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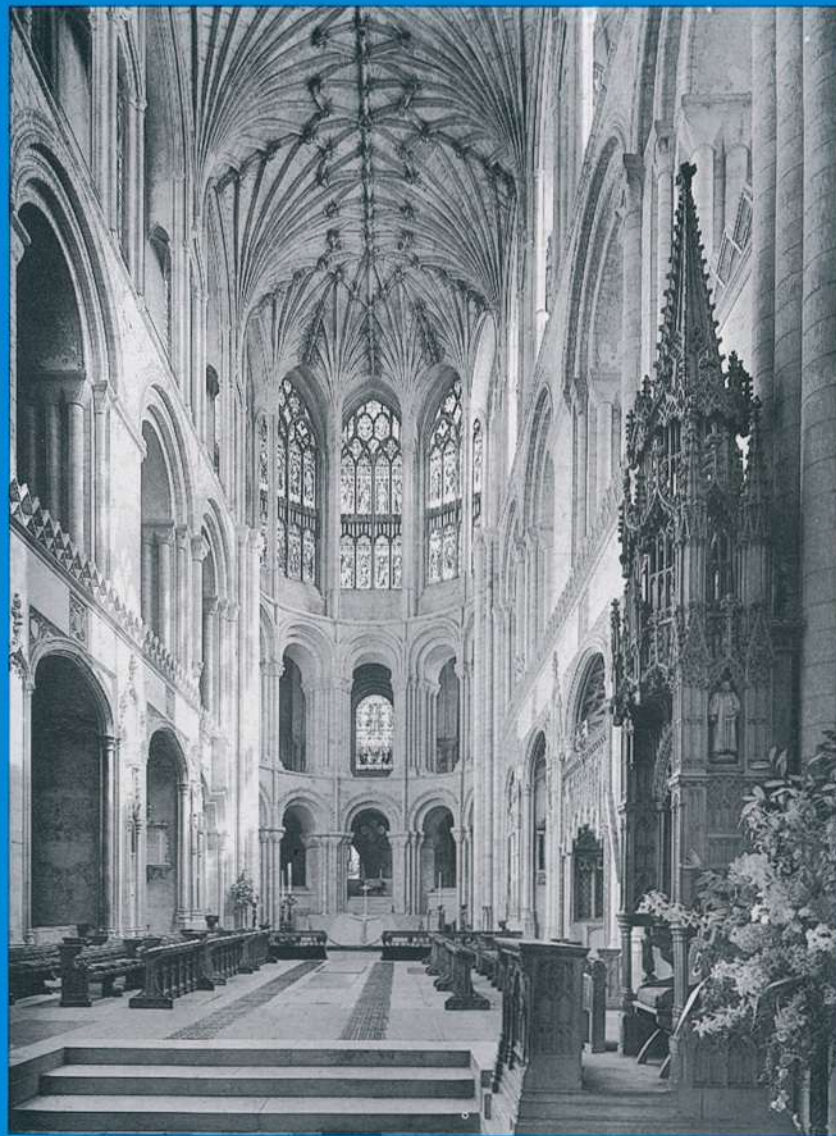
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The Little Man



SPRING 1994

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THE LITTLE MAN



SPRING EDITION 1994

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Cover Picture

The Presbytery and Apse' - Norwich Cathedral.
By Clive Tanner FRPS.

PRESIDENT'S VIEWPOINT

Pastures New?

I have to begin these notes with the sad report that Ralph Couchman, our immediate Past President, has suffered the loss of his wife, Gwen, who died in hospital on 1st March. Condolences and respects on behalf of U.P.P have been expressed. Members will want to think of Ralph and the support and encouragement that he received from Gwen in all his UPP activities, particularly during his term as President.

In the Summer of 1993 number of the 'Little Man' I reviewed some of the factors to be considered if an alternative location were to be chosen for the AGM. Since then I have received two letters on the subject. One emphasised the importance of accessibility by rail; the other made a specific proposal of a college venue away from central London but accessible from the principal motor-ways (M25, M1, etc.).

A visit to this college, in Hertfordshire, showed that all the facilities we require could be provided with the additional features of ample parking, pleasant grounds and overnight accommodation (in student's rooms) and meals at modest charges if required. Long-distance rail access would not, be so convenient as for central London, a change to 'Thames Link' followed by local bus or taxi would be needed.

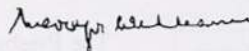
The Executive Council has to consider the growing possibility of our traditional London venue becoming impracticable or unavailable and, at its recent meeting, decided to explore in detail the proposal that had been made.

Discussion of the suggested venue showed that the essential arrangements, including displaying the Gold Label prints and slides, could be managed by the same individuals as at present so that the Executive Council could maintain its responsibilities for ensuring a successful event.

U.P.P should consider seriously taking one small step outside central London; the only way of finding out how it would work is to try it. September 9th 1995 is being looked at as a possible date but a decision would not be made without taking into account views expressed by members. Individual opinions would be welcomed and Circle Secretaries might like to seek the views of their Circles.

At the 1993 AGM, reported in the Autumn number, mention was made of several Circle Secretaries still in office after many years of service. However attention has been drawn to Frank Seale, Secretary of Circle 3 for 3 terms of service since 1963 and in so doing has clocked up an impressive total of 24 years. And also qualifying as a member of the 'over 20's club is Fred James, Secretary of Circle 8 continuously since October 1972.

Best wishes to all members for good photography during 1994.



(Mervyn Williams)

EDITORIAL

Two Up!

My second edition already, seems like only yesterday that I was struggling with the first! Many, many thanks for the very kind letters that I received and which have given me a great deal of encouragement, I am now in regular correspondence with some of the writers. I hope that the learning process has worked and that the errors in the last edition have not been repeated in this one, although, I do realise that I have a long way to go down the path of Editorship. Even as a novice I look to contribute something, hoping to introduce some new as well as some old features.

For this and all future 'Spring' editions I have introduced a 'Profile' feature, this is to highlight some of the wonderful talent within U.P.P. I am hoping that Circle Sec's will assist by recommending suitable b&w print workers within their circles..... (very sorry that at the moment the price of colour reproduction makes it prohibitive to us). To make it more interesting selection will be on the basis of variation of work so that we do not get too much of one subject, this is to mean collectively, not each photographer.

I make no apologies for my first choice of Clive Tanner's 'Church Interiors'. The original idea came to me after seeing Clive at work in York Minster and thought that such talent should be enjoyed by as many people as possible. I am indebted to Clive for all the trouble and care that he has taken to provide me with the enclosed material, at the time of writing these notes my fingers are crossed hoping that the reproductions do his superb prints the justice

they deserve and that this first ever 'Profile' will inspire others to show their work.

I am also indebted to all those who subscribed articles, letters etc to this edition and that hopefully they and others will do so in the future. Letters, articles and photographs are all gratefully received, especially for the 'Spring' editions. If I can secure more revenue from advertising I personally can see no reason why the magazine should be limited to 32 pages.

I would ask everyone to bear in mind that any club magazine relies almost totally on the material sent in by its members, 'The Little Man' is no different, so please assist to make this magazine worthy of U.P.P. I cannot deny that all material submitted has to be vetted, to make up a suitable edition it has to be varied. I am sure that there is a wealth of talent (and not just photographic) able to write a few words of wisdom now and again. There is no reason why anyone shouldn't have a go, if I can do it, you certainly can! All articles etc for the next 'Autumn' edition must be in to me no later than the 30th September, although most of this edition is taken up with the AGM report etc. The 'Spring' edition is the one where all the articles are needed, so come on, express a few opinions, views on your favourite subject or tell us about any unusual photographic experiences you may have had, please don't just sit there, "get on yer bike" and make a name for yourself, and U.P.P.!

(Ed.)

'OLD AGE & CUNNING WILL OVERCOME YOUTH & SKILL

by Brian Hirschfield ARPS.

Not that there is anything that can be done about old age - it creeps up on us rather like a video tape rewinding, slowly at first and then when its more than half way through it develops an unbelievable rapidity. The other noticeable point is that by the time you can afford the camera of your dreams, complete with all the lenses, a bag big enough to hold it all and a suitable tripod you can no longer carry it all more than about five paces.

Life is not all bad of course and one has the experience to pass off the slightly out of focus 'instamatic' shot as being the latest vogue, which, as the instamatic is the only thing you can now carry any distance, is of great use. Then there is the darkroom - those who once poured scorn on contemporaries who used a stool in the darkroom now remain strangely silent on the subject although their fellow members get some idea of the state of affairs as all they see are photographs taken at a mean height of 2' 6" and at rallies the strange looking tripod turns out to be a collapsible walking seat with a ¼" whitworth bolt araldited somewhere near the centre, the latter being because the eyesight is not so good now either.

