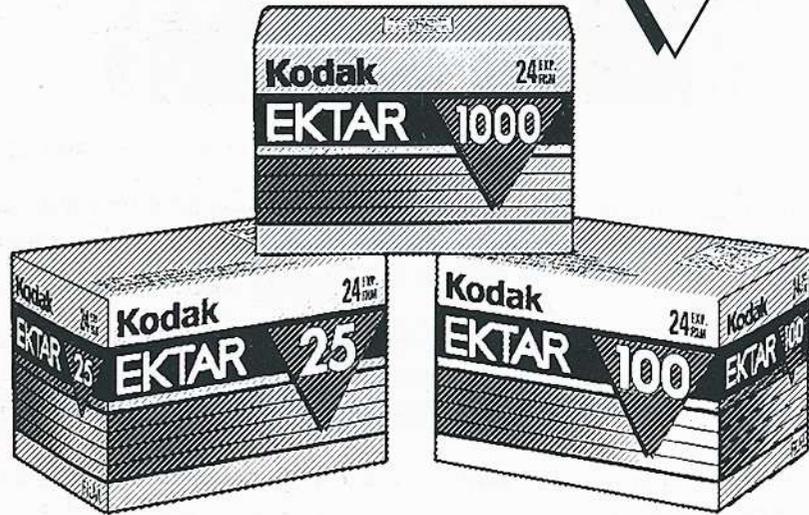


Kodak EKTAR

COLOUR
NEGATIVE
FILM



NEW KODAK EKTAR FILM.
Richer, Bolder Colours with
Extra Sharpness.

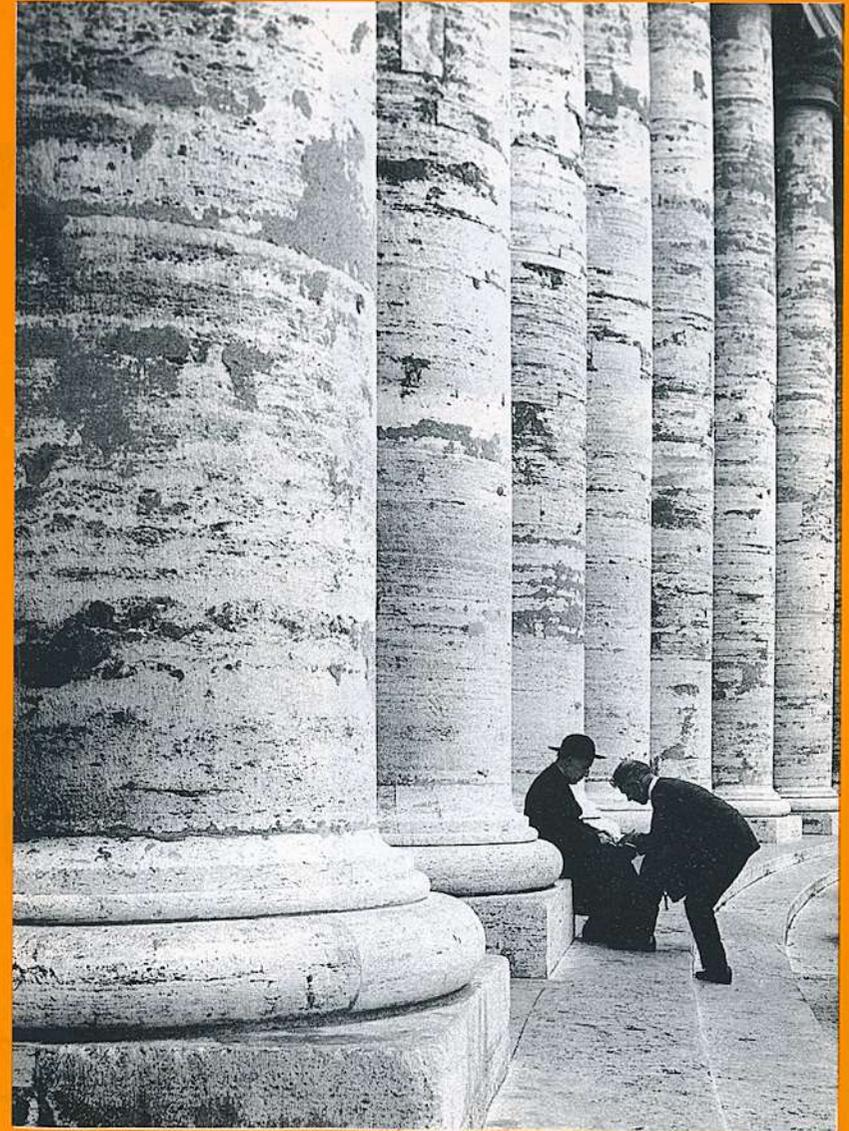
For information on Kodak enthusiast products write to: Kodak Limited,
Customer Care, P.O. Box 66, Hemel Hempstead, Herts HP1 1JU.

Kodak and Ektar are trade marks

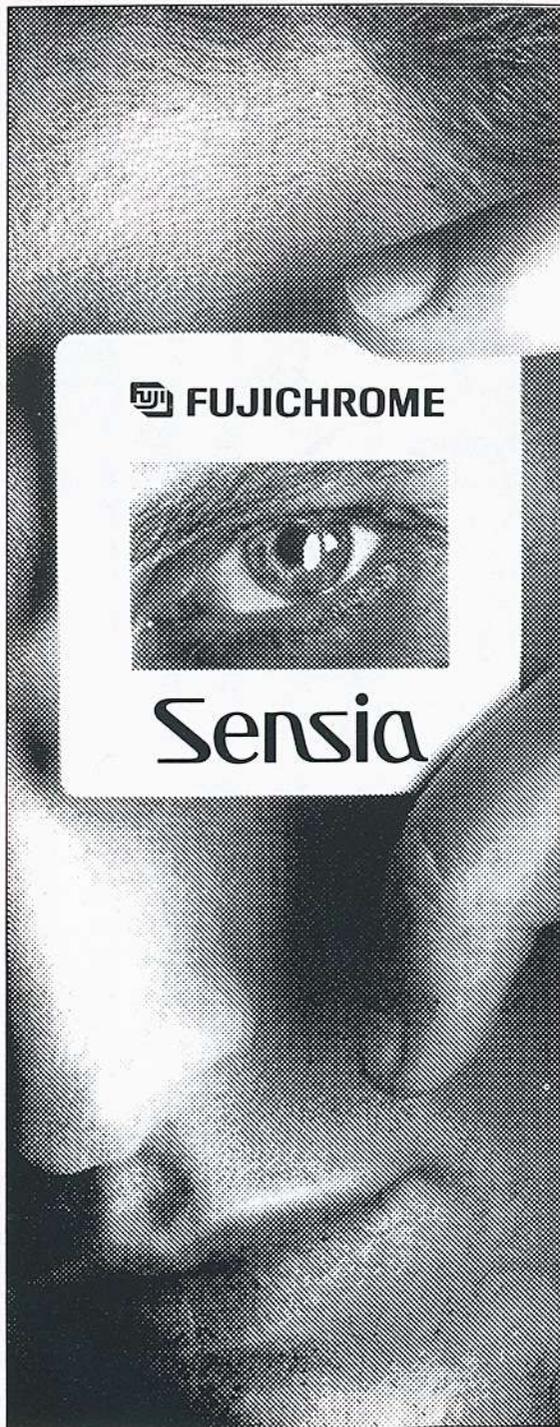


The Official Magazine of
THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

The Little Man



SPRING 1995



**What
you see
is what
you saw.**



**FUJICHROME
Sensia**

THE LITTLE MAN

SPRING EDITION 1995

NUMBER 105

Contents

- 2 President's Viewpoint
- 4 A Warm and Cosy Club
- 5 PAGB Awards
- 6 Got it
- 8 Reminiscences
- 10 Some thoughts
- 12 Profile - Jim Walker FRPS
- 22 Comparisons
- 24 Up the creek
- 25 The Galapagos Experience
- 27 Round in Cireles
- 28 Your letters
- 29 New members
- 30 Circle regulations
- 31 Circle Secretaries
- 32 Council Members

Cover Picture

'Obeisance' - By Jim Walker FRPS, Circle 29.

PRESIDENT'S VIEWPOINT

Birmingham AGM!

The last four months have rushed past and here I am writing my second President's Viewpoint.

The response to the questionnaire about the venue for the AGM was excellent, with 115 being returned by the closing date. On behalf of Council can I thank all of you who took the time to send us your views, especially those who sent covering letters with many helpful comments and offers of help.

Support for a move to the Birmingham area was overwhelming, with 96 members indicating they would attend. The provision of a dinner in the evening was supported by 77 members, 47 said they would also like lunch, and 15 indicated they wanted over-night accommodation. Offers of help to set-up the print display were made by 25 members.

In the light of this tremendous response, Council had no hesitation in unanimously voting to stage the 1995 AGM in the Birmingham area. I have now completed the initial arrangements and the AGM will be held on Saturday, 30th September at the Hillscourt Conference Centre - Rose Hill, Rednall, which is situated about 2 miles from junction 1 of the M42. Full details of the events for the day and a map of the location will be circulated

with the Agenda for the AGM, but to enable members to make their plans I thought you would like some details about accommodation and catering.

Bed and breakfast can be arranged at £25 per person. There are 45 single rooms and 7 twin rooms so those requiring twin rooms need to book early on a first come basis. A buffet lunch will be available at £7.50, basically help yourself to what you want from a selection of cold meats, salads etc. and a range of sweets. The dinner will cost £10.50 and comprise of a fruit or soup starter, a carvery plus selection of vegetables, choice of sweets (or cheese and biscuits) with coffee and mints to finish.

To help Council make all the necessary arrangements in good time a booking form is included with this edition of the magazine. This should be completed and returned to Barry Evans with a cheque for the appropriate amount by Saturday, 9th September at the very latest. An earlier return would be appreciated, especially from those requiring twin-bedded over-night accommodation.

Turning to other matters, it gave me great pleasure to be able to send Long Service Certificates to those members who had clocked-up 30 years or more with the club. U.P.P. must be unique amongst photographic clubs in

cont:

the tremendous level of loyalty shown by its members. Two have been with the club for over 40 years, eighteen for over 30 years and another thirty for over 25 years! Six of our Circle Secretaries have looked after their Circles for over 20 years! What better recommendation can there be for an organisation than the knowledge that so many of its members have found enjoyment and satisfaction for so many years. Over the last week or so I have received a number of letters from members who were awarded certificates, in each case a common theme was the great friendship that they had enjoyed during their membership. I'm sure that it is this friendship which is generated within the Circles and spreads throughout the club that makes U.P.P. such a unique organisation.

