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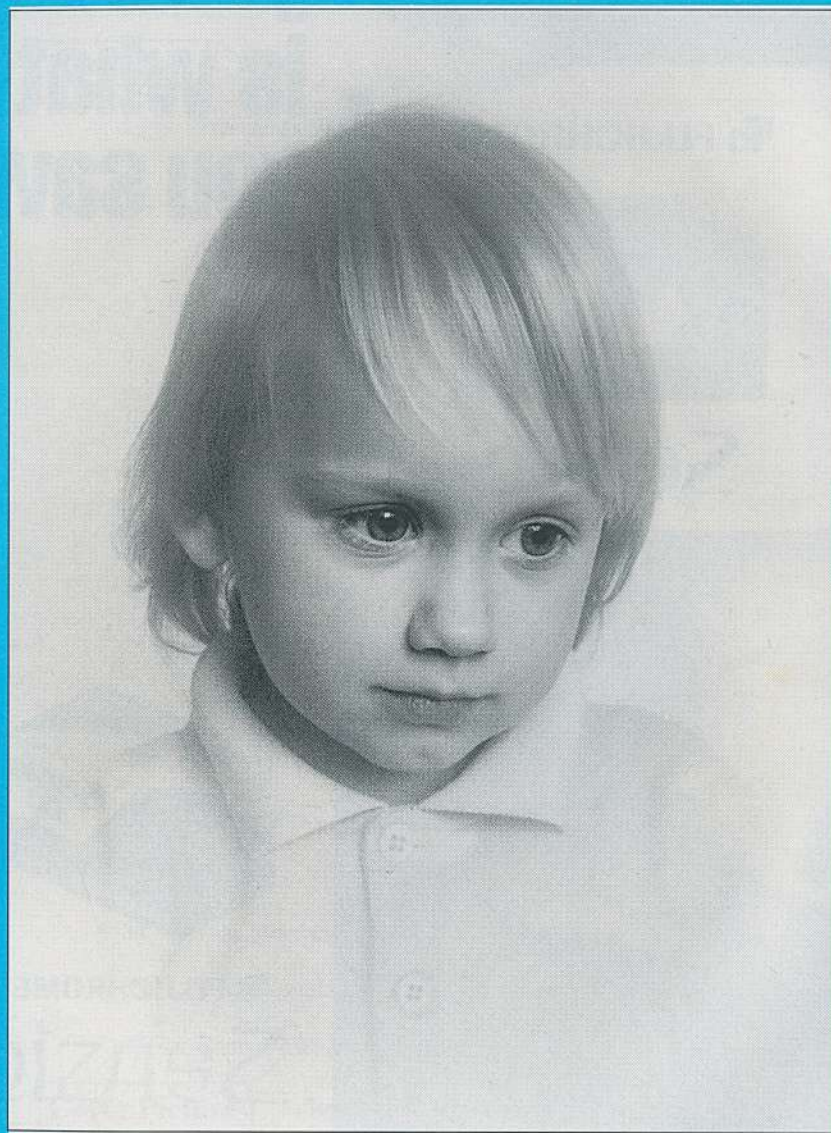
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The Little Man

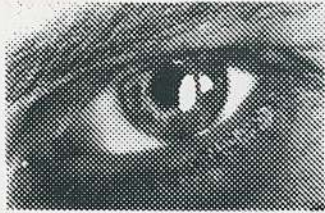


SPRING 1996



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you see
is what
you saw.**

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Sensia



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THE LITTLE MAN

SPRING EDITION 1996

NUMBER 107

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Cover Picture

'Rachel' - By Arnold Hubbard FRPS, EFIAP
Circle 11

PRESIDENT'S VIEWPOINT

The crocuses thrust their way up through the cold soil a couple of weeks ago, last week the daffodils started to burst into flower and finally this week the sun broke through the grey winter skies. Perhaps spring is finally here and those hibernating cameras will be dusted off and the adrenalin will start to flow as we venture out to capture those elusive masterpieces again!

During the long winter months some of our more computer literate and technologically orientated colleagues have been sweating over their PCs and digitisers rather than in the dark-room producing state of the art computer enhanced or generated images. The debate about the place of this technology and the images it produces has certainly gained considerable prominence in the photographic press of late and the heat of the debate has enlivened many evenings at local camera clubs.

Advancements in technology which enables the production of 'photographic' images is something that has always characterised our hobby and in general the advances are welcomed by photographers who exploit them to produce new and exciting images. However, concerns exist about the photographic validity of some of these images and there is need for a wide ranging debate about the issues.