The transfer to the small print Circle is usually indicative of the fact that it is now impossible to raise the enlarger head more than six inches before fatigue sets in and thus the only prints that are made are 7" x 5" or smaller. (Makes you wonder about the ages of those in Circle 29 who only produce 4" x 3"s.) The never ending sequence of 'Movement' shots in the First Round are of

course camera shake carefully disguised and enhanced by accidentally knocking the enlarger when the print was made, trying to remember whether the non-existent stool was in front of or behind one, another sign of approaching senility.

There are of course the genuine errors, such as the out of focus shot caused by forgetting that ones glasses were on and that the long distance glasses had been left at home, memory following the pattern of not being as good as it was. The somewhat discoloured images of some prints can be attributed to using black and white paper in colour chemicals or vice versa, whilst the superb examples of Pseudo Solarisation are down to the continued changing of the bulbs in the Safelight for a higher wattage on the grounds that the light in the darkroom gets feebler each year - bulbs are not what they used to be. There are, unknown to other members, the complete failures such as processing the backing paper instead of the film and then trying to print it.

The other members of the circle continue to receive subtle hints such as the mounting of the print anywhere except in the centre of the mount and the fact that the Criticism sheet has been stuck to the print rather than the back of the mount. It also shows in the writing of criticisms on the print itself rather than the Criticism sheet, although there are prints that deserve this treatment. Slide Circles fare no less and it can be disconcerting to see ones slide returned with £3.25 of stamps on one side and an address label on the other.

The notebook suffers just as much as any other part of photography with pasted in typewritten notes including "At least you can read this my handwriting being what it is" (meaning this way you will not be able to see the effect of 'shake on the pen). Those in the know will see through all these ploys and read into the comments the whole truth, such as "I just don't seem to be attracted to Sport these days" - (I cannot even see where the tripod is let alone hand-hold a 1/250th) or "I always think the view is better from the bottom" - (I can't get up there any more). The game is completely given away when there is criticism of the Portrait of the girl on the criticism sheet of a Landscape although this can always be avoided by the use of "Not my cup of tea", or a variation of the same

Those facing the problem need not think that all is at an end, which is where the cunning comes in. In the loft there are some 500 prints, all reasonable, some good and a few 'Golds' which by removing the old criticism sheet and replacing it with a new one from the first round folder, can make the rounds once more and hide all the signs of approaching doom. Just one point, it is not sensible to select those printed on Gevalux Velours, Barnet or Bromesko as it might just give the game away. □

RAGS MAKE PAPER

PAPER MAKES MONEY

MONEY MAKES BANKS

BANKS MAKE LOANS

LOANS MAKE BEGGARS

BEGGARS MAKE RAGS.

'CLUB NIGHT'

by David Bennett Circle 35.

It was almost 7.40 pm and although one or two members of our local camera club had already arrived, under no circumstances could it be said that there was a "full house". The official starting time was 7.30 but in common with most clubs this was generally regarded as more of a guide than a rule. One or two more came through the door and wandered off into various corners to form little groups or to join a group that had already formed. By 7.50 the President decided that the assembled audience was not likely to increase greatly and so called the meeting to order.

Having got through the notices and reading of the minutes of the previous meeting he announced that we would be getting down to the main subject of the evening, which was a monthly competition, to be conducted in the usual manner, prints first, followed by a tea interval after which the room would be blacked out for the slides to be shown and deliberated upon.

At this point one of the members, a large chap who shall remain nameless, asked if he could raise a matter and put his views to the assembled throng. Before the President could reply however the door opened and two more members appeared, made their apologies and shuffled away to a seat. The President gave the large gentleman permission to speak and also took the opportunity to remind everyone that the meetings were supposed to start at 7.30 and could we all try to arrive as near as possible to that time.

The large gentleman rose to his feet and made the suggestion that we "show the slides first, have tea then get on with the REAL PHOTOGRAPHY", that is to say, the print section of the competition. At this point one of our lady members leapt to her feet, and drawing herself up to her full height of at least five feet protested to the President that the large gentleman "was at it again" because, of course this was a regular occurrence in a long feud that had developed between certain members of the different camps, ie slide workers versus print workers.

Our long suffering President muttered something to the effect that he could have been at home, watching some programme or other on T.V, and then decided that as there wasn't a very large entry in the competition this long standing subject could be debated and sorted out once and for all, never to be mentioned again. The large gentleman (the instigator) was invited to explain why, in his opinion, he regarded print photography as "real photography", and couldn't include slides within this description.

He began by explaining how the initial stages of producing a picture via the print medium was perhaps the same as that of a slide worker, choice of viewpoint, composition etc, but went on to say that the original exposure, which produced a negative, was only a starting point, a means to an end, and that from this negative the print worker went on to produce, by means of his darkroom skills, the final masterpiece. This after-work was the key to his argument, the slide worker, once the picture had been taken, contributed no more to the picture, and left all the work to the film processors, although he grudgingly admitted that he was aware that some workers did process their own slide films, adding that this in itself was

no big deal! After elaborating on the various techniques used by the print worker, contrast control, burning in and cropping etc, he rested his case and sat down with an air of satisfaction. The President then called on the lady member to speak on behalf of the slide-worker.

She agreed in part with what had been said previously, conceding that having taken the picture the slide worker had no more control over the final image. However, this in her opinion was the very reason why the slide photographer needed more skill, and required to give more thought to the actual taking of the picture than the print worker. It was a well known fact that slide film tolerated little, if any exposure error and that the photographer had to get it right or suffer the consequences. No "saving" it later by use of a harder or softer grade of paper. A bright, overexposed sky could not be burnt in at the printing stage, of course a grey graduated filter would overcome this at the time the picture was taken but it relied on the skill of the slide photographer to realise this at the time. Horizons, she pointed out were notorious for not being level, unless of course you are a slide worker, and then you make allowances for them at the time of taking the picture, not as an afterthought in the darkroom whilst framing up your print. The lady member cited several more examples of how the slide worker needed to provide all his or her creative skills and technical contributions to the picture either before or during the taking stage of the exercise, so showing a good deal more skill in picture taking than the print worker. She went on to say that the print worker can not only "save" a poor negative to a certain extent but can even use darkroom trickery to disguise generally poor photographic technique. Thus having made her case the lady member sat down.

(continued on page 22)

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REFLECTIONS'

by Harry L. Dawson.

Living in one of the poorer districts of the City of Leeds with all the multitude of streets full of little terrace houses, one enjoyed close family ties. I was born in 1926 in days of hardship never dreamed of in these days of affluence and material plenty in which we live today. Brothers and Sisters, Uncles and Aunts were all living only streets away and as Cousins we all went to the same school and were brought up together, we were often in each others homes and shared the same hobbies, we played, often fell out and even fought each other, but in reality we were the best of pals and would stand up for each other against any outsider who tried to gain the better of us.

Our home was a little back to back two bedroom terrace house, the toilet was in a yard down the street where the dust bins were all stored, several houses sharing the same yard and some even shared toilets and took turns at washing and keeping them and the yard clean. My cousin Walter lived a few streets away in a through terrace house, my Uncle worked for the City Transport as a Tram Car driver, his hobby was photography and he had a large wooden camera with bellows in which he used cut film, Uncle developed the film and produced his prints down the cellar. Often when I went to that little house which was just over the road from school I can recall, that after a photo session in his cellar my Uncle, who was also called Walter. (Big Walter to the family) would hang his prints up to dry in the back kitchen with pegs on long lines of string, very much like a washing line. He was always processing films and doing prints for others, both in the family and for his

neighbours. In those days I had not the slightest interest in what went on down in that cellar and little did I realise that many years afterwards the same bug would bite me and I too would become a photo fanatic, spending all my spare cash on the best camera and materials I could afford to buy in order to pursue my hobby.

Soon after doing my stint in the Army as a conscript I entered the Bible College and became an Ordained Minister and by now I had managed to get an old Exa and a very battered enlarger and had started doing my own black and white films, I never had any tuition but picked things up from the magazines and when appointed to Accrington I attended the local Photographic Club. The town had a few professional photographers, one being on Blackburn Road near to the town centre, called "Studio M", it was run by a fellow from Manchester, he and his wife travelled up daily to his business where I became acquainted with him by helping out with his wedding photography on Saturdays, he introduced me to the Japanese Two and a quarter square camera which he used for his weddings, through him I bought (at trade price) my first new camera which was a Minolta Autocord. I have had several cameras since those days, I bought an old Leica and with it did some school photography while still at Accrington. My church could not afford to pay my full salary so I augmented it with a bit of photographic work. Later we moved to North Wales where I was Minister in Hollyhead and again I succeeded in landing a job with the local Photographer who was in fact a lady, also doing weddings for her.

