

# Eye controlled autofocus.

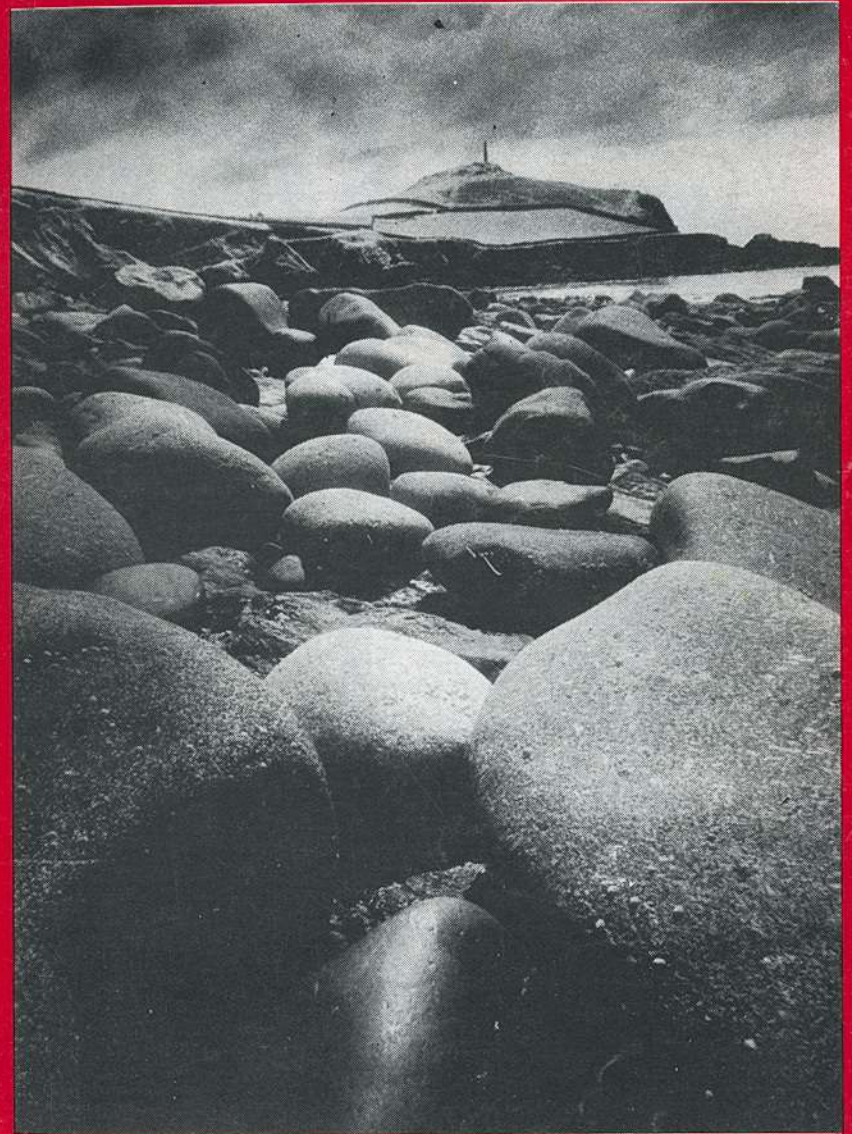


## Canon EOS 5

You and Canon can.

The Official Magazine of  
THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

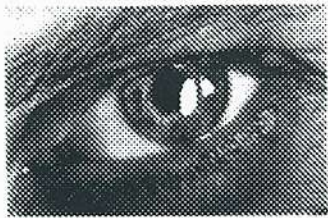
# *The Little Man*



AUTUMN 1995

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

 **FUJICHROME**



**Sensia**



 **FUJICHROME**  
**Sensia**

# THE LITTLE MAN

AUTUMN EDITION 1995

NUMBER 106

## Contents

- 2 Editorial
- 4 Norfolk and its Churches
- 7 Letters
- 8 The Turin Shroud
- 10 Results of the Annual Competition
- 13 Judges' Comments
- 14 Meet the Winners
- 20 Exhibition Review
- 21 New Blood for Old
- 22 Photo-Travel with an Orange Badge
- 25 History of U.P.P.
- 26 Round in Circles
- 29 Obituaries
- 30 "You Pays Your Money"
- 31 Circle Secretaries
- 32 Council Members

## Cover Picture

'Cape Cornwall' - By Richard Poynter - Circle 11.  
Winner of the 'Roland Jonas (Landscape) Trophy.'

## EDITORIAL

I have to report that, as Editor, things do **not** get any easier. While I received a slight surplus of material for this magazine 2 key articles failed to arrive on time, leaving me hanging on to the last minute and then having to substitute them with suitable material.

There is no doubt that this years AGM was a great success, mind you, we still had the odd moaner doing the rounds, what would we do without them? Answers on a postcard please! Those who organised the event can be well pleased with themselves and must be congratulated, it should be remembered that all their work is done in "their spare time", no such luxury as evening sessions in the pub playing dominoes for them. After our previous venue in Central London, The Hillscourt Centre was rather rural in its setting, the grounds were quite extensive which made for some pleasant walks. It was a pleasant change to have everything on hand, especially the accommodation, which was comfortable, adequate and extremely clean. For anyone caring to send in for details and a small consideration I will forward details of the one and only "four-poster bed", available to select people only!

Certainly for me, the highlight of a memorable weekend was the presentation of a life membership Certificate to J.J. Brady of Circle 21, who is 90 years old and has been a member of U.P.P. for 56 years. What a wonderful advert for the club, and he felt that we were doing him an honour! Watching J.J. receive his certificate made one feel very humble, with a mere 27 year's service and still another 29 year's to go -

Oh Lord! I don't somehow think that Editors live that long!

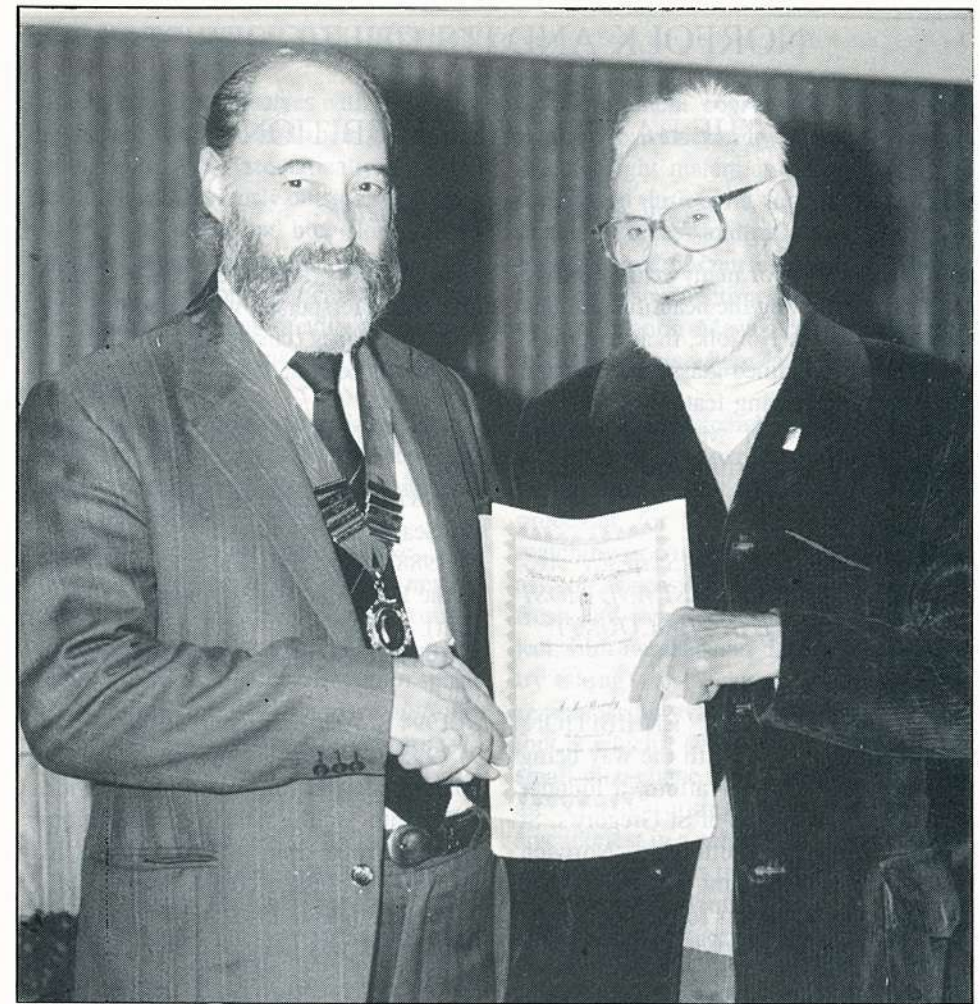
In the past, the Editor of The Little Man has been more or less restricted to the type and size of magazine that is produced, obviously there have to be financial restraints, but these should not be too restrictive.