Some correspondence from members has already been received by Council on this topic and the issues raised were considered at some length at our meeting last June, with many interesting viewpoints being expressed. The last edition of 'The Little Man' contained two items which addressed the issue, a letter from Walter Steiner of Circle 19 and the 'Onlooker' article. I

hope these notes will stimulate further debate and more of you to write in to give us your views on the subject.

The question of how individual circles respond to the issue lies very much in the hands of the members of the circle. Any decision about the acceptance or otherwise of specific types of image must be decided by members of the circle. However, there may be a number of digital image enthusiasts out there who would like to get together. This could be achieved by the creation of a special circle dedicated to this form of image making. If there are let us know, Council would certainly want to give serious consideration to such a request. The setting up of circles which bring together like minded photographers who can help and stimulate each other is part of the tradition of U.P.P. and such a venture could be a positive way forward in this new and challenging field of image making and provide a focus for others who might want to start to explore its potential.

Alan T. E. Homes APAGB.



THE RALLY THAT NEVER WAS!

By Ray Beaumont - Circles 9-21-27

The trials and tribulations of a Solitary Circle Sec - extract from a Circle Notebook.

Before opening my personal notes I have one question - did anyone turn up in Bath? Four members had contacted me with apologies for absence prior to the date. I turned up - but didn't find anyone else from our Circle. I enjoyed a most pleasurable journey on my bike and arrived outside the RPS at about 9.30 am, where one of the RPS employees was just parking his own motorcycle by the kerb. He informed me that it would be OK to leave my bike there all day as, on Sundays, the normal parking restrictions were lifted. When the RPS and its coffee bar opened I took up position by the front door - three stripes and I could have found myself a new job as commissioner. Everyone who entered the building was first collared by me - "any chance that your a member of U.P.P.?" A right comical Berger I must have looked, with luminous yellow bike jacket and all. Damn lucky that I wasn't arrested! After about four fags and some very funny looks, and no joy whatsoever, I decided to try a brew in the coffee bar. This is without doubt the best bit of the RPS. 90p for a cup of coffee, but the waitress kept returning to ask if I wanted a top-up. Too bl---y true I would!

Feeling slightly bloated but warm I later (approx 11.30 am) decided that I'd go for a stroll around the town. I was OK until I started walking - then this tightening of the nether regions started to creep up on me. Do you know how many arrows/signs there are in Bath with 'Toilets' written on them? Bleeding thousands! One pointed towards the cathedral, another pointing off down the main shopping street, then there's one pointingTook me so long to find the actual toilet that I arrived knocked-kneed and with chapped legs. Anyway, after strolling past the Roman Baths for the umpteenth time and nipping across to view the weir and 'Pultney Bridge' I headed back to the RPS headquarters. On arriving I received

another funny look from the girl behind the reception desk - and no, she hadn't seen anyone who looked like a U.P.P. person! So, as I've been to Bath before and "done" the usual photographs (and by now the place was heaving with Yankee tourists) I decided to call it a day and find somewhere new to waste a yard of film. Back on the bike, quick bit of burnt rubber, and off towards Bristol. Plodding along (at legal speed of course) I decided that I'd nip across the Bridge (M4 - no charge for bikes!) and make a stop at Caldicot Castle. By then the sun was out and I was starting to melt under all my biking gear, but in the castle car park I found a very welcome ice cream van. Stripping off as much as is publicly decent and with a dripping 99 grasped in grubby paws I proceeded to investigate the castle grounds. Very interesting and very impressive it was too. No, I didn't take any photos - it needed morning light. In fact, I still haven't loaded the camera with the roll of FP4 that I was carrying. So, no rally, but I did enjoy my day out.

Would anyone like to join me next year??????????



ZONE 1

By Peter J. Moody ARPS, Circle 8 - Cotswold Monochrome Fine Print Group.

The ultimate aim in most photographers experience is to get negatives that print easily. Some people seem to have more success in this aim than others. Why?

There are probably many answers to this question, some of them may be more accurate than we think. Some may feel that it is the quality or high value of the cameras that they (the successful ones) use. Whatever some may think, probably the more accurate answer is that the successful photographer has learnt to get the exposure and development of his film right. Film manufacturers always give a film speed rating to their films, and also a large amount of information about dozens of different developers to use with that particular film. Indeed some photographers frequently change either their film and/or developer combination, because they happen to have read rave reports about a particular combination, they have to try it themselves. My aim is to help you understand how the Zone System works, purely from an amateur viewpoint, without too many technicalities.

