942-222554
*** C.35	A.H. Greenslade, 'Eiger', Chestnut Walk, Little Baddow, Chelmsford, Essex CM3 4SP	0245-222775
*** C.36	R.O. Couchman, 179 Wilson Avenue, Rochester, Kent ME1 2SL	0634-845769
** C.A/A	P.A. Blow, 39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS	0202-603279
*** C.NHCC1	G.T. James, 21 Harlech Court, Curlew Close, Manor Way, Whitchurch, Cardiff, S. Glamorgan CF4 1 BP	0222-610279
*** C.NHCC2	R. Winslade, 16 Parr Court, Castle Way, Harworth, Middlesex TW13 7QF	081-751-3093