However, we must not rest on our laurels and Council will strive to see that the club evolves and grows to meet the new challenges posed as we move towards the 21st century.

Alan T.E. Homes

Please note:

Latest copy date for the next (Autumn) edition is the 30th September. All articles, Circle news and photographs must be in by this date if they are to be included in this edition. It will be the AGM issue so will not require so much material, the Spring issue is the one that needs all you can provide.

EDITORIAL

I feel bound to ask the question, "is there anyone out there, does anyone actually read this magazine"? The response to my requests for articles and candidates for the 'Profile' series seems to have fallen on very deaf ears. There must be a wealth of talent within U.P.P. so why don't we hear from some of you. Except for the faithful few I get no feed-back at all which is not exactly encouraging considering all the work and cost that goes into the magazine, it would be nice to hear what people think, good or bad, anything but silence. The Little Man is the only link between the thirty odd circles and should be the combined voice of the members, this can only be achieved by your commitment.

It is vital that we have a regular income from advertising to subsidise the cost of producing the magazine, but never easy to persuade photographic firms to advertise with us and at the best requires three or four telephone calls to secure their agreement. There must be at least several members who have small photographic related businesses who could advertise with us - to our mutual advantage. The rates are more than reasonable, at £25 for a half page, £50 a full page - cheap by any standards. I feel sure that most members would be happy to support the business of a U.P.P. member rather than an outsider, they just need to know that you exist, your support would be appreciated.

l/d.

By Onlooker

I have just read in a much respected magazine that camera club members react favourable only to photographs which are sharp, large, technically correct and those presented by the more dominant members of the society. Presumably any artistic merit which a picture may display is either ignored or more probably not understood.

Now we have heard that criticism before, have we not, particularly from that eminent scribe Edward Bowman and on occasion we have all been amused or infuriated by his sweeping statements. Of course any grain of fact that may exist in such opinions cannot in any degree whatsoever apply to our club - U.P.P. that is - can it? No of course not! But hang on, I seem to remember reading articles in *The Little Man* suggesting just that and implying that marks are often awarded more for technique than artistry.

The aforementioned magazine article seemed to imply that bigoted opinion and clichéd views were the ruination of camera clubs and effectively created a barrier to the recruitment of younger members who may contribute new and refreshingly creative ideas.

Let's ask ourselves some searching questions. Do we expect the same few members in the circle to win all the Gold Label stickers? If so, have we got ourselves into believing that because they always score well then whatever the standard of their current piece of work is it must warrant a high

mark even if we are unable to understand what it is all about this time round. Again, regarding the Crit sheets, have we ever written - "Good but not really sharp enough"; or "Not as good as your last entry"; or "It doesn't really work for me"; or "Different"; or "Not my choice of subject"; or "It's been said by all the others"; or "Agree"; or "Wonderful quality"; or "Pity about.....this that or whatever"; etc etc? If so, can we really argue that we are not clichéd ridden and unhelpful to an extreme?

But, in the long run does it really matter? We are a friendly club and within circles understand each other well. We exist in a nice cosy and warm environment and consequently do not desire any changes. Nothing wrong with that certainly but what of the future? What will it all be like in twenty years time, we might well ask? As they say north of Watford "Think on".

A final comment. What about a new rule which would require us all to change circles every five years!?! A sort of musical all change. Now that is a thought.

SITUATIONS VACANT

There are vacancies on Council, anyone willing to give of their time to help in the running of U.P.P. would be welcome. Anyone interested please contact the Hon. Gen Secretary, W.B. Evans.

Latest Up-date

Since Ian Platt's article in *The Little Man* regarding the P.A.G.B. distinctions, several members have made enquiries regarding the possibilities of achieving the points needed to qualify through U.P.P.

This is possible as U.P.P. is affiliated to the Central Association, and in the past we have sent an entry to the Annual Exhibition of the C.A. if we did so again, members could enter their work as a means of gaining the required points to be eligible for consideration of a P.A.G.B. award.

It would take a few years to achieve the necessary points but if people are interested I am prepared to organise any entries that members may wish to submit for this exhibition.

There are four main classes in which to enter, Pictorial prints/Pictorial slides and Record prints / Record slides. Trade processed prints are allowed and Natural History can be included in the Record section. There are also set subject classes which are announced each year.

There is a cost of about £1 per entry and entries are restricted to a limit of three per person, per class, so it would cost approximately £12 for an entry in the four main classes. There are awards of Gold, Silver and Bronze medals for the total marks achieved in these four classes.

Prints and slides can be selected by the C.A. to be forwarded on to represent the C.A. in the P.A.G.B. Com-

petition, so entries can be likely to be away for some considerable time. As well as the appropriate entry fees I would also require sufficient money to be sent to cover the return postage.

The closing date for the C.A. Exhibition is usually round about March or April so I would need to receive your entries some time in February, this event would have to be completely separate from the U.P.P. AGM.

The offer has been made, so if anyone is interested, either ring or drop me a line for any further information, meanwhile I will try to get things organised for the 1996 Exhibition.

*J. Butler ARPS,
Print Competition Secretary*

Congratulations

Congratulations are due to W.A. Johnson ARPS, APAGB, on achieving his D,PAGB Award, must be one of, if not the, first of these awards for a U.P.P. member. Bill's panel was made up of a set of superb 'Church Interior' prints, pleased to say that he's a member of Circle 10!

"YOU'VE EITHER GOT IT - OR YOU HAVEN'T"

by Alan Croskill ARPS, Circle 3.

May I relate the following tale in the hope that it could be of interest to readers.

I am sure we all start photography in a small way, just taking snaps and building up to greater things. Enroute, hoping to improve our standard, or just take better snaps, some do some don't, that's life. As they say in Yorkshire "There's nowt so queer as folk". One thing is for sure, we soon learn that we need light and luck.

I started this hobby back in the early 60's and like most people worked my way through a number of cameras over the years also going through the growing pain period of buying gimmicks and kit that proved to be of no use at all! I like to think I have passed that stage now and pride myself on being an amateur photographing what I like. Over recent years the one thing that has taken most of my film is a grandson, hence this epistle.

One day this summer I took him on the beach. Picture the scene, bright sunny day, fluffy white clouds in a clear blue sky, and a three year old in a red shirt playing on the sand, what more could I want or need for a picture? Then at that point a man in a brightly coloured wetsuit carried his surfboard, with yellow sail into the water and started sailing up and down just above the lads head, a picture to beat them all!

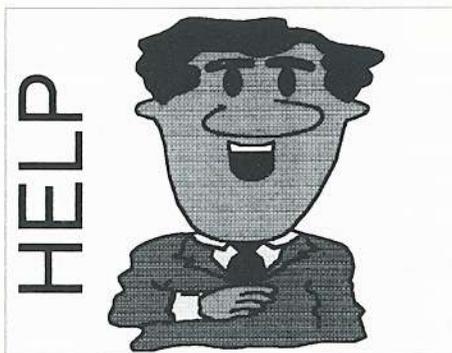
But that was not the end, could

the scene be improved I hear you cry? Yes, I could not believe it. Slowly along the waters edge came an old man, brown three piece suit, cloth cap, NHS type specs, bare feet - boots in hand, he paddled along the water's edge.

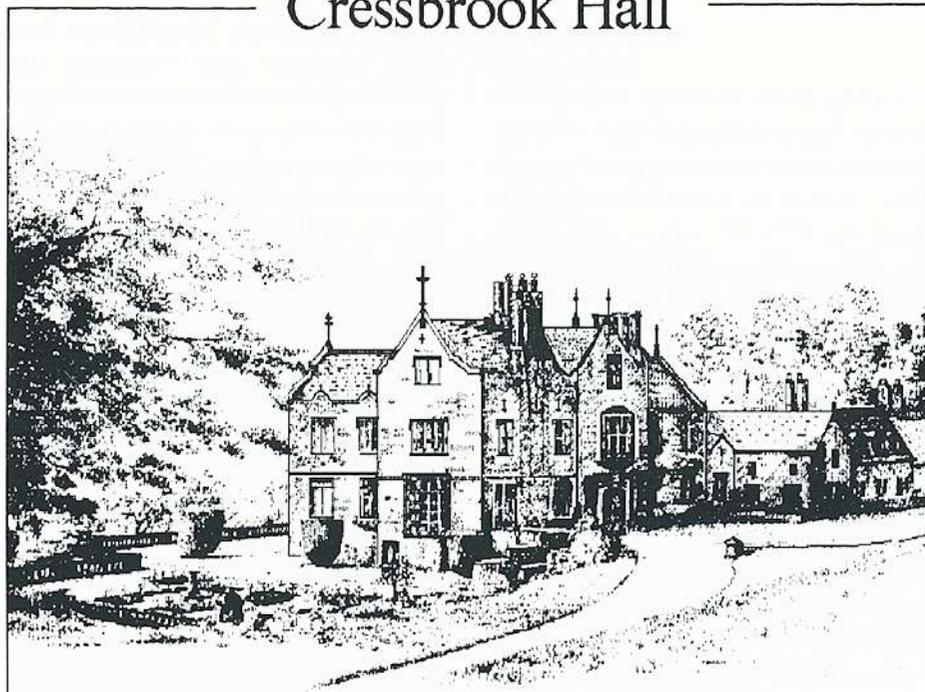
Slowly he made his way and then, almost as if he knew what to do, he stopped. Hands behind his back holding his boots and gazing at the wind surfer.

Picture the scene now, small boy in red shirt playing at the water's edge to the right, wind surfer above to the left, each in the correct third of the picture, all in bright sun light with white clouds in a blue sky. Everything needed for an award winning picture that must also have some commercial possibilities, what could possibly improve the scene? Nothing.

As I said, light and luck is what you need, shame I didn't have a camera with me to capture it!!



Cressbrook Hall



ACCOMMODATION WITH A DIFFERENCE

Cressbrook Hall is a large elegant private family home standing in 23 acres of woody parkland. Built in 1835 for the owner of Cressbrook Mill and overlooks the natural limestone gorge created by the River Wye. The Hall offers B&B with optional evening meals and all rooms are en-suite with wonderful views. Within the grounds are several beautiful stone cottages which are self-catering, prepared meals are available to take the 'self' out of 'self-catering'. Amenities include: large conservatory, sauna, beauty room, games room, laundry and shop.