The Little Man is the **only** real link between all the Circles, it should be able to reach out to all U.P.P. members by its varied contents, above all it should have photographs. To help pay for this it is necessary to obtain revenue from advertising, this also takes up space, so a very



*Your's truly receiving 'Long Service Award'*

fine balance has to be achieved, between paying adverts and non-paying articles/photographs. Any addition to the magazine would have to be in multiples of 4 pages, my latest quote is that for just 4 pages the extra cost would be £74.60. This could of course be partly covered by one or two adverts. At the last Council meeting I put this to the



*J.J. receiving his Life Membership Certificate from the President Alan Homes.*

meeting and it was agreed that I am to be given license to increase the magazine size when appropriate. This flexibility is of great benefit to an Editor, what I need next is a constant supply of interesting material from you the readers, preferably, on time! Although I have had no feedback on the 'Profile' series that I have started I intend to continue with them, surely it is of interest to see some of the

work from the wealth of talent that is within the club. You must have some grouse or other that you would like to get off your chest, maybe even an article or two that you have stored up within you. Give Council some ideas of what **you** think that they **should** be doing, they are all man enough to except it, if not tough luck!

Do your bit for the club, "write to me"!

# NORFOLK AND ITS CHURCHES

## THE BATCHELOR EXHIBITION

by Joyce & Ruth Batchelor

Introduction: For many years we have been photographing the beautiful and historic churches in Norfolk, their exteriors, their interiors, stained glass windows and their many endearing features; capturing the fine details of Medieval Painted Screens, and wonderfully carved Bench Ends.

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*OUR COLLECTION HAS BEEN ACCLAIMED AS THE FINEST AND MOST COMPREHENSIVE IN THE COUNTY.*

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### THE EXHIBITIONS:

'THE BATCHELOR EXHIBITION' started in May 1985, with the way being opened by Mrs June Trafford, a founder member of the friends of St Gregory's. St Gregory's Church, Pottergate, Norwich was declared redundant in 1981; and a steering committee was formed under the chairmanship of Martyn Wyatt, and a team of ten.

After four years of work, planning and organisation, the triumphant sound of the "Hallelujah Chorus" rang around a packed St Gregory's Church for the re-opening on St Gregory's Day, Tuesday March 12th. 1985, as a Centre for the Arts. We had met June Trafford, who was inspired by our work, and it was she who invited us to stage our first "NORFOLK & ITS CHURCHES" Exhibition, in St Gregory's. This was a first of its kind in this splendid venue.

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*THAT WAS TEN YEARS AGO!*

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Since then the Exhibition of Church exte-

riors, interiors, and all aspects of Church artefacts interspersed with beautiful Norfolk landscapes, curiosities, wildlife and people has been held at

- 2) 1986 St Mary's Church Little Walsingham.
- 3) 1987 St Margaret's Church Cley-next-the-Sea & St Nicholas Church Blakeney.
- 4) 1988 Picturecraft Gallery (in Holt aid of the Bell Fund for St Andrew's Church Holt).
- 5) 1989 St Andrew's Church South Runc-ton.
- 6) 1994 St Andrew's Church Holt.
- 7) 1995 St Gregory's Norwich.

Alan, Joyce and Ruth Batchelor provided the prints for the first five exhibitions, ranging in size from 10" x 8" to 20" x 16" all home processed colour prints. Sadly, Alan died in May 1993 and a small panel of his work was hung at Elsing Hall, at a Norfolk Churches Trust function as a tribute to his support of the trust, and also at the 1994 Exhibition at Holt.

The exhibition held at the end of July this year took over 100 hours of preparation, sorting prints, negatives, printing new work, cataloguing, checking, mounting, print finishing and collecting together the necessary accompanying equipment to hang the display.

### HOW IT ALL BEGAN:

Our approach to the churches photography started some years ago on holiday trips, and in 1978 organising the work became paramount. We normally visit a

## THE BATCHELOR EXHIBITION (con:)

church, acquaint ourselves with the clergy or church wardens, and then proceed to photograph each systematically, both inside and out. Obviously outside shots benefit from good sun and blue skies, inside there is often sufficient light for full length interior shots, but controlled flash for objects such as medieval painted screens and bench-ends is essential in many cases.

There are many aspects to look for, the architecture, the stained glass, the wood, the historic features and specialist bits and pieces that offer themselves.

In Norfolk we are fortunate to have "659 churches prior in date of 1700; 65 new or rebuilt since that date and 245 ruined churches, making a total of 969" (H. Munro Cautley). Sir John Betjeman spoke of "a church at every compass point of a Norfolk Landscape", and it is very true.

### EQUIPMENT

After Alan's death, Joyce and Ruth, decided to continue with their photography and particularly the church project. This meant finishing the new darkroom after their move to Norfolk, which Alan had started; there were light shutters to be made, together with a fixture attached to the window frame to take the shutters for easy removal etc.

Two benches, made to measure (one wet and one dry) all on superglide castors so that they can be easily interchanged, i.e. The wet bench houses the Durst RCP40, (paper processor) which has to have access to the wash dishes and sink etc, which sits in the window position. For print finishing, the dry bench interchanges for access to the window, with shutters removed for good light. A state of the art darkroom, and always available.

Our equipment consists of Nikons and Pentaxes with a variety of lenses, we use Weston light meters as well as TTL, we use Nissen flash units, together with flash meters, 'slaves' and reflectors where appropriate and of course tripods are essential. We also sometimes use Canon Sure-shot or Canon Megazoom cameras for 'back-up' shots where "auto - everything" is helpful.

For D & P we succumb to an experienced Professional Lab, mainly for the time factor, and also it's not economical to run the processor for D & P work. Negative matching is crucial and needs to be done as soon as possible or while memories are fresh and requires record of frame, subject, film number and date. For example, try taking 4 or 5 churches in a day and remembering which painted screen or font is which! (We also sometimes use a small dictaphone type recorder, while we are actually working.) It's a great compulsive interest in a subject that gives you the "Buzz"! I think is the modern expression, and the excitement of seeing your print emerge from the processor never fails to give that buzz! (That goes back some 45 years when I was first invited to rock someone's dishes!)

### THE FUTURE:

For the future, we are now turning our talents towards a small business, offering a fund raising service for the Norfolk Churches; producing Postcards, Greetings cards, Calendars, Framed Prints, Book marks, Key-rings and Pens etc. We have circulated over 300 churches so far, with promotional literature, price-list and sample sets of cards; it's a slow process but we have had a fair response and made good contacts, so we anticipate further success.

## THE BATCHELOR EXHIBITION (con):

The Exhibition is also offered free of charge to the churches for fund raising purposes. The host church or organisation providing adequate space, proper screens for the hanging of the prints, and the publicity. We produce a catalogue list which they can then photocopy if required. We hang the display and remove it ourselves. If any money is collected, usually in a large carboy, we ask that 50% of the takings goes to THE NORFOLK CHURCHES TRUST, and the balance retained by the host church or organisation. This system seems to work well for all parties involved.

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*OVER £2000, HAS BEEN RAISED FROM THE EXHIBITIONS FOR THE NORFOLK CHURCHES TRUST.*

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In April this year, we were both invited to meet H.R.H. the Prince of Wales at a reception held at Sandringham House, for the supporters of The Norfolk Trust, of which H.R.H. is Patron, this was a great honour, and a thoroughly enjoyable evening.

Lady W. Harrod, founder President of The

Norfolk Churches Trust is now a very close friend, and has given tremendous encouragement and support along the way.

We have also had the privilege of showing the collection of Prints to various clubs in the C.A. i.e. Hackney P.S. (our original club, of which all 3 of us were Hon. Life Members), Walthamstow & District P.S., Barnet & Finchley, and City of London & Cripplegate.