The first step is to discover how your own particular camera, and enlarging equipment can be used to determine the correct film speed for **your equipment**. The Zone 1 Test which you are about to do will tell you exactly what speed you should rate your film, for use in your camera. What we shall endeavour to do is to discover exactly what exposure is required for the film to show Zone 1 on your film. That is to say, to show clearly the difference between clear unexposed film (which when developed is known as film base plus fog), and film that shows a discernible small increase in density that can be measured in your enlarger.

The development of your film will always record the lower zones, around Zones 1 & 2 no matter how much development the film receives. Zones 4 5 and above will proportionately show greater density depending on the amount of development. Therefore the lower

Zones 0 (clear film) 1 & 2 can be easily recognised in the enlarger.

We have to expose a film to 4 stops under exposure to identify Zone 1. However it is not quite that simple. We need to expose the film at a range of film speeds to discover the right one.

This is done by fooling your camera into believing that you have a very much faster film in the camera to record the underexposure. For instance if you are using FP4+ at 125 ASA you have to make your meter believe that it is using 1000ASA film.

But what if my true film speed is 80 ASA, how am I to know? If you would please refer to the Addendum hereto you will see that I have produced two charts. Please note that in most instances (unless your camera has a stepless shutter) it is very difficult to make the 1/3rd variations to shutter or f stop, and either half stop or half shutter speeds are used. My charts work on this assumption.

Please read the film speed for your film (or the nearest). If you are using a built-in meter you can adjust the film speed setting on the camera. If however you are using a hand held meter you need to read the strength of the light to give you the exposure index, or exposure value, then read off the shutter and f stop combination as shown. First make a blank exposure, then expose for double your film speed, 200% then 100% 75% 50% and 25%. After which you should continue to use up the rest of the film in the normal manner. 'Make Notes'....

Its important to note that when making your exposures your camera lens is set at infinity, as we don't want any lens extension to reduce the light reaching the film.

Develop the film in your usual developer, then put aside the negatives from your test and keep them for evaluation.

For the evaluation you will need an enlarging meter that can read a very small portion of the negative, i.e. like a spotmeter. I have a

Philips PBA1030 System 100 meter, which incorporates two red lights for under and over exposure, and a green for the correct setting. Place the clear negative in the enlarger. Set the enlarger meter to read 30 seconds and alter the f stop or light intensity to obtain a green light meter reading. **Alter** the meter to 38 seconds and then place each succeeding negative in the enlarger without altering the height or light intensity, until one of the negatives obtains the green light on the meter.

Make a note of which negative this is. It will almost certainly not be the one given 200%, nor even the one with 100% (although I understand that T Max & Delta are far more

accurate than earlier emulsions). The 75% may turn the green light on, the 50% will certainly do so. The relationship between the 30 and 38 seconds setting on the enlarging meter has been explained to me several times but I don't quite understand the technicalities, all I know is that it works.

Which ever one of these negatives is chosen, then that is the negative which will give you your true film speed, by checking back through your notes you should be able to identify the speed the film was exposed at. The next trick after having found out this secret, will be to find out the correct development time for the film.

ADDENDUM TO ZONE 1 FILM TESTS.

Almost every type of camera can do the Zone 1 test.

The only ones that cannot are those that make no allowance for Manual control of the shutter, f stop or film speed. Other automatics with Compensation Control, and/or Film Speed variations can do the test. All other cameras with part or wholly Manual operation can do the test with ease. You have the choice of either using Shutter Priority or Aperture Priority, or indeed a combination of both at either end of the scales. The first thing to check is whether your meter agrees with the Exposure Index Settings used on these tables. Basically you need to confirm that light level 10 on your meter agrees with the tables, i.e. EV 10 with 200 ASA film gives an exposure of 1/250th @ f2.8. This will give you a Zone 5 negative. Working one's way down the underexposure scale

1/250 @ f4 will give a Zone 4 neg
1/250 @ f5.6 Zone 3 neg
1/250 @ f8 Zone 2 neg
1/250 @ f11 Zone 1 neg.

The tables are set out to give a Zone 1 exposure at all light levels and at all f stops in half film speed and half f stops.

Your actual exposures will depend on 2 variables.

1. is the light level
2. is the film speed.

To operate the tables A or B refer to your film speed (i.e. the manufacturer's rating). If in doubt use the one closest to it in the tables, i.e. FP4+ 125 ASA, use 100 ASA.

Using Table A with a constant shutter-speed of 1/250

With 100 ASA the film speed letter is V.

The light level is (say) 10½.

This is letter D.

Exposure	1	blank film					
	2	200%	of V	i.e. 200 ASA letter T	light D	1/250 @ f13.5	
	3	100%	V		D	1/250 @ f9.5	
	4	75%	V		W	D 1/250 @ f8	
	5	50%	V		X	D 1/250 @ f6.3.	