Cressbrook Hall is perfect for far-flung friends to re-unite by combining cottages and the Hall guest rooms. The flexible catering allows you to vary your choice between self-catering, meals served in your cottage or silver service in the Hall dining room.

Enjoy the beauty of the Peak District, spectacular walks right from the door step. Only a short drive to Chatsworth or Haddon Hall.

For details phone or write to: Mrs Hull-Bailey, Cressbrook Hall, Cressbrook, Nr Buxton, Derbyshire SK17 8SY. Tel: (0298) 871289.

REMINISCENCES ON PHOTOGRAPHIC SOCIETIES

By John Williamson, Circle 33.

My main memory of the first Society I joined (in the late 1940's), relates to a monochrome print competition, judged by a Bank Manager, in which the 15"x12" winner was taken with a Zeiss Nettar 120 camera with a f7.7 lens - beating all the entries taken with the prestige cameras of the day. In 1950 my work took me to Lancashire, where I joined a distinguished Society that met in self contained premises, entry was via an ancient courtyard. Members each had their own entry key, issued against a deposit. Access inside was via a very steep wooden staircase to the first floor that contained a studio/lounge with well worn furnishings, seemingly dating from the Lewis Carroll era (worn leather sofa, armchairs and aspidistras in pots on tall stands). On both sides of the corridor were numerous rows of small lockers where members stored their photographic chemicals, etc. The floor above housed the dry and wet darkrooms - again venerably equipped. Except for one vertical enlarger that supported a 5½ inch lens, the various enlargers (both vertical and horizontal) were geared for negatives of 5"x4" or larger. The sinks were lead lined and the dishes mainly of massive size. On entry the temperature was normally well below 65° Fahrenheit in winter. On one occasion the front door lock and keys were changed because of reports that shadows on the studio curtains when drawn suggested activities of other than a

photographic nature were being indulged in.

On return to Surrey in 1955 I joined another long established club, this met in licensed premises - the studio/exhibition room of a local sculptor. One sat surrounded by numerous statues (many of them full length nudes) and busts on pedestals, these were carved in all types of materials and differing colours. Home processed monochrome prints were at that time regarded as the hallmark of the elite club photographer to which all should aspire. When it was a colour slide projection evening, one felt, with all the surrounding statuary, as if one were sitting in a haunted glade.

The club program was generally first class, one of the highlight evenings being the auction of photographic materials and equipment. Club outings included several weekend trips. One such weekend trip to East Anglia left at 9.0am on the Saturday reaching Cambridge before lunchtime. Onto Norwich where we spent the night before returning home late on the Sunday, via Lowestoft, Aldeburgh and Dunmow. Stories tend to become more dramatic with the telling but one of the most reputedly memorable and exciting outings was when some twenty members went to Paris for the weekend in two mini-busses. The story tells of a meal at a certain restaurant where, due to some local animosity against the proprietor, a mob invaded and set

cont:

about wrecking the place. The camera club members beat strategic withdrawals - half to the basement, where they barricaded themselves in the 'Ladies'! The rest made a hasty retreat by the rear emergency exit where they found themselves in a wall-enclosed yard. They managed to find a way out via an outside fire escape and along a catwalk across the roofs to another street, there being some anxiety until the two halves of the party managed to meet up again some time later.

Shortly afterwards the club's meeting place disappeared as part of a compulsory traffic re-development plan and I concentrated once again on portfolio membership before joining another (rather workaholic) club.

On retirement, and a move again to the North West where I joined my present Society. This Society has been fortunate in being able to meet for a number of years now in enviably comfortable surroundings for its winter seasons (roughly October to March). Visiting lecturers and competition judges are made to feel welcome in a very relaxed atmosphere. We have a dozen members who can propose a vote of thanks in a personable and Cliché free manner, which makes these an integral (if minor) part of the evening, rather than something perfunctorily 'tacked on'. One always remains ever hopeful that Society life continues to provide us with the friendship and competition that we have come to expect.

The Little Man - 27 Years ago

Quotes include:

Large Prints:

Perhaps the postal costs of 6/-or 7/-6 are too much for the Secretaries of these Circles since only two of them have sent in reports!

(Nothing really changes, does it?).

Colour Prints:

A discussion took place at the AGM on how colour prints should be treated in the Print Circles. One circle admitted them for optional criticism but barred them from voting and winning a Gold Label. Council would welcome colour prints to be sent in by Circles for the Gold Label Exhibition, but it was up to each individual Circle to do as it wishes. Miss Rosamond (Recruiting Secretary) said that she had received an inquiry for a colour print Circle but on a call for a show of hands only two members present indicated any interest. The general feeling seemed to be that any such Circle accept home processed prints only, though the negatives might be trade processed. We were told that a **privately** run colour print Circle had just been started with 16 members and Council was promised a report on its progress.

(It is interesting to note, that 13 of the 17 print Circles are now either solely colour or monochrome colour combined, something of a turnaround. It just goes to show how times change and how we have to change with them if we are to progress.

SOME THOUGHTS ON PHOTOGRAPHS, PHOTOGRAPHY AND PHOTOGRAPHERS.

By W.J. Anderson, Circle 12 - Newish member

A year ago I showed some slides that I had taken in 1957 during a mountaineering expedition to Nepal, in the audience were a group of climbers who were intending to visit a neighbouring area of the Himalayas later this year. After the presentation a young woman remarked on the high quality of the photographs and asked if I were a 'good photographer', a quick response was needed so I answered "Yes, perhaps I am"!

Two years ago I submitted ten home-processed b&w prints to the RPS in order that they could confer an LRPS distinction upon me. Imagine my surprise when the prints were returned with the comment that none of the prints came up to the required technical standard though a few were mentioned favourably in terms of their 'pictorial content'.

During the past two years, as a result of my RPS membership, including a 'Print Circle,' I have discovered something of how much there is to know about b&w photography. My own prints are, in consequence, improved. However the trade processed colour prints that I submit from time to time achieve higher marks from circle members than my b&w ones. It appears that they are generally considered to be better 'pictures' and achieve high marks despite the technical weaknesses which are pointed out.

I have been a camera user for 50 years but it is only in the last six that I have attempted a serious study of photography, including b&w processing. Whilst I have lost none of my enthusiasm for photography I have to admit my better photographs are few in number. I also find that I retain the good opinion of my earlier photographs despite more recent ones that are technically superior.

The above experiences confirm my long held belief that the 'content' of a photograph is given more prominence by the viewer, even if that viewer happens to be an experienced and skilled photographer.

Summarising these random thoughts, I find that the advice and comments of other and more talented photographers than myself have helped improve the technical quality of my work, but as far as the merit of my of my photographs as 'pictures' is concerned I rely very much on my own opinion and I find that I am rarely persuaded to change it.

You may feel that I should sign this monologue 'Arrogant --?'. Whilst I hope you won't judge me in this way please be assured that, at my time of life, I can accept your assessment of my character with the same equanimity with which I accept the comments of U.P.P. 'circle members' on my prints.

ILFORD
EXPOSURES

A NEW QUARTERLY MAGAZINE FROM ILFORD

ILFORD EXPOSURES magazine covers all aspects of photography and printing. Annual subscription entitles you to free membership of CLUB ILFORD and special discount vouchers. CLUB ILFORD organizes training, competitions, special events and provides free advice and information for all members.

For more information call
CLUB ILFORD on
061 929 1094

or write to:
CLUB ILFORD
PO BOX 127
Altrincham
Cheshire
WA14 2RJ

PROFILE

Jim Walker FRPS, Circle 29.

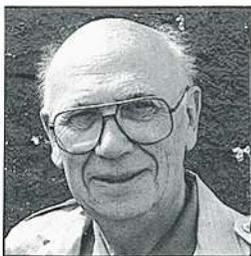
If I have a "style of photography", it has come about gradually, and for my part unconsciously! Mind you, I've had a long apprenticeship, but I've never been one for thinking "how can I take a good photograph", but rather "what do I like enough to make me want to photograph it".

How else to explain my head-long flight across two fields and over fences in a vain attempt to photograph the 'Silver Jubilee' L.N.E.R. train, when I was about ten years old. The difficulty of holding the camera steady with lungs heaving stays with me still. I needn't have bothered - my simple camera couldn't cope with the speed of the express streamlined train, and all I

got was a blur. I enjoyed that moment when pressing the shutter though, as I still do some 60 years later.

This fascination with the photographic image grew with the help of a much admired older cousin who showed me how to develop and print. Sadly, he was killed in the early years of the 2nd World War, and not long thereafter I was into the forces where no cameras were allowed.

The day Japan surrendered found me as a tank driver aboard a tank landing ship in India preparing to in-



vade Malaysia - a near squeak! Restrictions on possessing cameras having been lifted, I sent home for my camera, unfortunately it never arrived. I like to imagine that somewhere in India today my camera is still being used, having been handed down through the family, or perhaps valued as a vintage item in someone's collection.

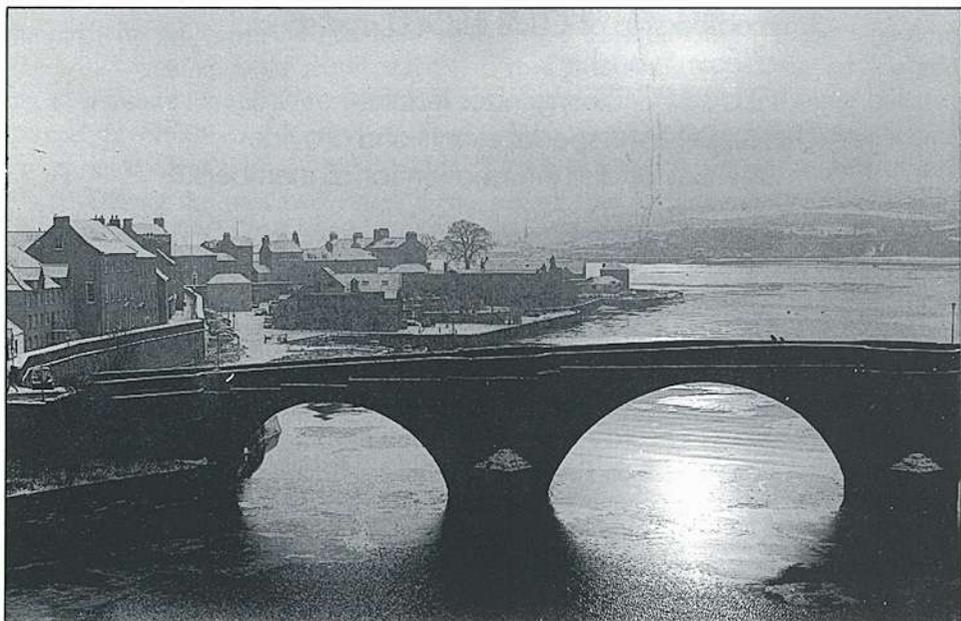
So I hired a camera on occasions when I had leave in Southern India, or when I was posted to places as far apart as the Khyber Pass and Calcutta. Eventually, just before demob I bought a half share in a Kodak box camera - yes, I was as hard up as that, (violins please Editor)!