Ruth and I are now members of the North Norfolk Camera Club and hold the positions of Programme Sec & Vice Chairperson and Exhibition + Exhibition and Competition Sec, respectively.

We also thoroughly enjoy our membership of U.P.P. belonging to Circle 27, under the excellent eye of our Circle Sec Ray Beaumont.

Ruth and I hope that you enjoy this insight to what we do and why! We hope it creates further interest in these magnificent historic buildings and their wonderful architecture. We hope that you all get as much out of your photography as we do ours. Enjoy it!

*Joyce & Ruth Batchelor APAGB.*



*Ruth Batchelor with postcards etc. for sale at St Gregory's Exhibition - July 1995.*

## YOUR LETTERS

Dear Sir

The article by Mr Anderson in the Spring issue of *The Little Man* provoked thoughts on several points, not least of which were his remarks on his trade processed colour prints.

With constantly increasing demands on our free time and spare cash, there seems to be a tendency towards the "quick fix", the instant answer. We see this in the popularity of the photographic equivalent of MacDonalds - the 1 hour minilab, and so it is in any form of photographic club life that a high proportion of workers are "slides only" people.

Within U.P.P. we have a good balance of Slide to Print Circles but it is interesting that some 50% of the Print Circles are aimed at home processed work. Should we not be more concerned with encouraging an interest in the print medium, rather than clinging onto the old line that only by processing the print ourselves can we say that the resulting "picture" is ours? After all, when was the last time that a Slide Circle insisted on home processed slides? A slide worker has to make his picture at the time of tripping the shutter. Why should we discriminate against a print worker following the same discipline?

It would seem that the advantages of trade processing (clean, sharp prints with usually good colour balance) when weighed against the loss of control in dodging, burning-in and cropping tend to balance out. The opening up of restrictions however, has the benefit of encouraging would-be slide only workers to venture into the world of prints.

With the ever present problem of not only recruiting new members but also holding onto existing ones, we need to get people more involved in "picture making". Come on then, let's get more of our friends, in and out of the club scene, to join U.P.P. If the way to do this is to encourage trade processing, then so be it, I see nothing wrong in

this. After all some of these new members are bound to want to take matters into their own hands at some later stage.

As a final thought, if the stand against trade processing is to be maintained, where will we be when computer manipulation of our pictures becomes more financially viable at home?

*A.P. Smithson LRPS Circle 19.*

Dear Sir,

The latest edition of *The Little Man* arrived today and I see from the editorial that you are not at all happy. So here's to let you know that I think that you are doing a tremendous job, and I defy anyone to differ in that opinion.

There is one question which might be of sufficient interest for a future issue and that is the whole question of printing and how it will be affected by computerisation.

It is amusing to see the different attitudes taken by the various circles in this respect. Two of the responses are particularly striking. Circle 12 accepts Computer imaging, that's one step at least beyond trade processing! And this for monochrome, where one would least expect it. Circle 19 (my own) is in a temporary condition, and most uncomfortable it is. It is quite possible that in your position as Editor you know more about this than I, but the politics are one thing, the future another.

Personally, I think that the effort to insist on traditional printing by the author is doomed, there are just too many organisations that accept trade processing already and the number seems to be growing all the time.

I think that there is no doubt about it, we are moving rapidly towards a situation where serious workers will, as a matter of routine, manipulate digitised slides or negatives to produce whatever images they want.

(con: page 9.)

# THE TURIN SHROUD

## "The Mystery of the Mystery of the Turin Shroud"

by Trevor Jones Circle 27

The mystery of the Turin Shroud has been with us since the thirteenth century. For over 700 years pilgrims have flocked to Turin to see the shroud and marvel at the outline of a figure, an image said to be the very image of Christ.

In 1988 after years of talks the Catholic Church agreed to allow a fragment of the shroud to be Carbon Date Tested. The tests were to be done to ascertain once and for all whether the shroud was from the first century AD or a fake. The tests indeed proved without doubt that the shroud was a FAKE, created in the thirteenth century. That should have been the end of the story except for the question:

How in the thirteenth century was the fake made? One thought provoking theory by Dr Nick Allen from Port Elizabeth University in South Africa has now been published and makes very interesting reading. Dr Allen a Fine Arts Lecturer feels that had he been shown the shroud without any religious or ecclesiastical connections logic would have told him that the image on the shroud had been produced photographically, but carbon dating has proved that the shroud had been produced in the late 1200's, some 600 years before Joseph Nicéphore Niépce in 1827 is accredited to have produced the first photograph (Heliograph).

Now a new mystery about the Shroud was born, could the Turin Shroud be the worlds first **photograph**?

The question provoked Dr Allen into trying to find a solution to the mystery of the mystery and led him to the following theory: Dr Allen suggests that a form of Camera Obscura was used and that the subject was a corpse. The corpse would have been placed outside the camera obscura and the image focused via a lens onto a light sensitive mate-

rial. The exposure would have been long, timed in days rather than in hours/minutes or seconds (hence the corpse). These conclusions form the basis for Dr Allen's theory but having reached them some further questions were raised which he answers as follows.

- 1) For a photographic image to be recorded, some light sensitive material had to be available. We know that in the thirteenth century certain chemicals or salts were available, Silver Salts being one of them. If a linen cloth was dipped into the salts and then allowed to dry the linen would then become a light sensitive material. If this cloth was then stretched onto a wall it would be ready to receive an exposure.
- 2) Having found an available photographic material the question of the lens now had to be considered. It's known that the Venetians were making glass lenses for glasses in 1275 but to make a glass lens large enough to focus and reproduce a life size image was beyond them. Dr Allen puzzled over this question for some time before he concluded that the answer may lie in a lens made from a piece of Quartz Crystal which was available. Considering that the Venetians techniques and knowledge, a large lens made from quartz Crystal may have been possible
- 3) As for the duration of the exposure Dr Allen made the assumption that this would have had to be by trial and error.
- 4) In order to make the exposed silver salt's coated linen stable in daylight a fixing agent had to be found. Such an available fixative could have been Ammonia. Once the silver salts coated cloth had been immersed in the ammonia it would have been fixed and safe to be taken into the daylight.

## THE TURIN SHROUD con:

These are the answers that Dr Allen arrived at and form the basis for his theory, all that had to be done now was to prove that this theory worked.

### THE EXPERIMENT:

A camera obscura was constructed with an opening in a wall formed to take a large quartz crystal lens that had been made using thirteenth century techniques. A silver salts coated linen sheet was pinned to the wall opposite the lens. Next a life size plaster model based on the image of the Turin Shroud was placed outside the camera obscura in front of the quartz crystal lens and the lens opened. A full size image of the model was seen on the sheet and the lens was adjusted to give a sharp focus and the exposure begun.

Dr Allen's best result came from an exposure of four days after which the cloth was immersed into a container of ammonia to fix it. After fixing and drying an examination of the linen showed that the image seemed to be made from an oxidation of the salts or from a light scorching of the linen surface fibres.

When viewed in the negative state Dr Allen was taken by the close similarity of his image to that of the Turin Shroud and when the polarity of the image was reversed it immediately took on a three dimensional effect.

Dr Allen's explanation of this is that the exposure, having been made by the sun passing across the lens for a four day period the earth's rotation around the sun meant that the exposure was not in exactly the same place each day, in effect he was looking at a series of slightly differing exposures.

### CONCLUSIONS:

The question is, has Dr Allen solved the mystery of the Turin Shroud and if so is it true that the Shroud is the World's oldest photograph. If the answer is yes, then a further question requires an answer: Why did we have to wait 600 years (1827) for the accepted discovery of Photography?

For a possible answer to this we have to go

back to the thirteenth century and remember that this was the age of the all powerful Catholic Church when religious activity and knowledge was taken very seriously as was the crime of Heresy and Witchcraft. This was a period when people were encouraged to inform on anybody who was doing anything out of the ordinary. Such an accusation more often than not resulted in the accused being taken before the Witch Finder, and we all know what that meant. Would you have had the courage to have stood up and admitted that you had the knowledge and means to preserve a likeness/image on a canvas without the help of an artist? Then again perhaps they did. Has Dr Allen with his theory got it right, is **the Turin Shroud the World's Oldest Photograph**?, it makes you ponder, if he is right then what historical records of the lost 600 years have been denied us forever.

Based on the work done by Dr Nick Allen, Port Elizabeth University of South Africa.