In North Wales the photographer was also a guest at the reception so one took pictures of the Bride at home then at the church before the wedding, the usual groups were taken after the service finishing up with the shots at the reception. I must say that I learnt a great deal about both the taking of, and the processing of pictures from those days.

Soon after moving down to London in 1963 I joined U.P.P. enjoying the many years of fellowship through both the boxes and the AGM meetings which I was able to attend. However, since my wife's illness in 1983 it became impossible for me to continue with my hobby, thus causing me to resign from U.P.P. I was first in Circle 12 and then added a second circle, joining a small print circle, Circle 29. Later, when the boxes began to get expensive I dropped out of Circle 12 but continued with Brian Hirschfield as secretary in Circle 29 until my forced resignation on moving back to my home City and Family. I have since written two books, one is a bible study based on some characters found in the New Testament and is titled "Some Lesser Known Friends of St Paul", the other book is the story of my Wife's illness and how we have had to cope with tragedy, it is called "Living with Tragedy". The General Superintendent, the Rev I.W. Lewis kindly wrote the forward to the first of my books, what he wrote is the reason for my mentioning the books. "Here is a book with a photographer's attention to detail, as well as being a Pastor, Harry has a great love of photography, indeed he is a very successful photographer. Many brides and bridegrooms have sought his services over the years and he has presented them in a beautiful way on their most exciting day. Harry has given us some wonderful 'pen pictures' of some of the men who accompanied Paul on his missionary travels. You will enjoy turning the pages of Paul's photographic album.....".

It is nice to be recognised and to know that even our hobbies have been helpful in bringing some pleasure into another's life.

If anyone should be interested in the books they are available and priced: "Friends of St Paul" £4.95. "Living with Tragedy" £2.59. Both post free from the Author, 26 Ring Road, Crossgates, Leeds, LS15 8RD.

SOME THOUGHTS FROM THE HON. GEN SEC

You will have read elsewhere in The Little Man about the possibility of holding our AGM and Dinner at a venue outside of London. For those who find travelling in and around the metropolis a nightmare this does sound like an exciting prospect and one which Council have had in mind for some time. Of course, it all depends on the amount of support that members are prepared to give to a new location but judging by the various comments one hears from time to time the move should prove popular. Council acts in accordance with the wishes of its members but they in turn must be informed of these opinions so please let your representatives know what you want. Don't let others decide for you.

After every council meeting a summary of comment and decision is distributed to the whole membership via your Circle Secretary. This is a means of keeping the club informed of what is going on and is an important avenue of communication to all members. Please make sure you read this summary and let your Circle Secretary know of any thoughts you may have concerning the continued smooth running of the club as you see it. Good photography to you all.

Barry Evans.

by Ian Platt MFIAP, FRPS, APAGB.

A few issues ago, the L.M. ran a series of articles on the subject of photographic distinctions to which I and others contributed, covering the topics of R.P.S, F.I.A.P and P.S.A honours, all of which are 'international'; in other words, they are recognised world-wide.

To bring the story fully up-to-date I am now writing about a new series of distinctions - or awards for photographic merit - as they are officially known, these being under the auspices of the Photographic Alliance of Great Britain (P.A.G.B).

From time to time questions have been raised asking why P.A.G.B did not offer a photographic distinction, when the organisation, although not especially 'high profile' did, after all, represent the Club photographer via their membership through each of the regional Federations that make up the P.A.G.B. Most of the major active photographic countries in the world have their own internal distinctions of one kind or another, e.g Australia, Canada, New Zealand, Italy, Ireland etc., etc., so why not U.K.? Incidentally, these new P.A.G.B distinctions have nothing to do with the existing A.P.A.G.B award which is given exclusively for meritorious services to photography. With hindsight it was perhaps unfortunate that the P.A.G.B officials of the day chose to identify this award as A.P.A.G.B, because to most people any 'A' is assumed to be an Associateship which is generally seen to be an award for photographic skills, which it is not.

In my opinion any earlier discussions,

however informal, on the topic of P.A.G.B photographic skills-related awards probably founded on the pre-supposition that any official moves might have been frowned upon by the R.P.S as a possible conflict of interest, at least among UK-based photographers. The R.P.S & P.A.G.B have always enjoyed something of a special relationship, and each body provides a sitting member of the other's Council or Executive Committee.

Two years ago a more formal request was made by a member- Federation of P.A.G.B, that the subject be investigated, and to cut a long story short a scheme has been devised that offers the club photographer the opportunity to achieve a worthwhile distinction from their national body, and the inaugural assessment day will have taken place by the time this article appears in L.M. Incidentally the R.P.S has given their whole hearted good wishes to the new P.A.G.B distinctions.

Three different levels of achievement are offered:

The Credit award (C.P.A.G.B) is for "good Club photography" and requires 10 prints or slides to be submitted.

The Distinctions award (D.P.A.G.B) is for "national exhibition standard" photography and requires 15 prints or 15 slides.

It is possible for a potential entrant to apply directly for either of the above, subject to certain pre-requisites having been achieved and verified.

Finally the top award:

The Master award (M.P.A.G.B) is for "international exhibition standard" photography and requires 20 prints or 20 slides to be submitted. Only holders of the D.P.A.G.B may apply for this.

Because P.A.G.B is made up of its regional Federations, each of whom hold their own internal events, a series of pre-requisites have been built in before an applicant can qualify to put forward work. These are based upon some sort of support for Federation activities, and will vary according to each region. For details of how these affect you personally, get in touch with your own regional Federation. (see footnote).

For assessment days, a 6-person adjudicating panel will evaluate the submitted work. The adjudicators will be completely open-minded as to subject matter. In other words there are no 'pigeon hole' sections or divisions into which pictures must fit. An entrant may therefore submit a cross section of work, say, e.g. Nature, Pictorial, Architecture, Portraiture, Illustrative, Creative etc., etc., etc., without penalty, provided the work is up to the required standard. The adjudicators will always be chosen for their open-mindedness. They will score pictures individually, as if they were selecting an exhibition, but will be using wider criteria.

Pictures will not be seen as panels, but will individually and even then not sequentially. Work will be mixed in presentation order. A pre-determined series of 'pass' scores have been arrived at, and these are set at realistic levels for the achievement band concerned. Anyone gaining a 'pass' score will know that their success is assured since the decision does not have to be referred upwards for confirmation.

However a 'very near miss' score need not necessarily mean failure because the non-voting Chairman of the assessment panel (myself) has the discretionary power to view these works and up grade to pass level if he thinks appropriate.

Although I have so far only mentioned entering prints or slides, the A.V worker will also be able to apply for these awards, but at the time of writing the criteria have not been finalised. If the interest in these awards is as high as we are led to believe may be the case, then twice-yearly assessment sessions are envisaged. A one off payment by applicants is required, and these awards are on a 'for life' basis.

Footnote. U.P.P. is affiliated to P.A.G.B through the Central Association Federation, so in theory all readers of this are eligible to apply. In fact however, U.P.P. has not actively supported C.A. activities for many years now (we used to send an entry to the C.A. exhibition in the distant past) and therefore, to the majority of the readership who also belong to a local club, I suggest they contact their regional Federation if they are interested in applying. □

NOTEBOOK QUOTE

"I consider that looking for pictures and actually using the camera is half the enjoyment of photography. The thrill of pressing the shutter on a good scene is equal to scoring a goal or making a super golf shot. I certainly get the same feeling of supreme satisfaction on those moments. It is living at the highest levels!!"

It seems only yesterday that the first print appeared in the developing dish in front of my eyes. In reality this magic event occurred in September 1978 in the darkroom of a good friend from the local Camera Club, and life has really not been the same since. When looking back at those initial fumbling efforts, I still get a buzz; the quality of the printing is better now, subject matter and composition are different but the thrill of recreating the scene as I saw it is as great as it was at the start.

During those early days I took photographs of almost anything, landscape, people, still-life, flowers, steam trains, sport, the list could go on: having en prints made by the local shop. The results were alright but I gradually realised that something was missing, there were many pictures that were too light, too dark, were not fully sharp, all the faults were there and I wanted to know why! Fate then took a hand: while strolling by the river in Tonbridge one day, I came upon a sign which advertised the Camera Club Exhibition; having time to spare and being curious I entered and saw the elements that were

missing from my own efforts. There and then the decision was made to join the club and learn to take proper pictures, again luck played its part because club members took an interest in helping me, many hours were spent explaining about shutter speed, aperture, film speed and all the other factors that we now take for granted. One member was sufficiently interested to invite me into his darkroom to process a roll of monochrome film and to make that first print, from then on there was not enough time in the day. I was fascinated by the appearance of the print in that dish and resolved to find space for some form of darkroom. As many others have found, the loft can easily provide most of the conditions necessary, maybe some carpentry is needed and running water can be a problem but at least there will be darkness and after all we are anxious to start to make pictures on our own and will tolerate any small inconvenience to do so. Thus it was in my case and a sympathetic bank manager enabled me to purchase enlarger, dishes, tongs and all the other paraphernalia that the local store wanted to get rid of.