Nonetheless, one of my box camera negs, printed up sufficiently well for me to win 'The best print' trophy in the local Camera Club exhibition. This was after I'd married and

settled in Selkirk (Scottish Borders) as a T.S.B. Manager. Since that early success I've always been mindful of the fact that its the person behind the camera that counts, rather than the camera itself.

Judging and giving talks (I don't like the word lectures) to clubs and societies has been a major part of my life since then, more often than not, each AGM of the local club saw me installed either as Secretary, Treasurer or Chairman.

I joined U.P.P. in the early 1960's (Circle 29) and fell in love with the small format (max 4"x3" or equivalent). I believe the difficulties inherent in making such a small print has made me a better printer and I find that if I can make a good small print from a negative, then making a 20"x16" print from the same negative is a doddle.



'Berwick - Mid Winter' - From 'Remembering Walls' Exhibition.



'Nets Drying - River Tweed' - From 'A Wake for the Salmon' Exhibition.

Circle 29 has always been blessed with excellent Secretaries, non more so than the present Secretary, Brian Hirschfield, who runs the tightest and friendliest ship in the U.P.P. Secretaries and other honorary officials play an invaluable role in the nurturing of talent, and in my own way I've tried to plough back some of the pleasure that I have received over the years. Sadly the idealism and voluntary work which has been a feature of the amateur photographic world is under increasing threat as the tide of commercialism comes ever closer. Articles and books appear with titles such as "How to make money from your photography", and lecture fees are charged, both of which sits uncomfortably with the idea of people sharing a mutual enjoyment of their hobby.

I gained my Assosiatship in

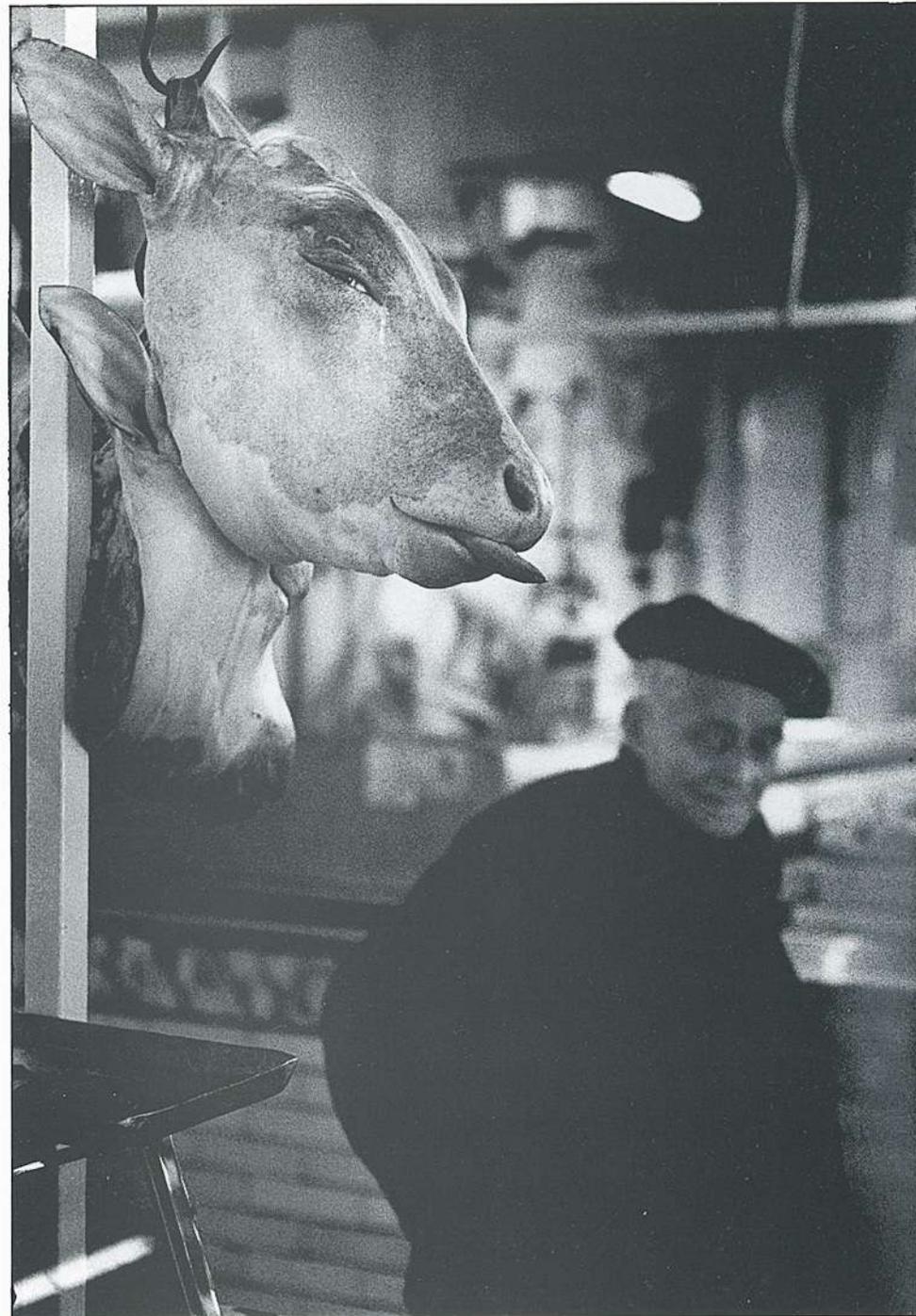


'All This and Heaven Too' - From 'Remembering Walls' Exhibition.

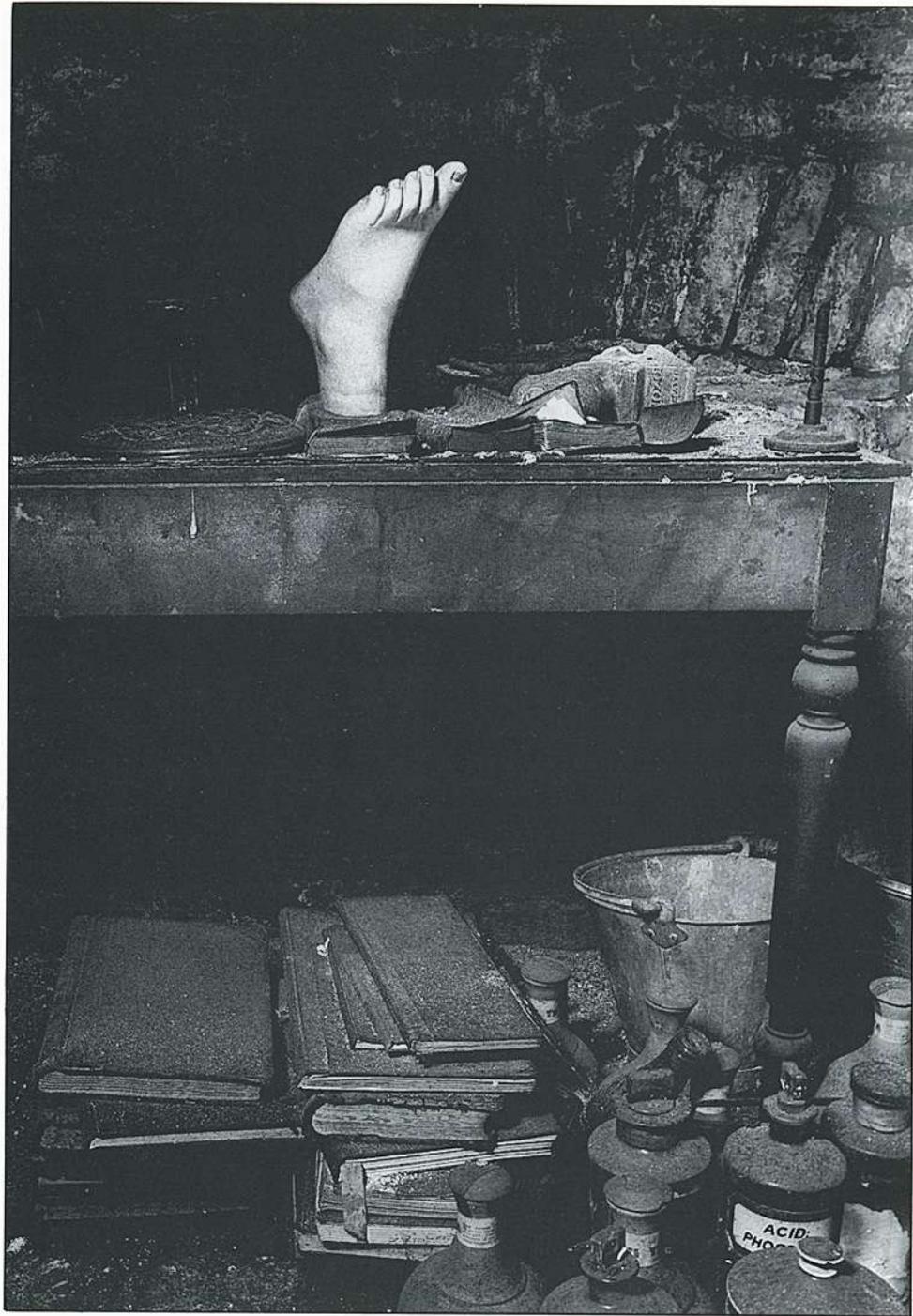
1971 and won the Leighton Herdson Trophy in the same year, since then I have won the Best Small Print award twice. 1972 saw the first of my one-man exhibitions (all monochrome), shortly after, when the Cibachrome process became available I took it up with relish but although my latest exhibition in 1994 was approximately half colour and half monochrome my first love for b&w is still the strongest.