### LETTERS con from page 7:

This will range from not modifying them at all to eliminating irritating distractions (telephone lines etc) to totally altering the image such as solarising and morphing. The process of actually printing will become a standard copy of the manipulated image.

It is quite important to realise the stage that has already been reached. Cost of computers capable of this kind of work are about £1200 (and falling). Programs are available from £25 upwards. Colourworld at South Shields is offering a suitable computer with software and training course for £1700. At present getting the image printed commercially is expensive, but can be afforded. However, it is likely that home printers will shortly reach the necessary quality. When that happens you will be able to say with complete honesty that your prints are "home processed"!

Walter Steiner Circle 19.

UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

ANNUAL COMPETITION 1995

Judges: Robert Mathie FRPS  
Stuart Pickford APAGB

AWARDS

Leighton Herdson Print Trophy & Plaque:  
John Butler ARPS 'Entrance to Antelope Canyon' Circle 19

Leighton Herdson Slide Trophy & Plaque:  
Brian Davis FRICS, LRPS 'Autumn' Circle 31

Roland Jonas (Landscape) Trophy & Plaque:  
Richard Poynter 'Cape Cornwall' Circle 11

Glenn Vase (Natural History) & Plaque:  
Shelagh Ross ARPS, A,FIAP 'Whinchat with Damselfly' Circle 28

Glen Robson Plaque for Best Small Print:  
Brian Hirschfield ARPS 'The Walk' Circle 21

Gold Star Circle (Prints): Circle 19

Gold Star Circle (Slides): Circle 36

CERTIFICATES and COMMENDATIONS

Small Print Circles:-

7	Aubrey Greenslade	'Swiss Farmhouse'	CERT
9	Frank Phillips ARPS	'Sea Horses'	CERT
17	Ian Gostelow	'Woodland'	CERT
21	Brian Hirschfield ARPS	'The Walk'	CERT
29	David Rossiter	'Vision of Horror'	CERT

Large Print Circles:

C2/25	Gilbert Hooper FRPS	'Welsh Moorland'	CERT
C3	John Jackson	'Durdle Door'	CERT
C4	Baron Woods FRPS Philip Antrobus FRPS	'Spring' 'Cairngorm Panorama'	CERT HC
C6	Colin Snelson Chris Laundry LRPS	'Blues on Tape' 'St Nicholas Church, Blakeney'	CERT HC
C8	Sid Dean Ray Tarling	'Winning Smile' 'Wasdale Head'	CERT HC
C10	Reg Roskruge David Dent ARPS	'Lal' 'Fly Passed - Ullswater'	CERT HC
C11	Liz Scott ARPS Richard Poynter	'Girl with Guitar' 'Cape Cornwall'	CERT HC
C12	Joan Rooker ARPS Dr Alan Robson ARPS Mike Owen	'Lillies' 'Nave - Exeter Cathedral' 'Mystical'	CERT HC HC
C14	Terry Johnson ARPS	'Springtime in Denham'	CERT
C18	Terry Insull Terry Insull Terry Insull	'The View' 'Mardale' 'Sheep - Hardknott Pass'	CERT HC HC
C19	John Butler ARPS Ted Atkinson ARPS Alan Pickersgill Ted Atkinson ARPS John Butler ARPS	'Entrance to Antelope Canyon' Song Thrush feeding young' Kirsty' 'Bunrea Asyluga' 'Thornton Force'	CERT HC HC HC HC
C20	Dr G. Beaumont	'Madonna & Child'	CERT
C22	John Grainger ARPS Vanessa Slawson ARPS Chris Wilks ARPS	'In a world of their own' 'A room with a view' 'Falls'	CERT HC HC
C26	Philip Antrobus FRPS	'St Chad'	CERT
CA/A	John Holland	'Yours Truly'	CERT

## Slide Circles:

C23	Derek Larkin E,FIAP Derek Larkin E,FIAP	'Still Life' 'Broad-Bordered Bee Hawk Moth	CERT HC
C27	Peter Howell	'Lady Fern'	CERT
C28	Shelagh Ross ARPS, A,FIAP	'Whinchat with Damselfly'	CERT
C31	Brian Davis FRICS, LRPS	'Autumn'	CERT
C32	Neil Humphries	'Peacock'	CERT
C33	Olga Davidge LRPS	'Bald Eagle'	CERT
C34	Mike Pennington	'Whispering Grass'	CERT
C35	Dave Jowitt	'Guillemot'	CERT
C36	Jane Black ARPS, APAGB Dr Brian Most FRPS Cliff Steer FRPS, E,FIAP, APAGB Ian Platt MFIAP, FRPS, ESFIAP, APAGB Ian Platt MFIAP, FRPS, ESFIAP, APAGB	'Shoreline at dusk' 'On the crest' 'Rape Field' 'Namaskard - Iceland' 'Sand Sculpture'	CERT HC HC HC HC
NH1	Eileen Cooke ARPS	'Glistening Inkcap'	CERT
NH2	Terry Ridgley LRPS	'Great Tit'	CERT

R.C. Scott A,FIAP APAGB (Slides).

J. Butler ARPS (Prints).

Competition Secretaries 21st August 1995.

*Apologies to Jane Black, Dr Brian Most, Cliff Steer and Ian Platt for having to reduce them by 4 points to get them all in. They do say that success comes at a price !  
Ed.*

## JUDGES' COMMENTS

Robert Mathie FRPS, DPAGB and Stuart Pickford APAGB

Each photographic exhibition and its judging day has its own unique style. The U.P.P. structure lends itself to a very wide range of individual styles of photographic expression, and I was impressed by the many distinguished prints and slides submitted. The winning photographs in the exhibition overall are excellent examples of their type, and there are several further images not, gaining awards that I shall remember for some time. The exhibition deserves to be a great success.

*Robert Mathie FRPS.*

Your General Secretary made an inspired choice in the two judges for the Annual Exhibition this year. Robert Mathie FRPS, DPAGB and President of the Central Association of Photographic Societies (my Boss) is renowned for his critical analysis of photographs and an appreciation of any work which is inventive and shows imagination. I, on the other hand, am old fashioned and know what I like, but how I arrive at my decision defies all analytical assessment. Thus for 1995, your exhibition had two judges as different as chalk and cheese - yet - if anyone had prophesied that there would be trouble over the awards, they would have been greatly disappointed, for the selection of the Best was quickly reached with unanimity.

For myself, I was delighted to see so much work presented in small format and not to be overwhelmed with 20 x 25 vi-

sions. I was able at first glance to appreciate the overall shapes much easier and the detail clearer to resolve, so that in many cases a "good little un" obtained the higher marks.

There is a lot to commend portfolio work and I congratulate the members of U.P.P. on the excellent standard of the exhibition entries - now if only you would submit to the CAPS Annual Exhibition!!!!

*Stuart Pickford APAGB*

BRISTOL PHOTOGRAPHIC SOCIETY

PRESENTS THE

50TH  
BRISTOL INTERNATIONAL  
SALON OF PHOTOGRAPHY

Featuring  
General & Natural History  
Slides

Slides will be shown on the 8th May at:  
Chemistry Dept, Cantocks Close,  
Bristol.

Closing date for entries 15th April 1996.

Entry forms and all correspondence to:

**Exhibition Chairman**  
Jim Marsden FRPS, E,FIAP  
22 Godwin's Close, Atworth  
Nr Melksham, Wilts SN12 8LD.  
Tel: 01225-791728



## MEET THE WINNERS

### Leighton Herdson Print Trophy

I am extremely proud that my picture of the 'Entrance to Antelope Canyon' has been chosen as the winner of the "Leighton Herdson Trophy" for the 1995 exhibition.

I have been a member of U.P.P. for twelve years now and have found the friendship within the many circles of the organisation second to none. I thoroughly enjoy the duties that the Print Secretary's job entails and take a great deal of pleasure from looking at all the pictures when they are sent to me to make up the exhibition, and seeing them all laid out and presented for judging during August.