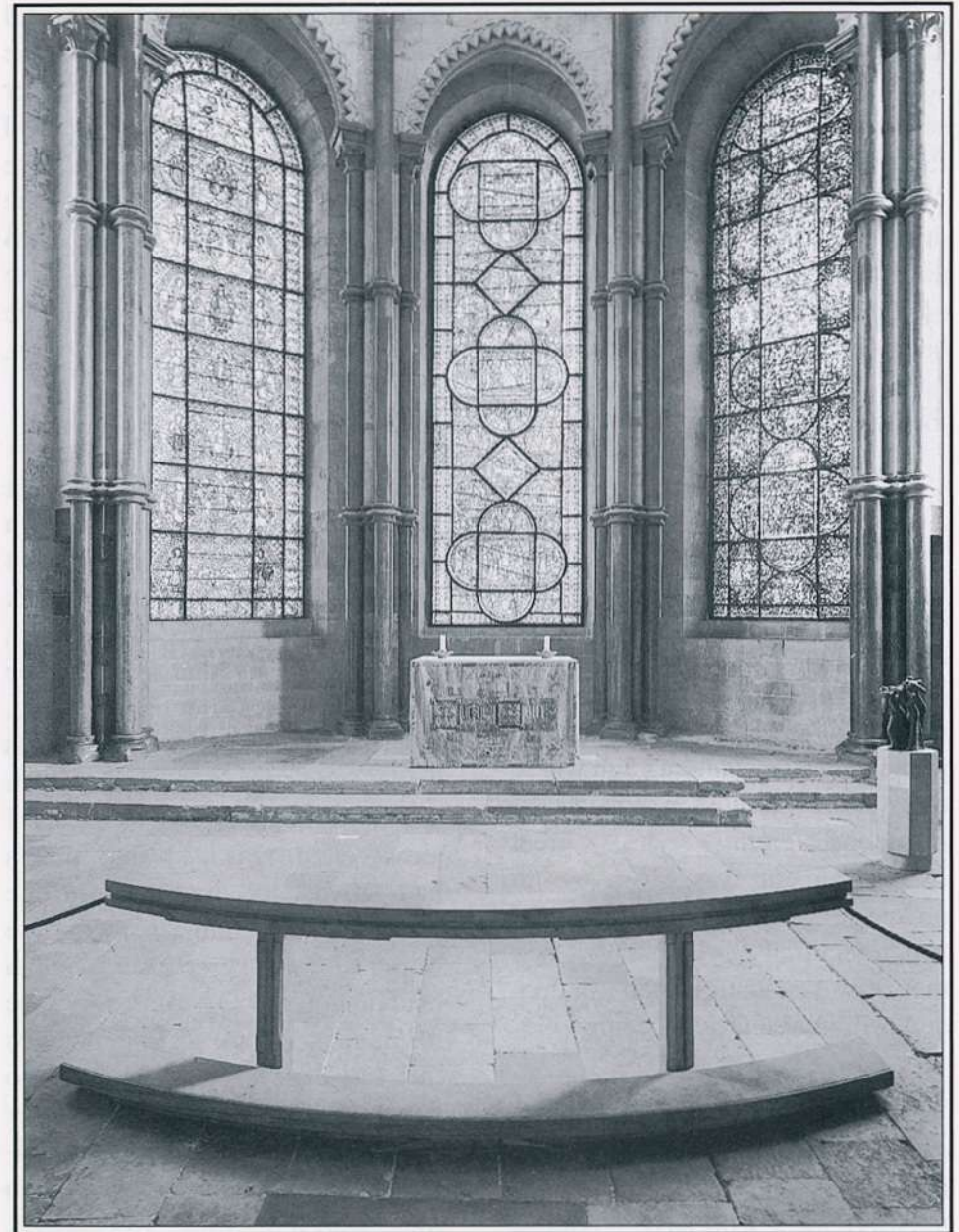


Figure 1
The Chapel of Saints and Martyrs of our time
Canterbury Cathedral
Tri-X/2mins/HC110,1:31/7mins--Ilford Multigrade Glossy/Grade 0/PQ Univ.

Several times I have thought that our hobby should carry a warning "Photography can seriously damage your wealth." From the moment that the enlarger was set up and the first lot of developer put in the dish, the darkroom has been a great journey of discovery; many prints have been disappointing but on the other hand, there have been several memorable ones too.

Camera Clubs are marvellous institutions, there is camaraderie, rivalry, a discussion forum, interchange of ideas and the opportunity to develop one's own distinctive subjects and style of photography. I was fortunate to join Tonbridge Camera Club where there were talented exponents of many different styles; great encouragement was given me to pursue "Record" and "Architectural" themes, thus it was that my fascination with church and cathedral interiors began.

When looking back at those early efforts, I marvel at the skill and dedication of the photographers who have produced superlative prints using the simplest of equipment, without the facilities that plate cameras offer, instead they climbed ladders to

avoid tilting the camera or did much remedial work in the darkroom. Film stock was rather less tolerant than it is now and exposure meters enable accurate readings to be taken in the proverbial coal-hole. It has often struck me that much more time was spent planning and making the exposures than we apply now, maybe there is a lesson for us all.

My first attempts at photographing the interior of a cathedral were made at Wells and I quickly realised that such work was not as simple as it appeared. The grand vista that I could see was not evident on the negative, the less-than-adequate light levels made exposures a matter of luck and those converging verticals ! However, I reasoned that others had solved the problems in the past, and the subjects were so beautiful, therefore much experimenting had to be undertaken before all the pictures that I visualised could be put onto paper. At about this time an offer was made for me to buy a second-hand monorail camera, a Cambo SC2, with a 150mm. Rodenstock lens. The price was so reasonable, the prospect of a large negative appealing and of course the converging verticals would be



Figure 2
The Baptistry, showing the font and "The Baptism of Christ" by Hans Feibusch
Chichester Cathedral
HP5+/2min 30sec/Ilfotec 1:31/6min :- Ilford Multigrade Grade 2/3 PQ Univ