As to subjects - everything is grist to the mill, but I've always found people interesting so my pictures almost always have some human interest, even if only by association of ideas.

This lead me in the early 1980's to photograph extensively the local fisherman at their work, having by now taken early retirement and moved to the East Coast. I've loved this area



'Death' - From 'Remembering Walls' Exhibition.



'A Chemists Attic' - From 'Secret Berwick' Exhibition.



'Empty Vessels' (Sarajevo) - From 'Remembering Walls' Exhibition.

since childhood and was fascinated by the fishermen and their craft, but realised that they and the salmon are a threatened species. Catches were declining, pressure from the Atlantic Salmon Conservation Trust led to the men being made redundant and the fishing stations closed down. I had by then covered all the locations on the coast and up the River Tweed, with the help of the local Council and the Northern Arts Board I mounted an exhibition in the Borough Art Gallery and produced an accompanying book "A Wake for the Salmon". The success of this exhibition and book was partly because of its timing. Parliamentary questions were being asked about "cheque book assassination of a thousand years old industry". Several television programs resulted after producers saw my book, and used my pictures

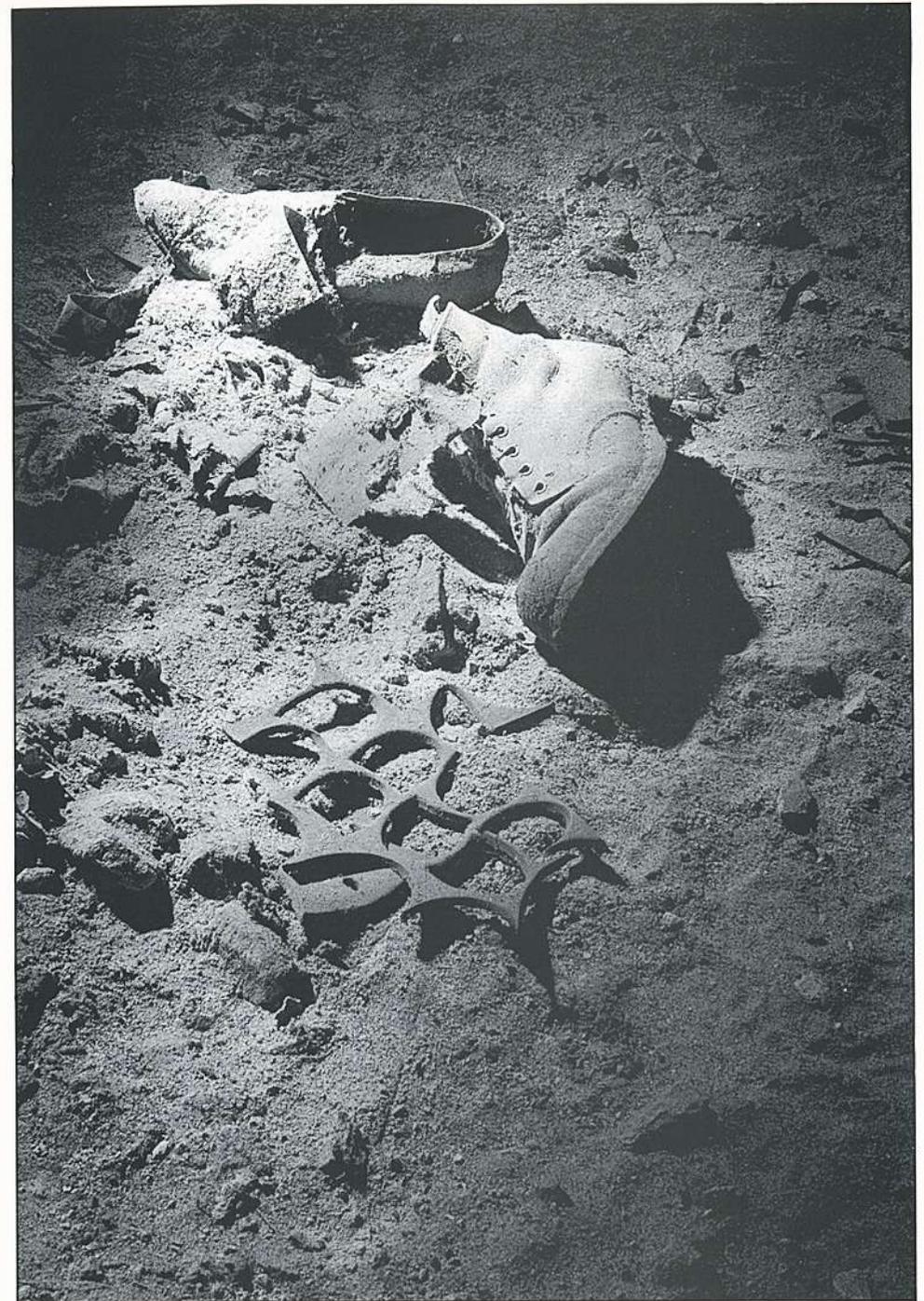
for the stills. I got used to being interviewed on camera as an "expert witness", which I wasn't, but I had researched the subject and did feel strongly about the injustice of a way of life being suddenly terminated, and I suppose this passion came across in my photographs.

Subsequently, a Fellowship of the RPS was gained in the 'Applied' Section for a panel derived from my exhibition. This was described in the RPS journal as "(This) must be among the most worthwhile compilations that the Applied Panel has viewed" The entire collection of my 1200 negatives was subsequently purchased by the Northumberland County archives as a unique record of a vanished way of life.

Three years later and another exhibition and book, entitled "Secret



'Nuns in the Rain' - From 'Remembering Walls' Exhibition.



'Shoe Factory' - From 'Secret Berwick' Exhibition.

Berwick", showing aspects of this fascinating and historic town of which the average person was unaware. For example, the interior of a deserted shoe factory where the attic had been undisturbed for about 100 years, old boots and shoes lay jumbled in a layer of dust 1/2 inch thick. Or a ladies hair dressing saloon, closed for 25 years, where the wash basin had been plumbed directly onto a beautiful Adams fireplace. The shoe factory has now been cleverly converted into flats retaining the original features and rafters (which were all but gone when I did the photography), and sits in an attractive cul-de-sac now renamed Shoe Lane. One building I had difficulty in obtaining access to collapsed the day that I should have photographed the interior. I did wear a hard hat on such occasions but I doubt

if it would have been much help when the floors and walls caved in!

Last year (1994) I was invited to mount another exhibition. This time my theme was an exploration of walls - not only the famous Elizabethan walls built in the 16th century (which completely surround the town of Berwick-on-Tweed), but other walls also, including invisible walls which people build around themselves, e.g. religion, fear, loneliness etc.

"Remembering Walls", so titled, allowed me the opportunity to range over a wide field, and gave it an international appeal for the seven and a half thousand people (from all parts of the world) who visited the exhibition during its ten weeks duration.

In addition to the long hours spent in the darkroom, I cut all the overmounts by hand, as there were ap-

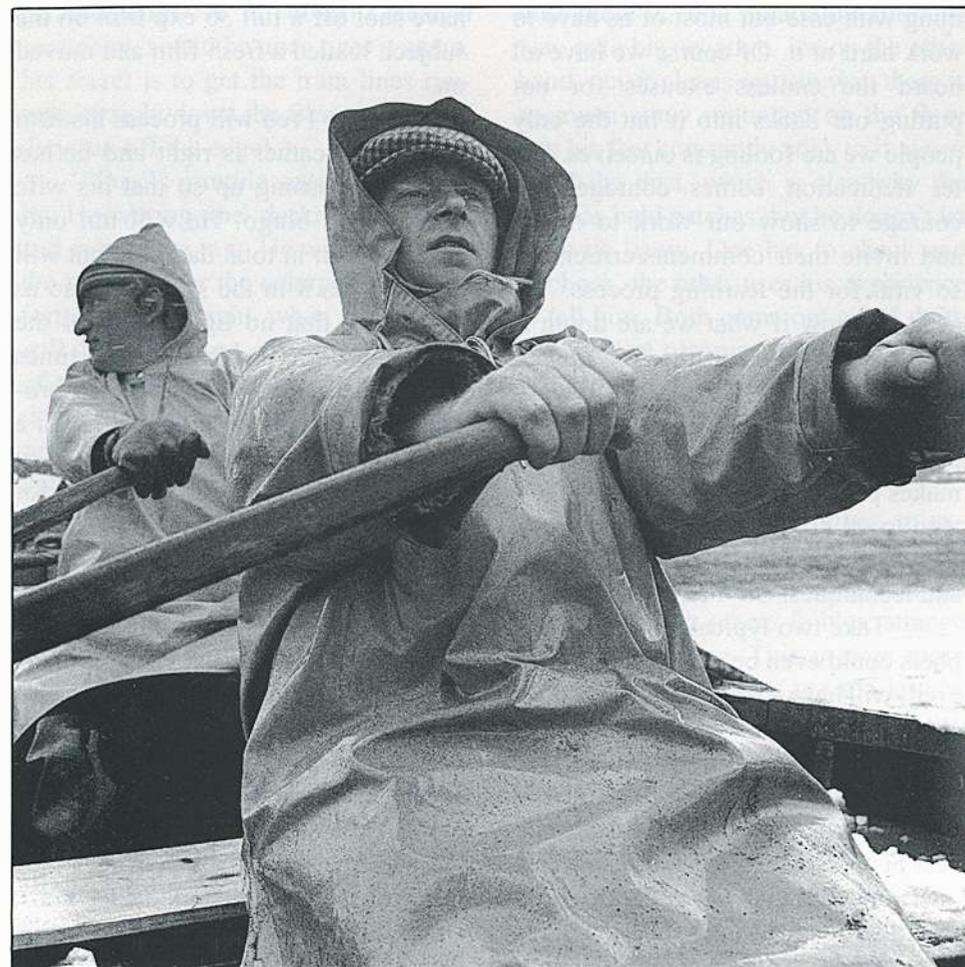
proximately 150 - 20"x16" colour and monochrome prints in 24"x20" frames, plus panoramic and "joiner" photographs making it a formidable task, however, this way I retained full control over the eventual presentation.