Another example: T Max 400 light level 9, letters R & G.

Exposure	1	blank film		
	2	200% letters P G	1/250	@ f16
	3	100% R G	1/250	@ f11
	4	75% S G	1/250	@ f9.5
	5	50% T G	1/250	@ f8.

Using Table B, the Constant f stop is very similar, the only variable apart from Film Speed is the Shutter Speed, i.e. 400 ASA light 10 letters R & E.

Exposure	1	blank film		
	2	200% letters P E	1/250	@ f22
	3	100% R E	1/125	@ f22
	4	75% S E	1/90	@ f22
	5	50% T E	1/60	@ f22

100 ASA light level 9 - letters V & G

Exposure	1	blank film		
	2	200% letters T G	1/30	@ f22
	3	100% V G	1/15	@ f22
	4	75% W G	1/12	@ f22
	5	50% X G	1/8	@ f22.

TABLE A

CONSTANT SHUTTER SPEED 1/250th.

ASA	LET-TERS	EV12	11½	11	10½	10	9½	9	8½	8	7½
1600	N	--	--	45	38	32	27	22	19	16	13.5
1200	O	--	45	38	32	27	22	19	16	13.5	11
800	P	45	38	32	27	22	19	16	13.5	11	9.5
600	Q	38	32	27	22	19	16	13.5	11	9.5	8
400	R	32	27	22	19	16	13.5	11	9.5	8	6.3
300	S	27	22	19	16	13.5	11	9.5	8	6.3	5.6
200	T	22	19	16	13.5	11	9.5	8	6.3	5.6	4.5
150	U	19	16	13.5	11	9.5	8	6.3	5.6	4.5	4
100	V	16	13.5	11	9.5	8	6.3	5.6	4.5	4	3.5
75	W	13.5	11	9.5	8	6.3	5.6	4.5	4	3.5	2.8
50	X	11	9.5	8	6.3	5.6	4.5	4	3.5	2.8	2.4
37	Y	9.5	8	6.3	5.6	4.5	4	3.5	2.8	2.4	2
25	Z	8	6.3	5.6	4.5	4	3.5	2.8	2.4	2	1.5

TABLE B

CONSTANT f 22.

ASA	LET-TERS	EV12	11½	11	10½	10	9½	9	8½	8	7½
1600	N	--	--	1000	750	500	375	250	187	125	90
1200	O		1000	750	500	375	250	187	125	90	60
800	P	1000	750	500	375	250	187	125	90	60	45
600	Q	750	500	375	250	187	125	90	60	45	30
400	R	500	375	250	187	125	90	60	45	30	22
300	S	375	250	187	125	90	60	45	30	22	15
200	T	250	187	125	90	60	45	30	22	15	12
150	U	187	125	90	60	45	30	22	15	12	8
100	V	125	90	60	45	30	22	15	12	8	6
75	W	90	60	45	30	22	15	12	8	6	4
50	X	60	45	30	22	15	12	8	6	4	3
37	Y	45	30	22	15	12	8	6	4	3	2
25	Z	30	22	15	12	8	6	4	3	2	¼sec

If some of these shutter speeds seem inordinately long, i.e. ¼ sec, you can always open up One stop, i.e. to f 16 and use the shutter speeds from Two columns above the recommended one. i.e. T instead of V, or Q instead of S.

Peter J. Moody.

Extracts from letters received at the Ministry of Pensions.

1. This is my eighth child - what are you going to do about it ?
2. Unless I get my husband's money I shall be forced to lead an immoral life!
3. You have changed my little boy into a girl - will it make any difference ?
4. Please send my money at once - I have fallen into errors with my landlord!
5. I have no children yet - my husband is a bus driver and works day and night.
6. I am very annoyed that you have branded my boy illiterate. It's a dirty lie as I was married to his father before he was born!

THE GOOD OLD DAYS

By Onlooker

A little while ago I had the privilege of studying a collection of black and white prints made between 1900 and 1940. The collection consisted mainly of Pictorial work but there were about thirty Record prints the majority of which were of architectural subjects. A small number of portraits and figure studies completed the wonderful archive.

All the pictures were from a number of amateur photographers who were considered at that time to be the very best and who had been invited to submit selected prints for posterity. Such prints had run the gamut of club and international exhibitions which was clearly demonstrated by the mass of stickers displayed on the reverse. I venture to say that the majority still would do well today and most likely win Gold Labels galore.