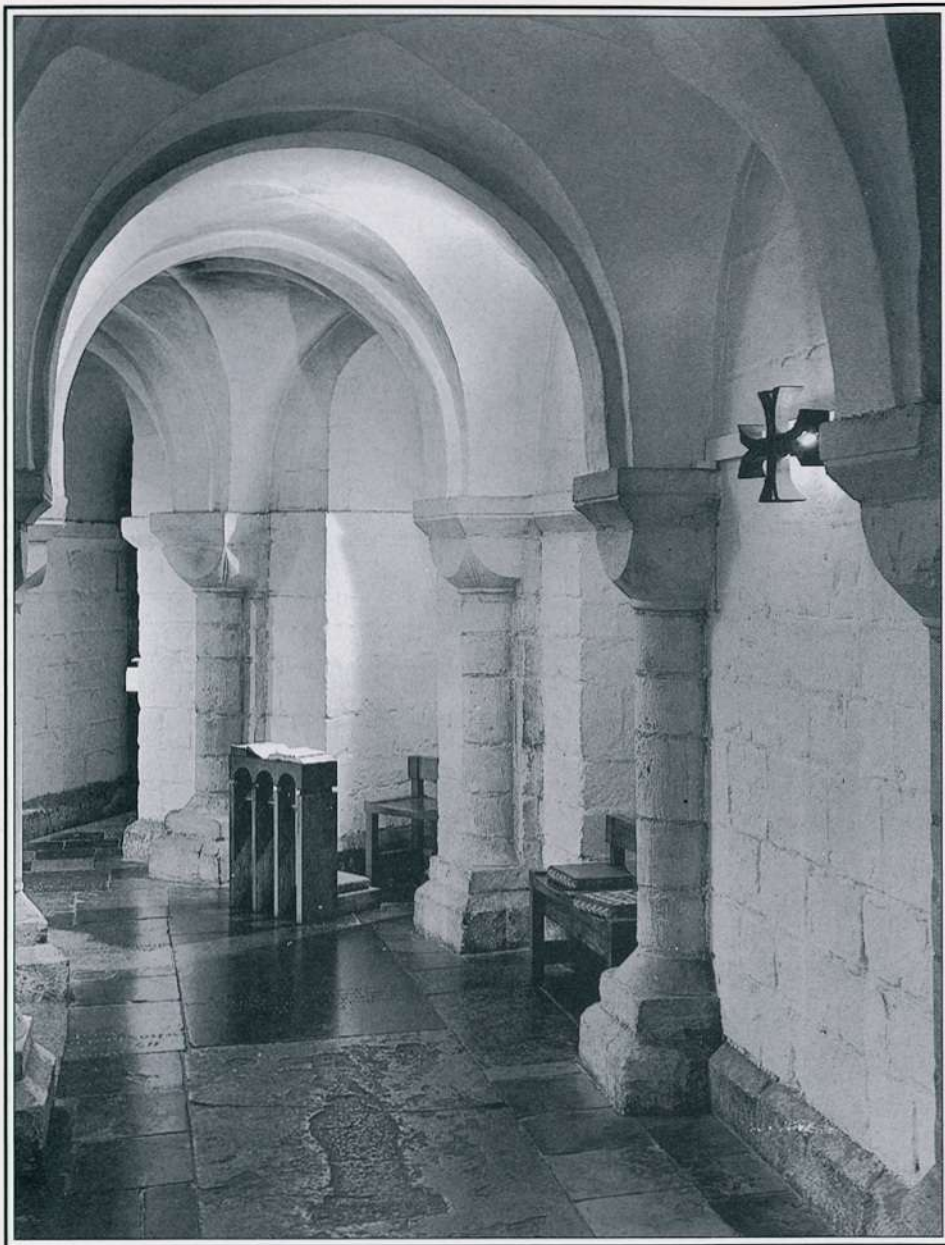


Figure 3
A view of the Crypt
Worcester Cathedral
HP5+ /4mins/ID 11 1:1/9mins 45sec -:-Ilford Multigrade Grade 2/3 PQ Univ

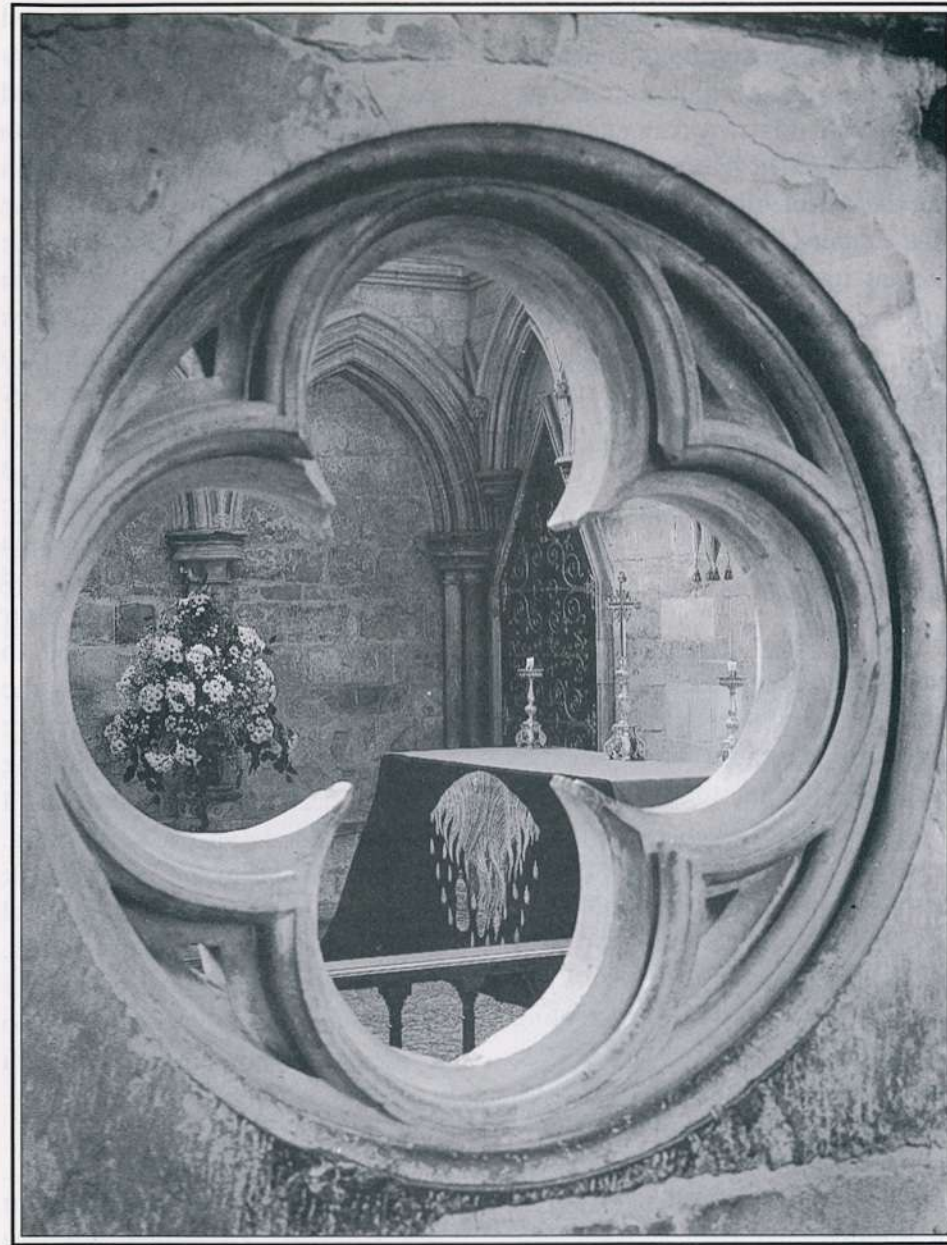


Figure 4
A view of the Morning Chapel from the North Transept
Lincoln Cathedral
HP5+/4mins/Ilfotec 1:31/7mins -:-Ilford Multigrade Glossy Grade2/PQ Univ

eliminated, I took the plunge and bought that marvellous machine. There was an enormous amount to learn with this new camera, most was picked up by trial and error but the Ansel Adams tuition books; The Camera/Negative/Print series proved invaluable. I still have the first negative from this camera, a shot of St.Stephens church on Southborough Common, not a good one but much easier to print than a 35mm. negative.

The next few years were exciting photographically, the basic principles and techniques of using a technical camera were gradually acquired and put into practice when photographing some of our grand cathedrals. The resultant prints were used in club competitions and local exhibitions, of course much comment was received, friends gave a lot of advice particularly on printing techniques, I had by this time purchased a second-hand De Vere enlarger which is still going strong; being well designed and robustly constructed, this excellent example of English engineering should last for many years, perhaps the longevity of their products is one of the reasons that De Vere are no longer in business unfortunately.

By this time I had also joined the Royal Photographic Society and their Archaeology and Heritage Group, this also proved to be a fortunate choice as through membership I have met many others with similar photographic interests and there have been several visits to photogenic places which are not generally open to photographers, for example the A & H Group has visited the Royal Artillery Museum, British Museum, both chambers in the Palace of Westminster, Chelsea Hospital and the Foreign and Commonwealth Office. After several years I was persuaded to try for a distinction, fortunately the assessors were in tune with my medium format slides featuring English ecclesiastic interiors and I was awarded an Associateship. Recently a panel of twentyblack and white prints were successful for my Fellowship submission. There have been some lucky submissions to exhibitions and also a one-man show at the Camera Club in London .

Due to encouragement from members at Tonbridge Camera Club I joined U.P.P. a few years ago and was very fortunate to be allocated to Circle 8, surely the best of the large print circles !

The friendly but informed and well meant comments as well as the opportunity to discuss ideas and problems via the notebook makes U.P.P. a valuable and constructive group. Long may it continue to be the foremost Postal Photographic Club.

As my subject matter and style has been closely defined, problems of contrast and relatively simple printability have become more important. Working with a group of friends we have arrived at a film/film speed/exposure/developer/development time/temperature combination that will

yield consistent negatives which will be the starting point for fine prints without the need for burning, dodging or chemical manipulation. This has simplified my printing technique and has also allowed me to be more economical with materials.

The prints that can be seen with these notes are the result of standardised processing and I hope that they will convey to the reader my joy and sense of wonder when photographing these historic buildings and commitment to recording the beautiful heritage that we have been entrusted with.