*John receives his trophy from  
Stuart Pickford*

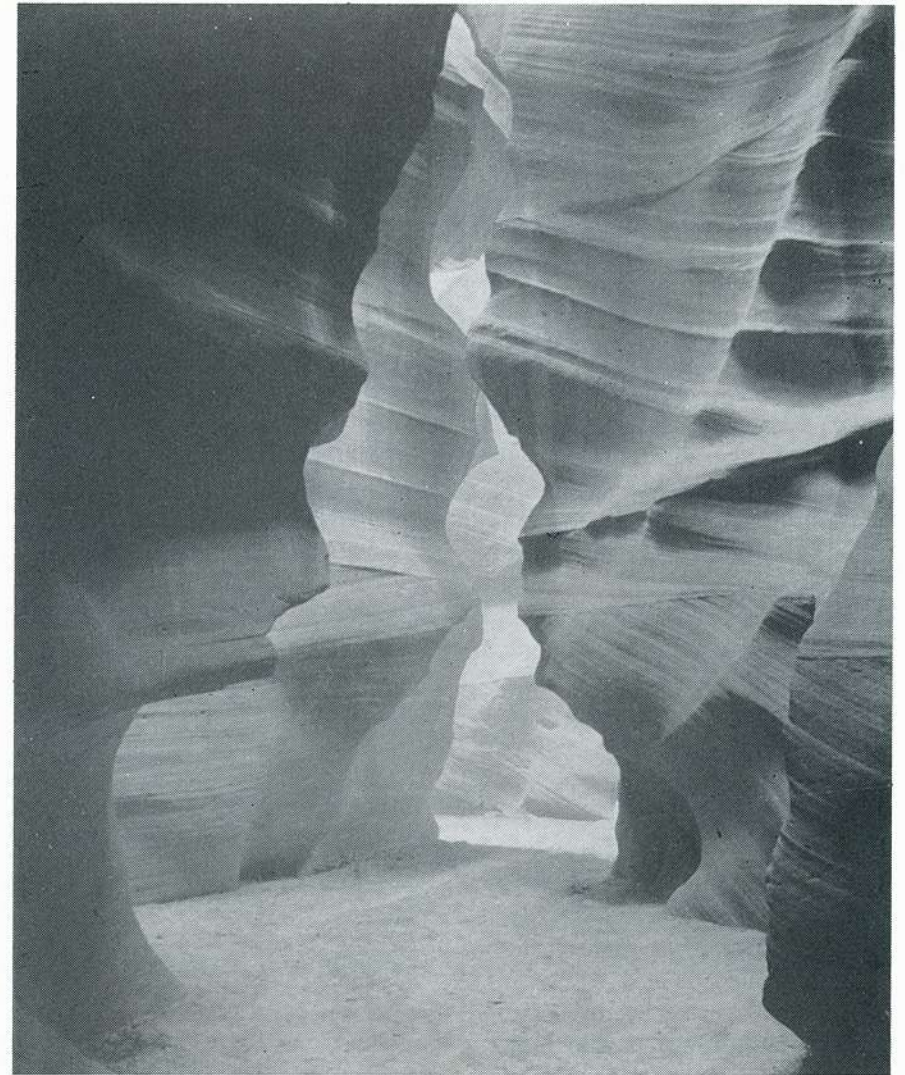
### TRIP OF A LIFETIME

My picture of Antelope Canyon has particularly fond memories for me as I have had an ambition for a long time to travel to America and photograph some of the magnificent scenery that I had seen from other people who have made the trip. 1994 saw me fulfil that ambition and I had a three week round trip of the Canyons and Death Valley, and it really was, 'The Trip of a Lifetime'. Naturally enough I had

seen several pictures beforehand of Antelope Canyon and when we arrived in Page close to the location of this canyon, the first thing that we did was to make arrangements to visit the location.

It really was the highlight of the holiday and the fact that my favourite picture from that holiday has won a major award has really put the icing on the cake for me.

*John Butler ARPS Circles 19 & 10*



*Entrance to Antelope Canyon' - (Original in colour).*

### AGM - 36 Years Ago:

During discussions on the question of the rising cost of printing The Little Man, and the question of whether or not to put the subs up to cover these costs. Colonel Leadley Circle 33, speaking in favour, regarded the 10/6d subscription as under-estimating the value of the article for sale. "What can you get for 10/6d these days?" he asked and magnificently disregarding the chorus of "Six Pints!", went on to give his own estimate of three packets of cigarettes, two double whiskeys and so on. He considered that a Guinea subscription would not be too much for the benefits and enjoyment obtained.

## MEET THE WINNERS

### Leighton Herdson Slide Trophy

I have been interested in photography for many years. Initially I joined clubs intermittently due to family commitments and moving around the country following my work. I became a member of Chesterfield Photographic Society in 1981 and my obsession with this great hobby grew from that time. I became a member of the Societies executive in 1983 and I am currently holding the position of President for the second time. I have also served on the North & East Midlands Photographic Federation since 1984 and I am currently the Past President.

I joined U.P.P. about 10 years ago and I have recently passed on my 100th box. I have enjoyed everyone of them, I look forward to receiving the box arriving each month for the friendly competition and chat.

### MAGIC LANTERNS

My other great interest, which has developed over the years, is the magic lantern. I now have a collection of seven lanterns, three of which I have converted for current use, by cutting down modern projectors and putting them inside. Unfortunately hotel owners and the Health and

Safety Executive will not allow me to use limelight, the original illuminant of the lanterns I use. My main lantern that I use, I can accurately date as being pre 1892. I enjoy giving shows with the lanterns and original lantern slides to the various clubs and organisations. The only way I can increase the lectures is by "begging", borrowing, stealing or even buying" slides. If any members have any or know of any for disposal, PLEASE let me know.

The winning slide was taken last October. It was a Sunday morning when my Son in law rang me to tell me the sun was out and inquired about a trip to Padley Gorge in the Peak District to take some "snaps". I agreed and collected him from his house some 30 minutes later and we had a stroll up the gorge taking autumn tint shots. The clouds started coming in and I borrowed his tripod for the shot of the leaves on the rock with the waters swirling around. They were well out in the water, which was deep, so it actually was all natural. He is now claiming part of the trophy for the use of the tripod!

*Brian Davis FRICS, LRPS Circle 31.*

I am indebted to fellow U.P.P. members Joan and Vince Rooker for the excellent photographs taken at the AGM and published in this magazine, it is very re-assuring to be able to sit back and know that this particular chore is being so professionally taken care of - Thank you both. My thanks also to all those people who contributed articles for this edition, without them there would be no magazine. I would welcome more articles, letters and Circle notes for the next edition, I have to state that the very latest date for me to receive these, or any other material, is the **31st March 1996**.  
Ed.



*Brian Davis receives his award from Stuart Pickford.*

**CRITICISMS:** (The things they say):

"Prints are put into a portfolio for criticism, not sympathy".

Said about a contre-jour picture of a lychgate with one of the gates open, and the sunlight pouring through, entitled 'Enter ye'. Comment: "The title is more inviting than the print"!

Many years ago an 'Old Stager' well known for his talking down to younger members, entered his usual print offering. Print less than 1/1 plate size at the top of a 15" x 12" mount. Underneath, in letters 2" high was scrawled his signature, in thick red pen. The first few members were at a loss for words, but the moment of truth came when an outspoken member wrote "I like your signature, but what on earth is that scruffy piece of paper stuck above it?"

Of course comments like these would never be said in any U.P.P. circles - would they ?

## MEET THE WINNERS

### Roland Jonas (Landscape) Trophy

Although a relative newcomer to U.P.P., I was introduced to Circle 11 by Hugh Milson about 5 or 6 years ago, I am well in the thick of it these days having been 'persuaded' to take over as the Secretary of C11 a few years back.

Photography is not just my hobby but my job too. For eight years I have been a medical photographer in London at Moorfields Eye Hospital. I work with a hard-working team of seven specially trained ophthalmic photographers. It's not all eyes though, for as well as being required to photograph various eye disorders the department also has to do a lot of studio and still life work, portraiture, location shooting and even a bit of architecture now and again. The team has access to some high spec darkrooms and processing facilities and a full range of cameras, from 35mm up to 5 x 4. One of the perks of the job is being able to use all this equipment for my personal work (outside of office hours of course). We also use digital cameras and thermal printers for a lot of the clinical work.

My original interest in photography really took off in the early eighties when I joined a local club in Loughton, Essex. Then, as now, my main interest was B&W prints. Once I had found my way around a dark-

room I soon discovered that my greatest pleasure in photography is finding new and original ways to illustrate the world around me. It has led me to experiment with many different films, papers and toners, as well as more time consuming procedures like photomontage. These days I am using computers in much of my work.

My picture that won the 'Landscape Trophy' was taken at Cape Cornwall, about two miles NE of Land's End. It was taken using a 24mm lens with Kodak Infra Red film developed in ID11.