No book this time, but a wallet with 8-7"x5" colour postcards with tourist appeal. The two previous publications are now out of print but have made a profit for the sponsors, Northern Arts & the local Borough Author-

ity. This is fine by me, for while they get the profits, I get the satisfaction of knowing that at least some of my work has been deemed important enough to enter the archives for the benefit of future generations. More importantly, photography (my hobby) has given me a lifetime of pleasure and I am as enthusiastic as I was when I raced across the fields, all those years ago, only now it would take me three times as long.



'Diabolical Liberty' - From 'Remembering Walls' Exhibition.



'Pulling on the Oars' - From 'A Wake for the Salmom' Exhibition.

COMPARISONS

By Anon

It takes many things to be a photographer, I would consider dedication as high on the list. The dedicated photographer will take the trouble needed to master the art, go out and take pictures, and above all, do the darkroom work necessary to become a craftsman. I accept that there will always be those talented people who seem to do everything with ease but most of us have to work hard at it. Of course we have all heard the endless excuses for not putting our backs into it but the only people we are fooling is ourselves. After dedication comes courage, the courage to show our work to others and invite their comments/criticisms, so vital for the learning process. We need to know if what we are doing is right or wrong, using the free tips on technique etc by making the recommended changes. As with all things there is no short-cut to this, practise makes perfect, or does it? After all, we tend to all go our own different ways, adopting our own individual practises and techniques. Oh Yes, and habits!

Take two typical club photographers could even be mates. One (Fussy Fred) will have a spare bedroom for his clinical darkroom, everything spotless, with not a sign of dust anywhere. The whole of his technique will be geared to this environment, care and cleanliness his password. The other photographer (Joe Bloggs) has a darkroom in the false roof that resembles a scrap yard, even to the guard dog! Fred will probably spend an eternity studying

each subject before shooting, weighing up the lighting, the angle, and everything about it. He will even consider going the 10 miles back home for that extra fast film which might be more suitable for his shot. After he has checked and re-checked the focusing he will eventually shoot, one frame only.....Joe Bloggs meanwhile will have shot off a full 36 exp film on the subject, loaded a fresh film and moved on.

Fussy Fred will process his film when the weather is right and he has done the washing up so that his wife could go to bingo. He will not only load the film in total darkness but will also process it in the same way, so as to be sure that no light gets into the tank. He works to very precise times and temperatures. When finished processing Fred will wipe the film with a sterilised cloth before hanging it up in a special sterilised plastic sleeve for exactly three days and six minutes. He will then cut it and file under a 22 digit reference number in his immaculate filing system. Joe meanwhile develops his film in bulk which means, as many as he can get into his multi-tank. He tends to work quicker in the Summer because the sunlight seeps in through several cracks in the roof. He measures the chemicals out by the well used stain-line on the jar, the pouring of the developer into the tank takes place while listening to the soccer match on the radio and trying to move the dog over for more room. Having checked

(cont),

the temperature with his wine-making thermometer and finding it a bit on the low side sticks the tank along side the dog who has now curled up in the corner. Joe times his development by the time it takes the kettle to boil for a cuppa, after fixing he then washes the film - sometimes in running water! After checking that there is actually something on the film he wipes it on a piece of chamois leather, usually found on the floor. If he doesn't hear a scratching sound he goes over it again, his secret is to get the tram lines running straight down the film, no good if they run off the edge!

Fred's printing session will start by Hoovering the darkroom, again, and everything in it. He will then study the image under the enlarger to get the format exactly right, when satisfied he will do endless test strips of every part of the negative, then make a full size print and mark off each zone for exposure. It will take several sheets of paper before he is satisfied and even then he will probably lie awake in bed later that night, wondering if he should have given a bit longer exposure to darken the sky more.

Joe on the other hand takes his neg from the length of clothes line just as the dog is scratching itself so he blows it down with a delicate rasp before putting it in the enlarger. After a short deliberation on the format he decides on the exposure, 35 seconds was alright for that print of the church interior last week so another 10 seconds should be just about right. He will vary his development by anything from 2 to

10 minutes and give extra development to the highlights by, either blowing on them or holding the selected area between the palms of his hands, in extreme cases he will do another print!

All this of course is very amusing but the strange thing is that the results from both these men can, and will be, very similar. Fred keeps his darkroom spotless but by constantly Hoovering disturbs what tiny bit of dust there is, this invariably finds its way onto his negative. Joe on the other hand, never cleans up, anyway there is so much spray mountant on the floor that his feet constantly stick to it, never mind the dust, which is also why the dog has bald patches, but he doesn't let his wife know. One has to check and re-check, the other uses his experience to tell him. Both come out equal, both get loads of pleasure from their hobby which is what we should all aim for. Let your pictures speak for, and give **You** pleasure, if others like them also, then that is a bonus.

This brief account gives an example of how very different we all are and the lesson is that we learn to be tolerant of each others foibles, strange as they may seem. This is even more important in U.P.P. as we see less of each other than in most clubs and use the written word to convey our comments and opinions which can often give rise to mis- understandings. Be dedicated, be brave above all, be tolerant.

(Any resemblance to certain U.P.P. photographers is purely coincidental).

"UP THE CREEK"

A boat race was organised between a large Japanese Container Company and their British counterpart. Both teams had trained hard to reach their peak, but on the day the Japanese won by a mile!

Senior Management of the British firm decided that the reason for the crashing defeat had to be found, and so set up a working party to investigate and recommend appropriate action.

Their conclusions were that the opposing team won because they had a better team structure, 8 people rowing and 1 steering, whereas the Brits had 8 steering and only 1 rowing!

This caused the Senior Management to hire a Consultancy Company to do a study on the team's structure. Hundreds of thousands of pounds and

several months later, they concluded that "the team structure was totally wrong", devilishly clever!

So as not to be beaten again by the Japs, a Management Team was set up, comprising of, 3 'Assistant Steering Managers', 3 'Steering Managers', 1 'Executive Steering Manager' and a 'Director of Steering Services'. A performance and appraisal system was set up to give the person rowing more incentive to work harder.

This time the Japanese won by two miles! Senior Management immediately laid off the rower for poor performance, sold off all the paddles, cancelled all capital investment in the project and halted development of a new boat. 'Explanation': If you don't compete, you can't be beat!

THE GALAPAGOS EXPERIENCE - (continued)

By Ian Platt FRPS, M.F.I.A.P., APSA, APAGB.

Bliss! A night at anchor, and a good night's sleep was had by all. Then an early start for the short 2 hour 'sail' to Fernandina, where we had a **magic** morning. Super lava patterns, **hundreds** of dark Marine Iguanae some of whom proved their preference by leaping into the sea for a swim. Several nesting pairs of flightless cormorants, Great Blue Heron, turtles, sea-lions, lava cacti, Sally Lightfoot Crabs and so on. A feast for the eyes, with so much variety. After lunch we had another 'trip round the bay' and then later we saw from the yacht a couple of rarities, the Red-Necked Phalarope and Hawaiian Petrel.

Once again back to the routine of an overnight sailing all the way round the north side of Isabela again to James Island. (The odd thing about these names, was the interchangeability between Spanish and English names). The English names were the oldest, and it became clear that although the 'locals' - (our nature guide was born on San Cristobel, although educated in Quito) - used the Spanish names most of the time, certain islands seemed to be called by their English names. James Island was the first of these, and I have a hunch that its usage was due to the ambiguity in Spanish, was it either San Salvador or Santiago? Anyway James Island was very interesting, and a place that I had looked

forward to visiting greatly because of its amazing geology - more later. We landed on the West Coast first; James Bay where we saw more of the convoluted type of plant that we had earlier seen on our very first day in the Galapagos, plus a lovely pair of Night Herons that took absolutely no notice of us while we took pictures about eight feet away. Also we had our only glimpse of the cuddly fur seals, which are quite rare and unrelated to the ubiquitous sea-lions. Then during lunch we cruised around the island to the east side, where we had a choice of exploring the dramatic looking Bartolome islet, or going ashore on James at Sullivan Bay. I pleaded to be let loose on Sullivan Bay even if the rest wanted to go to the other place, but in the event most of the party wanted to see what had got me so (geologically speaking) excited! A massive lava flow about 95 years ago, had left the shore completely covered in what is recognised as the most dramatic and amazing example of pahoehoe lava in the world. This is of a most beautifulropy-like appearance that it is often contorted into astonishing shapes, and all absolutely pristine-looking with no sign of the expected ravages of wind and weathering, that nearly a century of years should have wreaked on it. Truly mind-blowing for me, since volcanology is a special favourite aspect of geology with me. »»»



JESSOP

SUPERB QUALITY DEVELOPING & PRINTING

FROM THE U.K.'S NO.1 PHOTO STORE!

**BRANCHES
NATIONWIDE**

5x7" & 6x4"

Service price

includes **FREE*** Jessop
36exp 100ASA colour
print film.



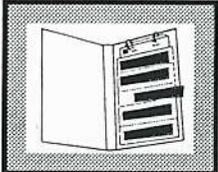
*Excludes disc film

ATTENTION all club members:
Take this programme into your nearest
Jessop store and receive a Jessop
process paid slide film for
HALF PRICE.

**Black & White
Processing**

FREE Jessop B/W film
(100 or 200ASA) with 4", 5"
and 8" B/W 35mm or 120
Developing and Printing.

Top quality hand
printed Ilfachrome
(Cibachrome) prints
from Slides at
competitive prices.



Ask for a demonstration
of the unique **NEW**
Neg Filing System -
no need to handle your
negs again.

Please telephone 0116 232 0432 for your nearest branch



cont:

Oh by the way we also learned that there had been an eruption on Fernandina that day!

A long night cruise once again prior to our arrival at Tower Island. This was absolutely amazing, (I keep saying this, but it was just as I describe, with a series of jaw-gaping days, one after the other). Here at long last we saw those great Frigate birds in close-up. Hitherto we had only seen these birds airborne, but on Tower they were nesting and as with the earlier Albatross, this was the start of the breeding season and not only were the birds easy to see close-up, but the males, with their vivid red pouches inflated to attract a mate, were most photogenic. In fact the whole island seemed to be 'on the nest' as it were! In addition to the Frigate birds were Swallow Tailed Gulls, and the attractive Red Footed Booby was to be seen for the first time. There are two species of Red Footed Booby, one with white breast feathers, and another with the more usual brown; apparently they don't interbreed. Unlike the Blue Footed or Masked Boobies seen earlier, this version nests in small stunted trees and has prehensile feet for gripping the branches. We saw several females with eggs, and one tiny chick. Also managed some passable aerial shots of the elegant Red Billed Tropic birds in flight. All in all we saw vast numbers of birds, mostly in close-up, and had a splendid days photography.