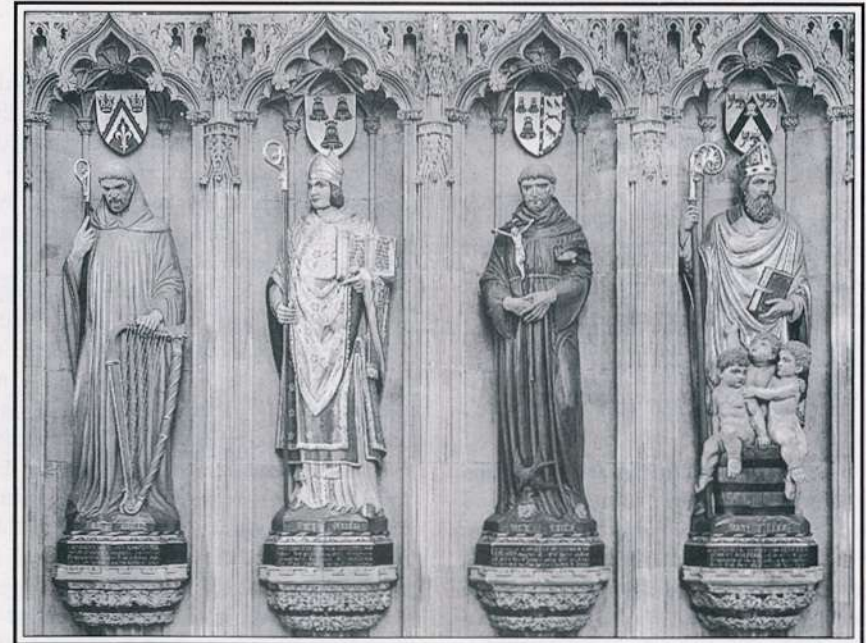


Figure 5 Sainly wall memorial to four local dignitaries in the South Aisle Salisbury Cathedral

HP5+ /80secs/Ilfotec 1:31/6min30sec --Ilford Multigrade Grade2/PQ Univ.

'Another Uneasy Thought'

by Brian Hirschfield ARPS.

Back in the Winter of 1981 I wrote an article for 'The Little Man' in which I expressed concern over the average age of the Circles and the problems in relation to obtaining Young members for U.P.P..

Here we are some twelve years on and within the last couple of years we have had one member of 92 years 'regretfully resigning as I am no longer able to combine my loves of Fell Walking and Photography' and yet another of 86 years resigning as Circle Secretary. My uneasy thought returns that the average age of U.P.P. is still increasing and I return to my theme of 1981.

Just after the war the membership of U.P.P. stood at over 500 and at one time reached almost 600. When I wrote in 1981 the membership had declined to 408, the current membership according to my records is around the 400 mark.

At the time of my original article I wrote that I was afraid that rather like the Dodo, we would increase our age and become extinct. Well, we are increasing our average age, albeit slightly, on the basis of an overall loss of 8 in ten years I doubt we shall follow the Dodo or the Dinosaurs.

That does not mean that I remain unconcerned about the future. In 1981 I pointed out that there were many reasons why the young are not persuaded into the hobby, including the unsuitability of modern housing for darkrooms (although my own 'A' Panel was produced in the last 4' of a garage with condensation dripping onto the prints in the dishes from the asbestos roof), the many alternative 'entertainments' avai-

lable and the cost of the hobby itself. I also commented that I could not offer a solution.

Since that time I have served on Council and looked long and hard at the problem but my conclusions remain the same. Yes, we do continually get new members and there are many innovative 60 and 70 year 'young' in U.P.P. but that is not my point.

No matter how many 45's and upwards we attract into the club, eventually the average age will increase beyond the point where consistent membership can be sustained and U.P.P. will fade. Having just completed a 100 page History of U.P.P. I should hate it to finish at 150 pages and be no more.

All the objections that I raised as Devil's Advocate against the young being persuaded can, and must, be overcome. Talking around, the ordinary Clubs do not seem to be faring any better than us. What can we do? We can encourage the youngsters; don't leave them standing in the corner but talk to them. There are plenty of us, being the age we are, can afford to subsidise or occasionally help out those who cannot afford the bare minimum. It need not be direct - an offer of a box of paper, some film or dare I say it, the use of facilities, even equipment. It need not even be direct for U.P.P. but a new young club member now can become a slightly older U.P.P. member in time.

God help us if we forget that at one time We could not afford it. If we do, then farewell to U.P.P. Not now, not in my time, but sometime and it may be sooner than you think.

"FAST CHEAP AND PRECISE"

by 'Onlooker'.

This was a novel and interesting description of photography which I overheard on an 'Arts' programme the other day on Radio 3 and it set me thinking....Fast? Certainly when compared with other art forms such as painting, sculpture, needlework, composing music and writing poetry for instance and I doubt there are many who would disagree. Ok, you landscape workers, I know all about waiting hours for the right kind of shadow to cross the precise spot on that hill, and of course applied workers can take an inordinate time to set their piece but the moment of truth is a fraction of a second, several minutes at most. So, lets agree, the actual practice of our hobby is fast.

Cheap? To some it is and perforce to others it must be so. But apart from the purchase of vastly overpriced cameras and other paraphernalia I suppose it must be regarded as a cheap hobby to service. Now you must agree that because how else do you explain away to your non-participating partner the cost of that new item of equipment you've just smuggled into your gadget bag? No, film is relatively modest in price and its use can be restricted to just one or two rolls a year if your careful and lets face it, there are a lot of careful people about judging by the lack of new pictures on show in exhibitions these days.

Precise? Well.... and this is where I find myself in some difficulty. It should be of course - look through the viewfinder, press the shutter release, wind the film, process the result and Bob's your uncle! Easy and precise if you follow the instructions. But.... that's where it all gets rather complicated because we don't seem content to leave it at

that. We've got to go and start messing about, otherwise, we might be accused of relying on luck for that stunning picture entered in the current round, and who would believe it was just a straight shot anyway?

What a strange lot we are! whoever said that photography was fast, cheap and precise wants their head examined. In any case there would be no fun if in reality photography was no more than just that. After all didn't we join the club to be just the opposite (?) - long winded, boastful of our latest acquisition. devious in the extreme in our picture making and so very far from admitting that it was all so very simple. Long may it be so.

It's always nice to be able to put a face to a name, but not so easy in U.P.P. I had been in Circle 10 some 7 years before we had a rally where I was able to see the faces of the people that I had been writing to and occasionally talking on the phone to for all those years. People have a far better understanding of each other when they've met and can picture a face behind the remarks and comments in the notebook, it certainly helps when you can imagine the twinkle in the eye by the writer. There is no doubt that the AGM's and the rallies are an ideal way of meeting and getting to know people, since that first rally of ours back in 1975 we have met every year since. One day has now grown into a long weekend for most - even ex-members turn up. (Ed).

(continued from page 6)

By now it was getting on for 8.30 and the President suggested we adjourn for tea and then judge the prints and slides having had time to consider what had been said during the tea interval. He also said that although no one party was likely to concede because of what had been said, he hoped that the air had been cleared and that the two sides might appreciate each others problems a little better. At this point the meeting broke for tea.

After an interesting break during which the controversy was discussed the long awaited competition began, but only after two washers up had been pressed into action. It was decided that a rota must be arranged to ensure that the same people didn't get landed with this job every week.

The competition began and, as it was already dark outside and the curtains drawn, we decided to show the slides first. "Just for a change that's all". There were about twenty or so slides to go through, not a very big entry but in view of the time just enough to look at without the need to rush. They were voted and commented upon then first and second places awarded.

And so on to the prints, at which point the Competition Secretary announced that due to a lack of entries there were not enough prints to constitute a competition, further to this the prints that were entered were all from the same worker so he would automatically get the points for the years competition total! When asked by the President why there was such a lack of entries from the print workers, they all seemed to give the same reason. Lack of time prevented them from being able to get into the darkroom this month, they would try to do better for the next competition.

Someone wanted to know if the large gentleman, who had started the debate earlier, had been able to find time to get into his darkroom but he was not available for comment, it seems that he had left just after the tea interval!

As there was no other business to conduct the President thanked everyone for attending especially those who had entered work for the competition, made a point of also thanking the tea-makers and washers-up and ended the meeting.

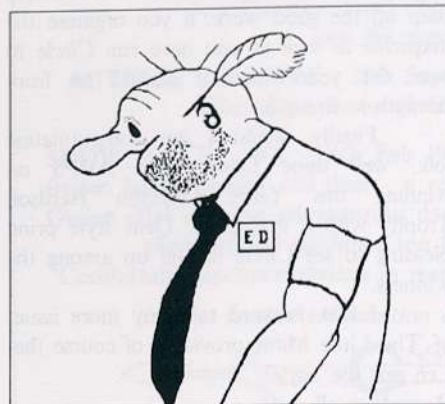
Some might say that this account is typical of most camera clubs up and down the country, well you might say that, I couldn't possibly comment!!! □

News Item.

David Dent, Circle 10 and winner of last years Leighton Herdson Trophy (prints) suffered a badly broken leg in a fall recently. Knowing David it is not surprising that it happened while walking the fells, on the path from Rosthwaite to Watendlath and was one of those silly little twisting falls that always seem to do so much damage. I gather that the breaks to the lower leg and ankle are quite extensive and that a steel pin or bolt has had to be inserted. Latest word is that he is getting about on crutches and making progress, not too sure about the health of the poor chaps from the Mountain Rescue though, who had to carry him the mile or so to the ambulance! We wish you all the very best David and a speedy recovery, well speedier than expected.