*Richard Poynter - Circle 11.*

P.S. You might like to know that five of our circle members had prints in Creative Monochrome's 'Best of Friends 2', they being Paul Damen, Clive Haynes (3) Arnold Hubbard (2), Patricia Jones and Hugh Milson. It would be interesting to find out what percentage of the book's pictures were supplied by U.P.P. members.

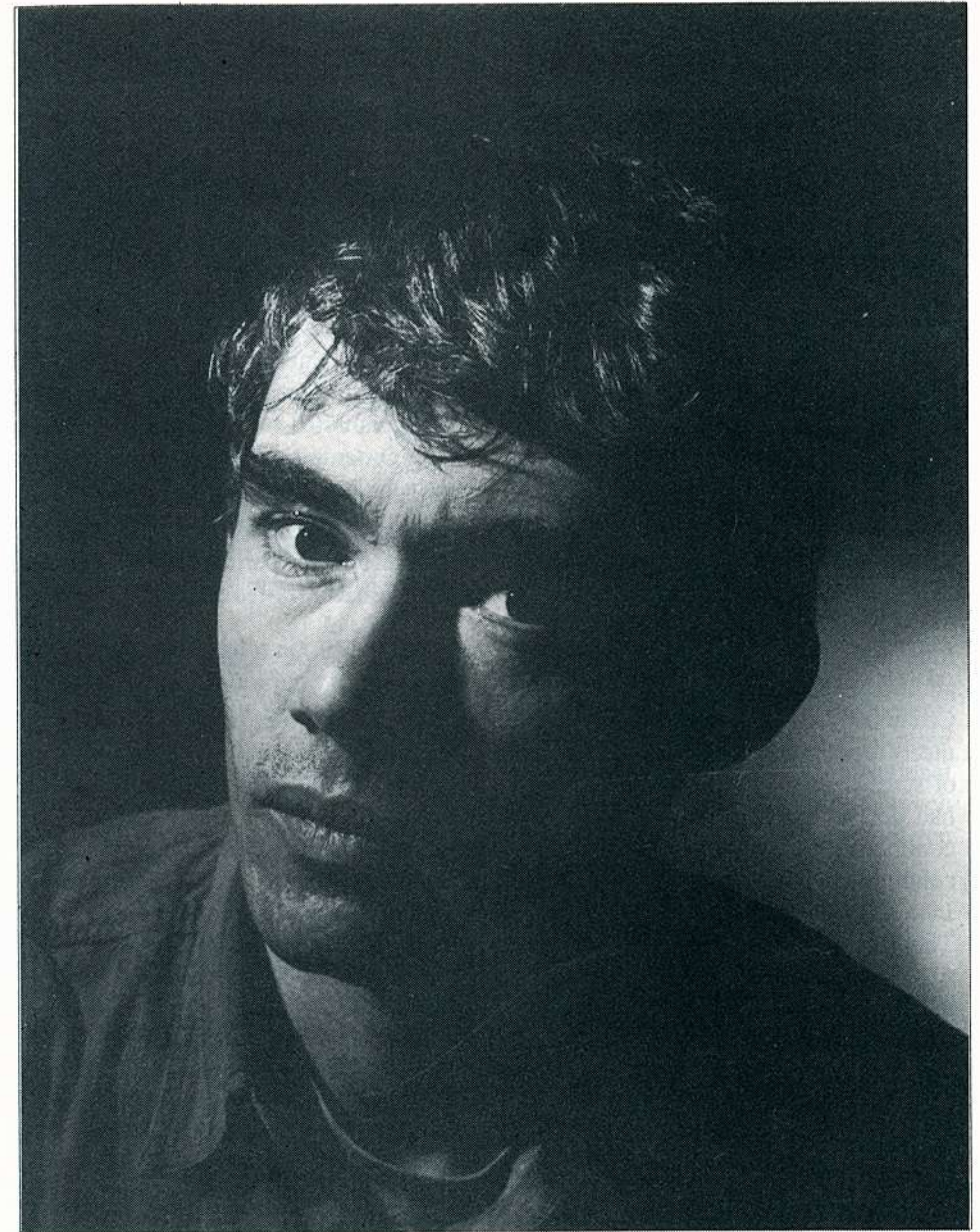
#### Editor's Note:

The following members also had prints published in this book; Joan Rooker - Circle 12, Vince Rooker - Circle 8, Tom Richardson and Baron Woods - Circle 10. These are the ones that I am aware of.

### REMEMBER THE 1996 AGM !

The date is 14th September 1996 at the Hillscourt Centre, Birmingham.

It is requested that you book early both to avoid disappointment with accommodation and also to give Council the opportunity to make adequate arrangements for the numbers attending, this will greatly assist the arranging of seating/meals etc.



*Richard Poynter Circle 11*

**Court Brief:** A bookmaker refused to pay an illiterate gypsy the £1,000 he had won on a single bet, and knowing he couldn't read, still pointed to a notice stating that the maximum payout was £500. So the gypsy, on credit staked £500. All the horses lost but he refused

to pay, saying that he was only using up what was owing to him. The case was brought before court. The gypsy's solicitor summed up his plea in mitigation, likening the case unto the Genealogy of a horse. 'Punter's Revenge' By 'Frustrated' out of 'Tit for Tat'.....

## EXHIBITION REVIEW

by Stanley Berg ARPS, APAGB

It was at the Council meeting in May whilst finalising details for the AGM that either the President or the Editor of 'The Little Man' raised the question of a review of the Print Exhibition for the benefit of those unfortunate members unable to attend. Who'll volunteer? asked the President, slowly looking round the table, guess what - not a sound. On the basis that I'll try anything (well almost anything) once, here is my attempt, but not having ever attempted a review previously if you don't like it blame everyone else!

The prints were hung in a T shaped room with plenty of daylight and with additional fluorescent lighting. Each Circle had adequate space and were nicely separated. Considering the variety of screens, John Butler and his helpers had done a magnificent job, especially considering the new venue and unknown conditions. Well done and Thankyou John and helpers.

The only slight disturbing note for me were the small red-coloured panels on a few screens, not very sympathetic for mono or coloured prints.

The over-all impression of quality compared favourable with previous years and presentation of individual panels quite good but varied. I particularly liked the method of labelling used by Circle 8. A narrow strip used diagonally across the bottom left hand corner of the mount, very neat.

Circle 3: I was very impressed by the contrasting portraits, Frank Seale's 'Little Girl', a suitably delicate colour print and the low key b&w study of "Lt.

Col. Cohen" by Alan Croskill ARPS.

Circle 4: Only eight prints but landscapes doing well, with the Circle Cert and HC regrettably unnamed.

Circle 7: Aubry Greenslade's Circle Certificate was well earned with a monochrome 'Swiss Farmhouse'. The panel also had several attractive colour prints.

Circle 8: Apart from the presentation mentioned earlier, this panel had an interesting variety of subject matter, including a lovely portrait by Sid Dean and an unusual infra-red print of 'Grange in Borrowdale'.

Circle 10: A strong panel, largely high contrast. The nude by H. Fisher LRPS, the only one in the exhibition, was tastefully posed and lit. I was however puzzled by the severe expression of the model.

Circle 14: A nice balance of colour and b&w. Charles Hurst had a cleverly toned mono print 'Engine House', a very bold print which contrasted nicely with Glan Howell's delicate colour "A Country Stroll".

Circle 18: A fascinating panel, mostly of landscapes taken in inclement weather, proving that you don't have to wait for good weather to produce fine pictures. The sculptured 'Feet', I thought that they were just dirty at first, this was very impressive too.

Circle 19: 'THE GOLD STAR CIRCLE'. Well deserved with the Leighton Herdson Trophy plus 4 Highly Commended. Well done Circle 19.

## NEW BLOOD FOR OLD

Hon, General Secretary

Members attending the recent Annual General Meeting adopted a new clause to the Constitution making it easier for existing members of Council, should they so wish, to continue serving the club without having to go through the formalities of the nomination process. Clearly, should we ever be in the fortunate position of having several nominations for one post then the current holder, whether they wished to continue or not, would have to fight it out in the resultant election and stand or fall on their merits. No bad thing perhaps.

In recent years we have not had to ballot members to select candidates for office, indeed it has been difficult enough to get a full complement as it is, resulting in a number of Council members having to wear several hats. I hasten to assure members that they are perfectly willing and able so to do.