Another night cruise brought us to North Seymour Island, where we

saw the Blue Footed Booby nesting for the first time, and was able to observe their marvellously quaint mating dance ritual. At one particular spot our nature guide, on observing my blue canvas shoes invited me to do 'a dance' for a pair that hadn't quite made up their mind about when was the correct time to start. I copied the foot movements (not dissimilar to trying to walk in treacle, with exaggerated leg-lifting movements in slow motion), sure enough it got the male going. Fortunately he didn't become amorously attached to me, but took over where I left off, dancing for his mate. We also saw some young female sea-lions surfing. Spotted Leopard Ray were seen, plus Green Turtles and even what was believed to be a school of Sardines - if you see what I mean. The sea looked from a distance as if it was being rained upon, such was the flurry of movement in the water.

During lunch we made a short cruise to South Plaza, where we saw our first Land Iguana - a giant of a beast that has incorrectly been called a dragon in the past. Unlike its smaller relative seen earlier, the Sea Iguana, is a Herbivore and its large bulk seems to be satisfied with a diet of leaves and flower heads. They didn't move much so we were able to set up tripods and wait for them to show some form of animation. Some of our party may still be waiting.



ROUND IN CIRCLES

Circle 20.

Our worthy Circle Secretary, Tony Potter, achieved another success in his organisation of our circle weekend in Shrewsbury.

Last year in Yorkshire the weather was unkind, but not so this time. Tony had good weather laid on, and the sun shone for our photographic safari.

Saturday saw us embark by coach for a mystery tour of Shropshire, which included Stokesay Castle and the beautiful town of Ludlow with Castle and Church all immensely photogenic.

Saturday evening we held our circle meeting followed by a sumptuous dinner after which a number of circle members displayed their prints of the U.S.A.

All in all a very successful weekend, very much enjoyed and appreciated by all, we look forward with eager anticipation to our next rally.

Circle 10.

Within the last 12 months we have seen the membership of the circle increase by four members, Reg Roskrige, Nick Bodle, Harold White and Baron Woods. It is evident that these four will add to the strength of the circle, both in numbers and quality of work. The competition is now more intense than it was, making G.L.'s even harder to come by.

At the time of writing these notes we are in the midst of our annual print battle with Circle 22, the results of which should be available at our rally on May Day weekend. We are, (again) meeting at Cressbrook Hall, something keeps drawing us back there. Unfortunately, because of one reason or another we shall be lower in numbers than for many years. I have no doubt though that we shall have a most enjoyable time despite this. All we need is the lovely sunny weather that we enjoyed last year.



Circle 20 Rally.

YOUR LETTERS

(All one of them!)

Dear Sir,

I read with interest Francis Ouvre's article in the Autumn edition of The Little Man and whilst not wishing to get involved in the continuing saga of the ban imposed by the National Trust on indoor photography there are other restrictions which if enforced could have even greater impact on our hobby.

Quite by chance, whilst waiting for a friend, I idly read the By-Laws shown on the back of a National Trust board close to an approach to Crummock Water in the Lake District. Imagine my surprise when I came to by-law No 17 which read as follows:

"No unauthorised person shall on Trust Property sell or offer or expose for sale any commodity or article or **for the purpose of trade or reward take any photograph**".

The precise wording does vary from location to location but the intent is the same. Clearly, the Trust can impose any restrictions it cares to on its own property but I believe there is a great difference between the two situations and should the Trust wish to enforce by-law No 17 it would have even greater impact on our photographic activities. Food for thought here I believe.

W. Barry Evans FRPS, APAGB.

Magazine photographs.

It has been suggested that whilst the photographs of individuals are of good quality the various group photos are not worth printing as they are too small to be meaningful: by this it is meant that one cannot distinguish who is in these photographs as they are too small. One answer would be to make them bigger, as has been the practice hitherto or alternatively leave them out and so provide more space for articles.

Explanation:

I realise that the group photographs are not as good as they should be, there are problems.

Firstly, some of the photos sent to me are of very questionable quality making good reproduction impossible.

Secondly, the space available, at best, its not easy trying to get a photo of 11 or so people in a line to fit on a block 6 cm wide. To allocate the full width of a page 12½ cm then takes up half the page because of the format of the photograph. I am however, open to suggestions.

Ed.

NEW MEMBERS

| | | |
|-----------|---|--------------|
| C2/25 | D.A. Storrar LRPS , 4 The Hermitage, Barnes, London SW3 9RF. | 01817-482935 |
| C2/25 & 6 | G.T. Dunford , 22 Kinderton Grove, Ivorton, Stockton-On-Tees Cleveland TS20 1QR. | 01642-554957 |
| C3 | P. McAllister , 4 Cadell Loan, Doune, Perthshire FK16 6BD. | 01786-841118 |
| C6 | R. Holley , 13 Keats Way, Higham Ferrars, Northants. | 01933-317180 |
| C6 | S.J. Dean , 44 Hollywood Avenue, Gosforth, Newcastle-Upon-Tyne NE3 5BQ. | 01912-856244 |
| C6 | R.J. Gates ARPS , 33 Heaton Park Drive, Bradford, W Yorkshire BD9 5QQ. | 01274-542861 |
| C6 & 27 | A. Llew-Jones , 27 Benham Drive, Hilsca, Portsmouth PO3 5QW. | 01705-690578 |
| C8 | D.E. Tarn , 5 Heswall Road, Northburn Dale, Cramlington, Northumberland NE23 9UU. | 01670-731074 |
| C9 | L.J. Proctor (Mrs) , 'Farthings', 10 Grifford Road, Bosham, West Sussex PO18 8LD. | 01243-572836 |
| C10 | N.N. Bodle , 4 Corsica Villas, Brenchley Road, Matfield, Tonbridge TN12 7PS. | 01892-723910 |
| C10 | H.E. White , 10 Almshill Glade, Sheffield, Yorks S11 9SS. | 01142-362094 |
| C11 | E.P. Sturgeon , 12 Crowmere Avenue, Bexhill-On-Sea, East Sussex TN40 2BA. | 01424-218215 |
| C11 | S.J. Bunn (Mrs) LRPS , Mogstocking Hill, Groom, Nr Upton-On-Severn Wores WR8 0QD. | 01684-592090 |
| C14 | C.A. Hurst , 7 Torrens Drive, Lakeside, Cardiff CF2 6DQ. | 01222-754639 |
| C14 | D. Reynolds , 'Still Trying', 2 Kingsmead, Jersey Farm, St Albans, Herts AL4 9JG. | 01727-867744 |
| C18 | P. Davies (Mrs) , 2 Justin Close, Fareham, Hampshire PO14 1SY. | 01329-288058 |
| C18 | W.R. Senior , Three Ways, Churchtown, Belton, Doncaster, S.Yorks DN91PB. | 01427-874828 |
| C20 | K.W. Mansell , 24 Seadown Drive, High Harrington, Workington CA14 4NE. | 01946-830920 |
| C21 | T.J. Sawers , 2 Cypress Way, Frome, Somerset BA11 2TH. | 01373-471263 |
| C22 | R.W. Larden , 9 Nursteed Park, Devises, Wilts SN10 3AN. | 01380-726476 |
| C22 | M.J. Larden (Mrs) , 9 Nursteed Park, Devises, Wilts SN10 3AN. | 01380-726476 |
| C22 | C.B.S. Wilkes ARPS , 29 Malvern Close, Melksham, Wilts SN12 7RR. | 01225-709591 |
| C29 | D.R. Dewey-Leader LRPS , 8 Turmore Dale, Welwyn Garden City, Herts AL8 6HS. | 01707-320858 |
| C31 | C.A. Langford (Mrs) , 'Ti Ni@', Gwdryn Drive, Abersoch, Gwynedd LL53 7UH. | 01758-713572 |
| C31 | J. Ratnage , The Old Smithy View, Eyam, Derbyshire S30 1RE. | 01433-630481 |
| C32 | D.J. Horton (Mrs) LRPS , Cotsmore, Townend Randwick, Stroud, Glos GL6 6JY. | 01453-763030 |
| NHCC1 | H.G. Burdis , West View, Darlington, Northallerton, N. Yorks DL6 2NN. | |
| NHCC1 | N.L. Sawyer , 21a Linstead Way, London SW1 5QA. | 01817-800526 |
| NHCC2 | A. Rixon (Miss) B.A., ARPS , The Studio, Gatwick Kennels, Lowfield Heath, Crawley, West Sussex RH11 0PY. | 01293-523470 |

OBITUARY

I regret to inform members that Mr E.G. (George) Bowley FRPS., passed away on the 15th March last at the Milford Nursing Home Surrey, after an illness of three years. During his lifetime George was a very keen member of U.P.P. which he joined in September 1951, and until recently, when it was no longer possible for him to carry on with his photography. He was a member of Circles 24 and 36, serving as Circle Secretary of the latter for some years. George's overwhelming interest in photography was centered around experimental work, particularly the solarization and posterization of colour slides, his RPS Fellowship was obtained by a panel of slides using these techniques. He will be sadly missed by all his friends and colleagues in U.P.P. especially those in Circle 36.

Cliff Steer. FRPS.

INDIVIDUAL CIRCLE REGULATIONS

*Small Print: **Large Print: ***Colour Slide.