(Ed

"A WELCOMING LITTLE RHYME TO THE NEW EDITOR 'MR LEN HOLMAN' OF CIRCLE 10".



I could tell you some stories about this "nice man", though I hasten to add he's a friend.

He would take my picture in a sneaky way and to his Circle send.

Not very flattering so the story's told, it showed all the wrinkles and tears.

So I vowed my revenge and sorted out a shot, 'Goldy Locks and the thee hairs'.

"Ha! Ha! I thought, get out of that! I'll just slip it in Circle 10.

That will cause a giggle or two, at the expence of my friend Len.

Not quite so! To my despair, this nice man did it aggen?

Yet another horrid picture did he send, to grace that Circle 10.

I had to surrender, my battle was lost, my plight was plain to see - if you can't beat em! Join em! In Circle 23.

Your Friend - Ginny.

FRUIT CAKE



RECIPE:

1 Cup Butter 1 Teaspoon Baking Powder
1 Cup Dried fruit Juice of 1 Lemon
1 Cup Brown Sugar 1 Teaspoon Salt
1 Cup Mixed Whole Nuts 4 Large Eggs
1 Bottle of Whisky



METHOD

1. Sample whisky to check for quality.
2. Take a large bowl.
3. Check whisky again to be sure it is of the highest quality.
4. Pour 1 level cup and drink it.
5. Repeat.
6. Turn on electric mixer.
7. Beat 1 cup of butter in a large fluffly bowl.
8. Add 1 spoon of sugar and beat again.
9. Make sure whisky is still ok.
10. Cry another tup.
11. Turn of mixer.
12. Break tow leggs and add to bowl, chuck in a cup of fruit.
13. Mix on the turner, if fruit gets stuck in the beaters, pry it out with a drewscraver.
14. Sample whiskey again for tonsisticity.
15. Next sift 2 cups of salt or something, who cares?.
16. Check the whisky.
17. Now sift lemon juice and strain your nuts.
18. Add 1 bablespoon of brown sugar, or whatever colour you can find.
19. Wix mell and grease the oven.
20. Turn cake pan to 350 gradees.
21. Don't forget to beat off turner.
22. Throw bowl out of window.
23. Check whisky again and fall into bed.

by J. Schofield, Circle 4.



YOUR LETTERS

Dear Sir,

What a splendid Autumn 1993 edition of 'The Little Man'. Your hard work on the PCW has indeed produced a quality magazine that is pleasant and easy to read, with a nice mix of variety in the layout. How welcome to read the reports of the September AGM, so soon after it has taken place.

Yours Sincerely,
Kath Bull ARPS.

Dear Sir,

After a break of about 5 years I am once again a member of U.P.P. What a surprise I got when my first copy of 'The Little Man' (the Autumn edition) arrived through my door.

During the years that I was last a member L.M. became more of a club newsletter, being produced by means of a photocopier, or so it seemed. I say this not as a criticism of the editor or editors of that time as I am sure that this situation was brought about by financial constraint. Also the quality of the 'copy' never declined, it always made good reading and was eagerly anticipated when a new edition was due.

The new style (new to me anyway) is a big step forward and brings our magazine back to the glossy style that it was many years ago when I first became a member and definitely puts over a 'Quality' image. I believe from the current editorial that we have Bill Armstrong to thank for returning the magazine to its present standard.

This brings me to my second surprise since returning to the fold and that is the fact that an old friend, Len Holman is the current Editor of The Little Man.

Congratulations Len on your first edition, keep up the good work, if you organise the magazine as well as you have run Circle 10 over the years then it should go from strength to strength.

Finally, whilst I am congratulating folk, well done Dave Dent ARPS on winning this Years Leighton Herdson Trophy with a typical D. Dent style print, pleasing to see Circle 10 still up among the winners.

I look forward to many more issues of 'The Little Man', providing of course that Len gets the 'copy'!

Regards to all,
Dave Bennett.

Dear Sir,

It was good to receive your first edition of 'The Little Man', and to read all the news of the AGM so soon after the event. Well done. I hope that you continue to enjoy your new UPP management job for many years to come.

May I, through your letters page add one small item to Ralph Couchman's bit of Circle 36 trumpet blowing? Until you took over the Editorship, Circle 36 has supplied the incumbent for some 20 years. I took over the job from Bill Armstrong (his first stint, when he was not a member of C. 36) in the early 1970's, then Ralph Couchman took the job from me, followed by Bill once again, by which time he had realised the error of his ways and joined the best Circle!

Best Wishes,
Ian Platt

STUNNING IMAGES OF THE SCOTTISH HIGHLANDS

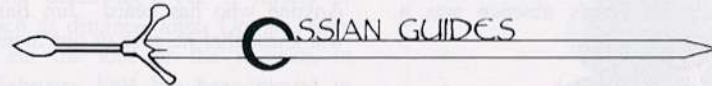
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ROUND IN CIRCLES

Circle 12

We couldn't have picked a worse weekend weatherwise for our first get-together since 1988. The 5th - 7th of November in Derbyshire was wet and dark and I don't think that the cameras came out once except for the group photograph at the break up of the gathering!

Sounds awful? Well we had a great weekend. Unfortunately, at the last minute, our Circle Secretary, Joan Rooker had to pull out because husband Vince (Circle 8) had to be hospitalised. Happily, he has now fully recovered, but Joan's absence was a disappointment to us all.

Nevertheless, we all met at the Alison Park Hotel in Buxton on the Friday evening - most of us for the first time. People could be seen furtively approaching total strangers and asking "Are you Circle 12"? Usually the answer was a blank stare

to which hurried apologies were made! We eventually discovered each other and spent the evening before, during and after dinner, chatting away like old friends. We had thought of organising a walk on the Saturday with photogenic intent, but the weather was so bad that we ended up going our separate ways and met up at tea time.

We had arranged for Jim Barker FRPS, APAGB to give us a talk after dinner and our numbers were swelled by several members of Circle 8 up from Gloucester. Anyone who has heard Jim Barker speak will know that he gave us our moneys worth!

We took the opportunity to discuss several circle matters including how to become the Gold Star Circle (Prints). So watch out, Circle 12 are on the way!

(Dont you just love the fighting talk?...Ed)



Circle 24

The letter from Mervyn Williams seeking confirmation of Circle 24's history that was needed for the 'History of U.P.P.' that was being compiled, alerted me to the fact that Circle 24 was re-formed into 'Contemporary Colour Circle' in November 1968. Richard Tucker, one of the founder members, was keen to have a re-union, and for the third time I had tried to organise a gathering of Circle 24 members. So we planned a weekend at Urchfont Manor in Wiltshire but despite offering two different dates we could not find enough people able to come on either date to make it a viable event. (Circle 24 members at AGM's are quite a rare breed too). For a variety of reasons such as distance, anno Domini, busy calendars etc the idea of the re-union in January/February 1994 has been moved to the back burner, hopefully to burst into life some other time in 1994, in or around Bath.

In recent times the work in the Folio has been dubbed Contemporary or perhaps Creative, which now is more the 'in - word'. Our thoughts have been crystallised by Sir George Pollock's essay on the 'Limits of Photography' (A.FIAP prize winning essay), where he deals with computer generated images and raises his concept of 'Photography Plus'. However apart from the computer involved images the same type of pictures that we were doing 25 years ago, are still collecting the title 'Contemporary', (So they tell me!).

The circle has had a more settled year after a series of resignations in 1992. Some new members have been recruited and I am hoping to find one or two more. U. P.P. seems to be indulging in a recruiting drive and Circle 24 is no exception. We are a slide circle devoted to contemporary-/creative slides, with so many camera,

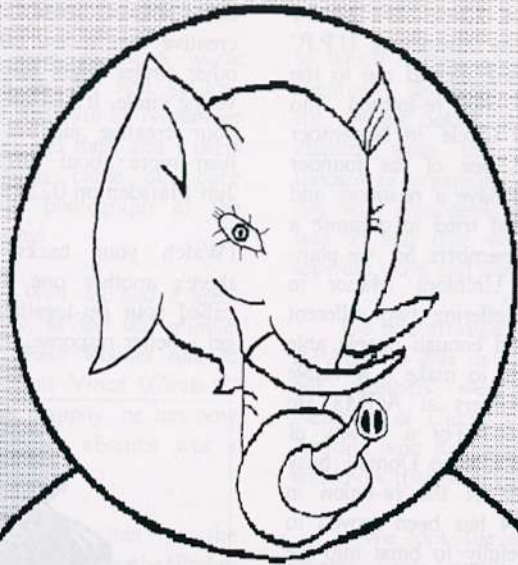
accessory and computer generated picture developments there must be something creative that a few other photographers in other circles might like to try out in a non voting circle. If you are interested in sharing your creative pictures and would like to hear more about Circle 24 why not ring Jim Marsden on 0225 - 791728.