I suppose one could argue that the lack of nominations suggests that members have full confidence in the way that the club is being run by their elected Council and that it would be stupid to rock the boat by putting up new candidates for office. I am sure that is the case and I am equally certain that Council gain much heart from such a situation.

But in the long run is it good for the club? It is an indisputable fact of life that every year we all get a bit older, and perhaps, I'm not suggesting that it does, but perhaps enthusiasm might become a little bit jaded. What then? Where are the keen younger members eager to step into the shoes of the stalwarts who have

served the club so well in the past? Indeed, how good it would be if we had an expert on image manipulation on Council!

I suppose one can gain comfort from the fact that in dire situations someone will always come to the aid of the party but how much easier is the handing over process should that person already have experience on how everything works?

We are up and running for another year but I would suggest that members give serious thought to next year's nominations and if at all possible offer themselves as candidates for office when the time comes round again. None of us would like the club to fade away through lack of organisational support so the finger is pointing at YOU. I'm afraid it's not the National Lottery this time but something much easier to achieve. May we hear from you sometime please?

### SPECIAL NOTICE:

Addition to the Club's Constitution: At its Annual General Meeting the following new Article was unanimously adopted.

"Article 2B (iv). In the event of no nominations being received, and the current member of Council having expressed willingness to continue in the same capacity, no further action need be taken". Should any member unable to be present at the AGM require further explanation or would like to comment on this additional Article please contact the Hon, General Secretary.

W. Barry Evans FRPS APAGB

## PHOTO - TRAVEL WITH AN ORANGE BADGE.

*By Andy Llewelyn-Jones FBPA, ARPS*

Parking outside the Octagon on a Saturday afternoon in Bath, one needs to be either very foolish or badged!

One of the few advantages disabled people have is the ability to access all of the R.P.S. show areas thanks to the many lifts and chairs provided. But what problems frequent us and how can others be helped?

I am presently on my third career and so far have found only a few limitations, such as the slightly difficult sea transfers between submarine and helicopter. What limitations I have encountered have mainly been imposed by well meaning people who have felt my own risks to be unacceptable or my appreciation of my limitations to be lacking. How does this affect me as a photographer.

My ability is that I travel slowly, hopefully observing my surroundings and thus able to capture those precious views.

When I travelled down to the bottom of the Grand Canyon I was amazed by all the crazy people rushing by, probably viewing this fantastic scene through a veil of blood, sweat and lots of tears. I seem to graze while others gorge their surrounds. I am not of Herculean proportion and so have to be careful as to the equipment I carry - it helps to sit down and consider if that fifty pound Bembo tripod will actually give better pictures when left regularly in the car boot! Or would a cheap bean bag suffice, stuffed in one's pocket and with one at all times?

My disability is that I hate to stop travelling and tend not to specialise in an area - rather a continent. I cannot rush out at bus

stops and grab those shots that seem to adorn many a scrapbook but I do travel in small groups who pause and compose those pictures that capture the feeling. I'm not too steady on my feet but I do carry my bean bag and tripod or monopod to compensate and they slow me down thus saving film! I'm lazy at times and drive to a viewpoint, roll the window down (I have too many wet window shots), move the car a little and shoot. Sometime this technique works and at 20 c, boy, do I get the shots where a lot of people give up for lack of perfect conditions.

I suppose my main handicap is that I do not believe that I am handicapped, at least no more than most. I do know however, that I limp and lie!

As a tour guide I once encountered a large, very loud, but honest Australian who refused to let me drive him and a bus full of tourists around the Rockies. Management was sent for, after a hurried whispered conversation the Australian apologised for being rash and proceeded to have the adventure holiday of his life. At the end of the trip he tipped generously and told me that he was still feeling guilty, he hadn't realised I was a Vietnam veteran! Now I understood just what had been whispered by my manager.

It's funny, but the more ludicrous the cause of my disability, however foolish, the more people trust me. Congenital brain damage does seem to prejudice my cause, but as it happened in a space flight accident while working for the KGB, I guess passengers can accept my limp!

## PHOTO - TRAVEL WITH AN ORANGE BADGE.

*con:*

I understand that I am advantaged as a photographer because of my 'abilities' but there are times when people less fortunate than myself handicap themselves by not circumventing their disabilities. Below is a short compendium of tips which is not fully complete but drawn from my experiences during my last million miles of travel!

1. Face piles of trials with smiles.
2. See every stop as offering potential, however caused.
3. If you don't stand steady, lean on or carry a support.
4. Ask yourself if you can easily carry all the equipment that you use.
5. Don't be afraid to take your time. Graze, don't gorge.
6. If you find it hard to focus consider a brightscreen dioptic correction lens, or autofocus.
7. If mobility is limited, look closer to home as there are photos everywhere, or join a trip that caters for the less able.
8. Remember that your orange badge can get you reciprocal arrangements abroad.
9. If in doubt, take the shot. Film is cheaper than travel.

Accept your limitations as everyone must and find your way around them.

I used to hitchhike around Europe and the Middle East as a student and vividly remember travelling faster and further than most other students. In the height of the Iran Iraq war, I found myself in Quam, the home of the Ayatollah Khomeini. Foolishly dressed in a British camouflage jacket with an open mind, a veteran look-

ing limp and a large smile, I was welcomed and hosted in the then closed city! But probably the most improbable discoveries I've made can be attributed to my old Moto Guzzi motor cycle which manages to break down at the most absurd times yet interesting places. I may be mad but I'm happy and that's the secret.

Enjoy your abilities and don't worry about your inabilities. If you want to bad enough, you will find a way through (except perhaps finding a parking space near the Royal Photographic Society on a Saturday afternoon without an orange badge.....).

Note: Andy runs a photographic travel company that tries to cater for all. He can be contacted at: 'Viewfinder', 31 Gladys Avenue, Portsmouth PO2 9AZ. Tel: 01705-690518.

### AGM MINUTES

It was decided, for this year at least, to send the official minutes of this year's AGM out with the application forms for the 1996 AGM rather than publish them in this edition of *The Little Man*. This was because of the intention of using the more light-hearted report from 'Observer'. Unfortunately, because of family bereavement this has not been possible, hopefully next year we can continue as planned.

#### PLEASE NOTE:

The absolute latest date for copy to be included in the next edition is.....

**31st March 1996.**

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This publication abounds with humorous anecdotes and is an entertaining insight into the aims and as-

pirations of the founders, as well as the many characters that have contributed to the development of the well managed and smooth -running organisation that it is today.

I am confident that you will treasure this most interesting piece of literature, and be proud in being part of the club history. Ask your Circle Secretary, he, or she, has one!

A cheque for £4.50 made payable to "U.P.P. of GB" and sent to the treasurer, Francis Ouvry, or myself will ensure your own personal copy being posted by return.

Good Reading

*Stanley Berg ARPS, APAGB*



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### CIRCLE 10:

This last year has been quite a year of mixed fortunes for the Circle with four members leaving for various reasons. On the credit side we have seen the return of Barry Evans to the Circle along with three new members, Tom Richardson, Alistair Parker and Keith Evans, all a welcome addition. It is now some years since we had a stable membership, let's hope that things change so that we can look forward to some stability. The standard of photography within the Circle continues to rise, is there no end, I ask myself? Our annual print battle with Circle 22 resulted in yet another win for C10, thankfully C22 chose the judge this year! This year's rally was again held at Cressbrook Hall in Derbyshire, not such a good attendance as previous years but the weather was again kind to us especially on the Sunday for our walk along Froggitt's Edge. Although the photography was most enjoyable it was again the excellent company that made the weekend most memorable. Plans are already in hand for next year when we look forward to a weekend at Nassington near Peterborough, close to the Nene Valley Railway, which we plan to use to get into Peterborough and the area in between.