- **C2/25 12X10 max - Monochrome & Colour - Home Processed.
 **C3 10x8 - Monochrome & Colour - Home Processed.
 **C4 16x12 - Colour Only - Mainly Home processed.
 **C6 16x12 max - 10x8 min - Monochrome/Colour limited to 4 per year, Home Processed.
 *C7 7x5 max - Mainly Monochrome & Colour, B&W Home Processed Colour-Trade Processed.
 **C8 16x12 max - Monochrome - Unmounted Prints Accepted.
 *C9 7x5 max - Monochrome Only - Trade Processed Accepted.
 **C10 16x12 max - 10X8 min - Monochrome Only - Home Processed.
 **C11 10x8 max - Monochrome & Colour - Home & Trade Processed.
 **C12 16x12 max - Mainly Monochrome - Trade Processed - Computer Imaging Allowed.
 **C14 16x12 max - Monochrome & Colour - Home & Trade Processed.
 *C17 7x5 max - Monochrome - Home & Trade Processed.
 **C18 16x12 - Monochrome Only - Home & Trade Processed.
 **C19 16x12 max - Colour Only - Home Processed - Trade Processed (temp).
 **C20 16x12 max - Monochrome & Colour - Home Processed.
 *C21 7x5 max - Monochrome & Colour - Home Processed.
 **C22 16x12 max - Monochrome Only - Home Processed.
 ***C23 35 mm - Colour.
 C24 35 mm Mainly - Contemporary - 3 Monthly.
 **C26 16x12 max - Colour Only - Home Processed.
 ***C27 2¼ sq max - Mixed Format.
 ***C28 35 mm Colour - Glass Mounted.
 *C29 12 sq ins on 7x5 mount - Mainly Monochrome - Home Processed.
 ***C31 35 mm - Colour.
 ***C32 35 mm - Primarily Colour.
 ***C33 35 mm - Colour.
 ***C34 35 mm - Colour.
 ***C35 35 mm - Colour - Glass Mounted.
 ***C36 35 mm - Colour.
 **CA/A 16x12 max - Monochrome & Colour - Unmounted - Trade Processed.
 ***NHCC1 Up to 2¼ sq - Colour.
 ***NHCC2 35 mm Only.

CIRCLE SECRETARIES

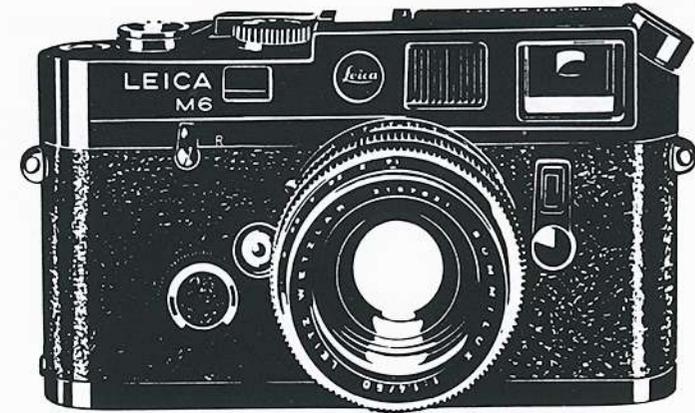
*Small Print: **Large Print: ***Colour Slide.

- **C2 25 A.F. ELLIOTT, 14 Ewden Road, Wombwell, Barnsley S73 0RG. 01226-750678
 **C3 F. SEALE, 94 Hawthorne Grove, Combe Down, Bath BA2 5QG. 01225-835017
 **C4 H. CHIORETZ, 1 Woodhouse Road, Hove, Sussex BN3 5NA.
 **C6 A.K. PICKERSGILL, 63 High Meadow, Greetland, Halifax, West Yorks HX4 8QF. 01422-378153
 *C7 A.H. GREENSLADE, 'Eiger', Chestnut Walk, Little Badow, Chelmsford, Essex CM3 4SP. 01245-222775
 **C8 F.W. JAMES LRPS, Frogmarsh Cottage, Eldersfield, Glos GL19 4PW. 01452-840419
 *C9 R. BEAUMONT, 16 Ninian Street, Treherbert, Y. Rhonda, Mid-Glamorgan CF42 5RD. 01443-771815
 **C10 L.A. HOLMAN, 14 Littlecoates Road, Grimsby, South Humberside DN34 4LY. 01472-353453
 **C11 R. POINTER, 232 Limes Avenue, Chigwell, Essex IG7 5LZ. 01815-011497
 **C12 Mrs L. J. ROOKER ARPS, 10 Yardley Grove, West Wood Grange, Cramlington, Northumberland NE23 9TW. 01670-713833
 **C14 P.A. BLOW, 39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS. 01202-603279
 *C17 H.C. THOMPSON, 2 Elsmere Rise, rimsby, South Humberside DN34 5PE. 01472-879497
 **C18 B.W. SANDERSON, 36 Ruskin Court, Elthorne Way, Green Park, Newport Pagnell, Bucks MK16 0JL. 01908-610443
 **C19 P.M. ANTROBUS FRPS, 2 Grain Mill House, The Maltings, Lillington Avenue, Leamington Spa CV32 5FF. 01926-334228
 **C20 A.J. POTTER, 4 Gilgarran Park, Distington, Workington Cumbria. 01946-830130
 *C21 A. GOCK, 4 Warstade Way, Swafflam, Norfolk PE37 7NX. 01760-723512
 **C22 J.H. GRAINGER ARPS, 9 Fairway, Hopton Mirfield, W. Yorks WF14 8PY. 01924-497291
 ***C23 M.P. KNOWLES, 25 Marlborough Drive, Walton -Le - Dale, Preston, Lancashire PR5 4QU. 01772-321988
 C24 J. MARSDEN FRPS, A,FIAP, 22 Godwin's Close, Atworth Nr Melksham, Wilts SN12 8LD. 01225-791728
 **C26 P.M. ANTROBUS FRPS, 2 Grain Mill House, The Maltings Lillington Avenue, Leamington Spa CV32 5FF. 01926-334228
 ***C27 R. BEAUMONT, 16 Ninian Street, Treherbert, Y. Rhonda, Mid-Glamorgan CF42 5RD. 01433-771815
 ***C28 J.W. BULLEN, 13 Luan Court, Warblington, Havant, Hants PO9 2TN. 01705-467978
 *C29 B.A. HIRSCHFELD ARPS, 75 grove, Rainham, Gillingham, Kent ME8 9JE. 01634-388192
 ***C31 C.S. JOHNSON, Wheatstone Cottage, Moatbrook Lane, Codshall Wood, Nr Northampton, W. Midlands WV8 1QD. 01902-747235
 ***C32 Dr P.V. JOHNSON LMPA, Flat 1, 54 Station Road, Acocks Green, Birmingham, W. Midlands B27 6DN. 01217-075113
 ***C33 J.L. WILLIAMSON, 1 Priory Crescent, Kents Bank, Grange-Over-Sands, Cumbria LA11 7BL. 01539-532675
 ***C34 Dr P.A.N. WAINWRIGHT A,FIAP, 5 Spring Pool, Winstanley, Wigan, Lanes WN3 6DE. 01942-222554
 ***C35 A.H. GREENSLADE, 'Eiger' Chestnut Walk, Little Badow, Chelmsford, Essex CM3 4SP. 01245-222775
 ***C36 R.O. COUCHMAN A,FIAP, 179 Wilson Avenue, Rochester, Kent ME1 2SL. 01634-845769
 **CA A P.A. BLOW, 39Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS. 01202-603279
 ***NHCC1 G.T. JAMES, 21 Harlech Court, Curlew Close, Manor Way, Whitechurch, Cardiff, South Glamorgan CF4 1BO. 01222-610279
 ***NHCC2 Mrs K. BULL ARPS, 'Segsbury', St John's Road, Crowborough, E. Sussex TN6 1RT. 01892-663751

COUNCIL MEMBERS 1994-95.

| | | |
|---|--|--------------|
| <u>President</u> | A.T.E. HOMES APAGB, 22 Wycherley Crescent, Barnet, Herts EN5 1AR. | 01814-403433 |
| <u>Vice President</u> | L.A. HOLMAN, 14 Littlecoates Road, Grimsby, South Humberside DN34 4LY. | 01472-353453 |
| <u>Immediate</u> | M.B. WILLIAMS, 27 Buckingham Way, Wallington, Surrey SM6 9LU. | 01816-474671 |
| <u>Past-President</u> | | |
| <u>Hon. Gen</u> | W.B. EVANS FRPS, APAGB, 18 Buttermere Close, Cockermouth, Cumbria CA13 9JJ. | 01900-822479 |
| <u>Hon Treasurer</u> | F.A.H. OUVRY LRPS, 18 Woodward Close, Gosport, Hants PO12 3SH. | 01705-580636 |
| <u>Membership & Folio Secretary</u> | S. BERG ARPS, APAGB, 68 Mowbray Road, Edgware, Middlesex HA8 8JH. | 01819-589555 |
| <u>Editor - "The Little Man"</u> | L.A. HOLMAN, 14 Littlecoates Road, Grimsby, South Humberside DN34 4LY. | 01472-353453 |
| <u>Publicity Secretary</u> | C. WESTGATE, FRPS, M, FIAP, 2 Marine Parade, Seaford, Sussex BN25 2PI. | 01232-897812 |
| <u>Competition Sec "Slides"</u> | R.C. SCOTT A, FIAP APAGB, 12 Hollisfield, Cromer Street, London WC1H 8LG. | 01718-379432 |
| <u>Competition Sec "Prints"</u> | J. BUTLER ARPS, 26 Green Way, Tunbridge Wells, Kent TN2 3HZ. | 01892-525902 |
| <u>Circle Secretaries Representatives</u> | J.W. BULLEN, 13 Luard Court, Warblington, Hants PO9 2TN. | 01705-476978 |
| | Mrs J. ROOKER ARPS, 10 Yardley Grove, West Wood Grange, Cramlington, Northumberland NE23 9TW. | 01670-713833 |
| <u>Ordinary Members</u> | R.E. BOUD, 'Barnjet', Cuttinglye Road, Crawley Down, West Sussex RH10 4LR. | 01342-717318 |
| <u>Representative</u> | R.O. COUCHMAN ARPS, A, FIAP, 179 Wilson Avenue, Rochester, Kent ME1 2SL. | 01634-845769 |

SIMPLY THE BEST



MADE BY LEICA

LEICA, the originators of 35mm photography, set the standards by which all the others are judged. LEICA hasn't been, isn't now and never will be the camera for everyone, but just look at the camera the professional and award-winning photographers use.

For a start, not everyone is able to appreciate the precision engineering of its mechanisms; not all photographers are able to achieve the stunning image quality of which the lenses are capable and for which they are known (at least amongst the cognoscenti).

Furthermore, there aren't that many of them, even though LEICA has been manufacturing since 1925.

And at the end of the day there's the cost. Choosing the best materials and shaping them into the world's highest quality, most reliable, longest lasting equipment and surrounding it with the best customer service doesn't come cheap.

Not everyone can afford LEICA.

But then if you really want to show it how it is, you need the classic rangefinder LEICA M6 – there is simply no alternative.

Leica

The freedom to see.

LEICA Camera Ltd. PO Box 1704, Milton Keynes, MK17 9RH (NOT PRODUCT SERVICE)
or telephone: 0908-666663 for general and service enquiries.