(Watch your backs again Circle Sec's, there's another one at it! Maybe if you called your get-togethers 'Rallies' you might get a better response.....Ed)



It would be nice you know, if we could get one or two other circles to write in and tell us how they function, the type of work they get in the boxes and any other interesting information about the circle. Even the odd bit of 'trumpet blowing' would be preferable to nothing at all, only 9 circles out of 32 have contributed in the last two editions. We have certain circles within U.P. P. that we never hear from yet they seem quite happy to hear about others in The Little Man. Don't wait for the poor overworked Circle Secretary to do it, have a word with him first then have a go yourself, it's quite painless really!

(Ed).

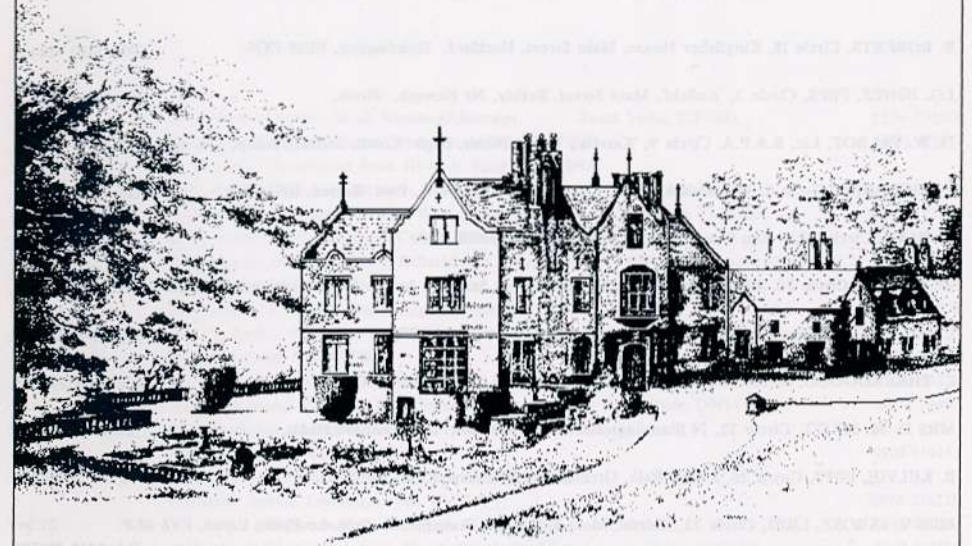


DON'T FORGET

1994 A.G.M.

SATURDAY, 17th SEPTEMBER
AT THE
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NEW MEMBERS

Welcome to the following new members to U.P.P.

R. ROBERTS, Circle 18, Kingfisher House, Main Street, Hartford, Huntingdon, PE18 7XN.	Tel: 0480-414435.
I.G. JONES, FRPS, Circle 3, 'Anfield', Main Street, Bathly, Nr Newark, Notts,	Tel: 0636-705929.
D. W. TALBOT, Lic, B.A.P.A. Circle 9, 'Karelia', Talbot Fields, High Ercall, Telford, Salop, TF6 6LY. Tel: 0952-770359.	
D. RICHARDS, Circle 6, 'Oaklands', 6, North Common, Chailey, Lews, East Sussex, BN8 4EB.	Tel: 0444-471374.
C. HART, Circle 22, 7 Elm Close, Rowde, Devizes, Wilts, SN10 2QP.	
W. NORRIS, Circle 26, 43 Newlands Road, Skelton Green, Saltburn-by the Sea, Cleveland, TS12 2DP. Tel: 0287-653556.	
L. MILLS, Circle 22, 46A The Street, Cherhill, Calne, Wilts, SN11 8ZR.	Tel: 0249-817706.
C. THREADGOOD, Circle 11, 14 Hastings Close, Stevenage, Herts, SG1 2JG.	Tel: 0438-726698.
MRS D. M. SCOTT, Circle 32, 74 Stannington Crescent, Totton, Southampton, Hants,	Tel: 0703-867582.
B. KELVIE, FRPS, Circle 26, 8 Elm Walk, Greenacres, Aylesford, Kent, ME20 7LS.	Tel: 0622-770673.
MRS V. JAROSZ, LRPS, Circle 23, 'Talofa', Moss Side Lane, Stalmine, Poulton-Le Fylde, Lancs, FY6 0LP.	Tel: 0253-701786.
MRS G. KIRTON, LRPS, Circle 26, 88 Avon Street, Warwick, CV34 4PX.	Tel: 0926-498320.
J. WEIR, Circle NHCC2, 18 Gale Park, Ambleside, Cumbria, LA22 0BN.	Tel: 05394-33909.
R. ROSKRUGE, 5 Tresawle Road, Falmouth, Cornwall, TR11 2PJ.	Tel: 0326-311953.

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A.T.E. HOMES APAGB, Circles 20 & 23.	G.T. HOWELLS APAGB, Circle 33.

Congratulations also to:

MRS A. WINTER add ARPS, Circle 14. J.A. HUBBARD add FRPS, Circles 8 & 11.

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**C3	F. Seale, 94 Hawthorne Grove, Combe Down, Bath, BA2 5QG.	0225-835017
**C4	H. Choretz, 1 Woodhouse Road, Hove, E. Sussex, BN3 5NA.	
**C6	A.K. Pickersgill, 63 High Meadow, Greetland, Halifax, West Yorks, HX4 8QF.	0422-378153
*C7	A.H. Greenslade, 'Eiger', Chestnut Walk, Little Badow, Chelmsford, CM3 4SP.	0245-222775
**C8	F.W. James, LRPS, Frogmarsh Cottage, Eldersfield, Glos, GL19 4PW.	0452-840419
*C9	R. Beaumont, 16 Ninian Street, Treherbert, Y. Rhondda, Mid-Glamorgan, CF42 5RD.	0443-771815
**C10	L.A. Holman, 14 Littlecoates Road, Grimsby, South Humberside, DN34 4LY.	0472-353453
**C11	R. Pointer, 232 Limes Avenue, Chigwell, Essex, IG7 5LZ.	0323-843078
**C12	Mrs L.J. Rooker, 10 Yardley Grove, West Wood Grange, Cramlington, Northumberland, NE23 9TW.	0670-713833
**C14	P.A. Blow, 39 Cogdeane Road, West Canford Heath, Poole, Dorset, BH17 9AS.	0202-603279
*C17	H.C. Thompson, 2 Ellesmere Rise, Grimsby, South Humberside, DN34 5PE.	0472-79497
**C18	B.W. Sanderson, 36 Ruskin Court, Elthorne Way, Green Park, Newport Pagnell, Bucks, MK16 0JL.	0908-610443
**C19	P.M. Antrobus, FRPS, 2 Grain Mill House, The Maltings, Lillington Avenue, Leamington Spa, CV32 5FF.	0926-334228
**C20	A.J. Potter, 4 Gilgarran Park, Distington Workington, Cumbria,	0946-830130
*C21	A. Gocke, 61 Sherwood Avenue, Marshallswick, St. Albans, Herts, AL4 9PH.	0727-833734
*C22	J.H. Grainger, ARPS, 9 Fairway, Hopton, Mirfield, West Yorks, WF14 8PY.	0924-497291
**C23	M.P. Knowles, 25 Marlborough Drive, Walton-Le Dale Preston, Lancs, PR5 4QU.	0772-321988
C24	J. Marsden, FRPS, A.FIAP, 22 Godwin's Close, Atworth, Nr Melksham, Wilts, SN12 8LD.	0225-791728
**C26	P.M. Antrobus, FRPS, 2 Grain Mill House, The Maltings, Lillington Avenue, Leamington Spa, CV32 5FF.	0926-334228
**C27	R. Beaumont, 16 Ninian Street, Treherbert, Y. Rhondda, Mid-Glamorgan, CF42 5RD.	0433-771815
**C28	J.W. Bullen, 13 Luan Court, Warblington, Havant, Hants, PO9 2TN.	0705-476978
*C29	B.A. Hirschfield, ARPS, Wheatcroft Grove, Rainham, Gillingham, Kent, ME8 9JE.	0634-388192
**C31	C.S. Johnson, Wheatstone Cottage, Moatbrook Lane, Codshall Wood, Nr Wolverhampton, W. Midlands, WV8 1QD.	090-747235
**C32	Dr P.V. Johnson, LMPA, Flat 1, 54 Station Road, Acocks Green, Birmingham, W. Midlands, B27 6DN.	021-7075113
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