### CIRCLE 12:

During the first full weekend of British Summer Time, 1995, 9 members of Circle 12 together with partners and guests, a total of 18 in all, were able to make, or in many cases, renew acquaintances in the relaxed setting of Trevelyan College, University of Durham. This proved to be a very good venue with comfortable accommodation, excellent dining-room and use of separate room for our group. Having arrived and settled in on Friday evening we gathered together for a pre-dinner drink and chat. After the meal some Circle business was discussed following which several members showed and talked about a small selection of their own prints. Saturday dawned fine and shortly after the famous Full English

Breakfast a small convoy of cars set off for Beamish Museum. There were already many visitors and by lunchtime even the overflow car parks were well-filled....we had quite by chance picked the Free Entry weekend to mark the opening of the Summer season and hundreds of people were arriving! Fortunately the huge area soaked them up and the only problem arose with the long (but good natured) queues at a few points, e.g. the tram rides and the restaurant. Despite the brisk wind a good and interesting time was had by all and several RPS award-winning shots taken of blurred roundabout riders, distorted reflections in the hall of mirrors and details of shape and texture amongst the disused mining equipment. During lunch at the well-recommended Chester Moor pub a few miles away, we encountered a small step which one member fell UP and another DOWN perhaps we should take more water with it! In the afternoon some of the group visited Sunderland to view the local Photographic Association's Annual Print Exhibition. The well-known "author" of a number of the pictures on display, Arnold Hubbard, joined us in Durham on Saturday evening and delighted us all with a selection of his beautiful prints. One member muttered something about throwing away his camera to take up knitting! Nevertheless when the Weatherman provided a perfect Spring day on the Sunday several of the Circle were able to stroll with cameras at the ready along the river and around the Cathedral, before dispersing early afternoon after a most enjoyable and sociable weekend. Where shall we go next year.....?

Well, following our weekend at this year's AGM we have decided to hold a joint rally with Circle 8 at the Hillscourt Conference Centre. So impressed were we, that after discussions between the two sets of members present, it was unanimous that we return there for our rally. At the time of this report being written, we are in the process of negotiating a suitable deal with the Centre.

*Cont:*

### Circle 21

Our Summer rally, organised by John Long, was held at the Black Country Museum - Dudley on Sunday 16th July. The date had been chosen to enable the Circle to celebrate John J. Brady's 90th birthday. John, known to his friends in the Circle as 'JJ', is probably the oldest active member in U.P.P. The day got off to a flying start when Circle Secretary Tony Gocke drove into Birmingham to collect JJ; got hopelessly lost, and had to flag down a passing Police car for assistance. They kindly provided an escort across the City to JJ's door. The celebrations started in the museum car park when Dick Baldwin, an expert in home produced wine, unveiled several crates of samples from his extensive cellar. We toasted JJ's birthday and welcomed new member Trevor Sawyers to the Circle. Then we toasted Ray Grace for his success in gaining his LRPS. Ray had already distinguished himself by picking up a Gold Label with his first entry. Finally, but by no means least we toasted Sharon Beaumont who, after three years hard work, had gained her Bachelor of Arts Degree.



On entering the museum our three Senior Circle members, John Brady, Mervyn Williams and Dick Baldwin (total age 243 years) made a bee line for the funfair where Ray Grace captured them on film sharing a candy floss while taking a ride on a round-a-bout.



Circle 10 Rally: Members taking things slightly easy, building up their strength for the Saturday evening dinner at Cressbrook Hall. - It pays to have your priorities right!

## ROUND IN CIRCLES

CONT:

### CIRCLE 17

On May 28th we held our mini rally at Snibston Discovery Park, Coalville in Leicestershire. It is jointly run by ex workers from the colliery and Loughborough College who have set up the science side, making it form the theme of the museum. Seven members turned up with their families on the day. Thanks go to Roy Selvidge who lives in the area, for making all the arrangements, including a

guided tour of the works. A very enjoyable day was had by all. The year has seen our membership reduced with Dick Moor having to resign due to ill health, another member has been forced to leave for personal reasons. We are struggling to get new members, no one seems to like joining a small print circle.



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## OBITUARIES

### FRED JAMES:

It is with great regret that we have to report the death on May 1st of Fred James after a serious illness borne with great dignity.

Fred had been a member of U.P.P. for 29 years and for much of that time had been Circle Secretary. He had many and varied interests, but it would be right to say that his overriding interest, indeed passion, was photography. This was reflected in the high standard of the monochrome prints that he produced plus the research and different processes he was always trying.

As Circle Secretary he was full of enthusiasm, ensuring that there was always a lively notebook circulation, and was always available to help members with advice and encouragement.

His absence from the Circle will be keenly felt by all the members, who extend their sympathy to Joan, his wife and his family at their sad loss.

*Don Maslen, Hon, Circle Secretary.*

### LES DODGE:

Member of Circle 6 1959 -1995  
 Les Dodge died suddenly in September, leaving a widow and two sons.

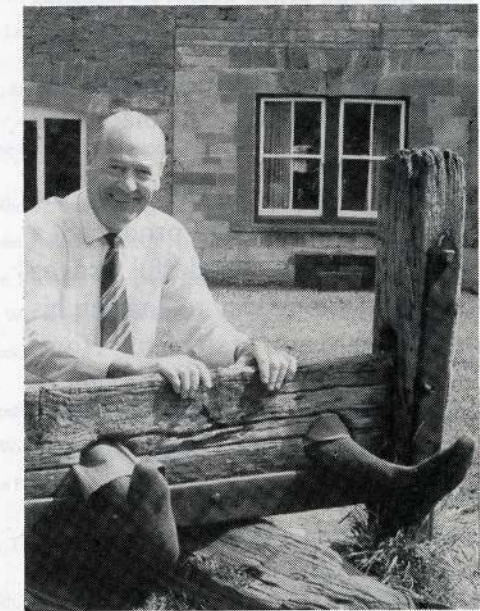
Although new to Circle 6 I am nearly sixty years old and have children in their mid-thirties. Les joined the Circle a few months before I was married in 1959 and as my eldest daughter was being born Les was winning his first Gold Label for a print called 'Reflections'. In 1977, the last year for which I have reasonable records, Les had three Gold Labels out of the twelve sent down to London for the an-

nual competition.

In 1995, thirty six years after joining Circle 6, Les was still putting in his prints as regular as clockwork. What my wife and I looked forward to, however, as each box arrived were his letters, often illustrated, with their keen observation of and gentle humour about the amateur photographic world.

I didn't know Les personally all that well, not at all really, but I do know that he will be missed and that he is irreplaceable. I certainly haven't thirty six years left to become his heir! Thank-you Les, on behalf of Circle 6 members from folio 232 - 638. It's your sort who keep U.P.P. up and running.

*Colin Snelson, Hon, Circle Secretary.*



Les Dodge in custody 1984.



# "YOU PAYS YER MONEY.....!"

by *Onlooker*

I once heard a very prominent member of the Royal Photographic Society affirm that black and white photography was the only true expression of the art and that colour was merely a means of recording a particular event. In other words colour should not be taken seriously and expressions of mood, atmosphere and compassion could only be attempted by utilising the monochromatic process.

That same worthy also hoped for poor weather on his holidays to enable him the more easily to capture that elusive quality of light and shade which in truth perhaps can only be represented in black and white.

Nobody can doubt that over the years our friend has produced a whole series of wonderful images which go a long way to confirm his rather emphatic statement. However there must be another side to the argument and the very existence of colour - only circles demonstrates clearly that many photographers would vehemently deny such outspoken sentiments.

How right are they to defend their own medium and should a particular approach be followed at the ex-

pense of other equally interesting means of picture making? The argument is endless and one might say pointless because is it not the finished article that should be judged rather than the chemical means by which it was achieved? Would Michelangelo's statue of David be less wonderful if it had been made in granite or even plaster?

Which in a funny sort of way leads us inevitably onto the subject of digital imaging! Perhaps when all the fuss has died down we will find that the picture presented to the viewer will be regarded as more important than the means by which it was achieved. And so it is with colour.

Incidentally, that chap I started this column with, yes the one with the bigoted viewpoint, guess what? He has started to produce colour prints of his own!! And very good they are too.

---

## PURE AND THOUGHTFUL MINDS

---

Old John Ruskin said "The purest and most thoughtful minds are those which love colour the most." Was he all that far wrong?

## CIRCLE SECRETARIES

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

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**C4	MRS J. CLARK 17 Bar Lane, Stapleford, Cambs CB2 5JB.	01223-842037
**C6	C. SNELSON 32 Swarthdale, Haxby, Yorks YO3 3NZ.	01904-760653
*C7	A.H. GREENSLADE 'Eiger', Chestnut Walk, Little Badow, Chelmsford, Essex CM3 4SP.	01245-222775
**C8	D.S. MASLEN 107 Oxstalls Way, Longlevens, Gloucester GL2 9JU.	01452-524171
*C9	R. BEAUMONT 16 Ninian Street, Treherbert, Y Rhonda, Mid-Glamorgan CF42 5RD.	01443-771815
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