Looking at this collected landscape work from yester-year we do not appear to have advanced to any great degree and we certainly seem to have lost the ability to present a wide range of tones, arguably due to lack of skill or more probably due to a reduction in the quantity of silver in current photographic papers. However, what did stand out more than anything was the wonderful quality of the Record work. Every square millimetre contained clarity of tone in meaningful support of the whole picture and as for sharpness, you could cut

your finger on the images on view. I'm not talking about the degree of sharpness we accept today failing anything better but real honest to goodness biting sharpness that requires no magnifying glass to check our senses. It stood out like the proverbial sore thumb.

As for the figure and portrait studies that I saw it is clear that Studio flash has a lot to answer for in the type of work displayed today. Skin tones really did look real and modelling lights gave a roundness and reality to faces which is mostly lacking these nowadays. Figure studies enhanced the beauty and dignity of the female form without any degree of lasciviousness and clearly the photographers had given much thought to their arrangements. What a command they had of their chosen media.

You are right. Things do move on. Who knows in another fifty years photographers (will they still be called that I wonder ?) may well look back on OUR work and think it equally old-fashioned. Or, with the advancement of electronic imaging, will they reminisce with envy on the wonderful work that the club (that's you and me) produced in the good old days ?

One thing is certain - nothing will stay the same.

PLEASE NOTE

The latest copy date for the Autumn edition is **September 30th**, all articles, Circle notes etc., must be in by that date. I welcome any material, technical or lighthearted, but there is a special need for one page articles which are very handy for fitting the magazine together. It is possible to send me your text on disk but please confirm with me that it is suitable for my machine, I use Word 6 at the moment but will be upgrading to Word 7 anytime, I can convert certain files though.

It seems that after nearly 3 years and 5 editions as Editor of The Little Man some people are not aware that I am doing the job. Bill Armstrong is still getting mail for the Editor and Barry Evans has also been known to receive it.

LEN A. HOLMAN, - EDITOR 'THE LITTLE MAN'
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A Full list of up to date Long Service Certificate recipients is printed on page 32.

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f NUMBERS - (Part 1)

By Ian Platt

We have a lot to be thankful for to our predecessors when it comes to understanding how best to make use of our lenses today. We take calibrated apertures for granted, and yet before the turn of the century many lenses were sold that had their own peculiar, almost one-off, system of indicating different apertures.

For instance, in my collection I have a Ross Rapid Symmetrical lens that utilises Waterhouse stops (which was a method of introducing different aperture openings between lens elements by means of a rotating external plate, that had pre-cut holes of different diameter). The marking on the lens is simply from Zero (for the full aperture 'hole') and each subsequent hole is numbered from 1 through to 4. However the roughly-measured diameter of each hole does show the sort of relationship I would expect to see if each one was to be one stop 'slower' than its larger neighbour. In another set of lenses, probably dating also from before the turn of the century, three pairs of different magnifications could be assembled in any combination either side of an iris diaphragm. This type of lens was a popular form of interchangeability from the 1870s and gives focal lengths from 8 to 20 inches with a half-plate camera. However the iris merely has a series of numbers from 1 to 12 marked on it!

History tells us that order started to emerge out of this chaos from 1875, when the BJ commented upon the fact that their advice was "constantly being sought" on just how fast lenses of the period were. This was followed in 1881 by the RPS recommending the adoption of a Uniform System based upon what was then the fastest lens aperture; namely $f/4$, where the relative aperture is calculated by dividing the effective diameter of the 'hole' or stop into the focal length of the lens. Thus an $f/4$ lens would require the same exposure on the same emulsion regardless of the focal length of the lens in use. The RPS did unfortunately complicate matters by suggesting that

$f/4$ should be designated a US value of 1: $f/5.6$ a value of 2 and so on, but this never caught on.

Difference of opinion arises as to precisely how the well known series of f numbers were calculated in the first place. One school of thought states that since exposures at the time were running into seconds, rather than fractions of a second as is the case today, a series of incremental timed exposures of 1, 2, 4, 8, 16, 32, 64 seconds etc., yields square roots of 1, 1.41, 2, 2.83, 4, 5.66, 8 etc., which with a bit of rounding here and there accounts for the f stops we know so well. If this is the case, it is an interesting digression to suggest that if this exercise was conducted today for the first time, we would no doubt argue that $f/5.6$ should be quoted as $f/5.7$ to one place of decimals in the interests of mathematical accuracy!

A mischievous counter argument might suggest that this particular stop be identified as $f/5.5$ since that number exactly half of $f/11$, which itself is a rounding down of a true $f/11.31$. The idea of $f/5.5$ makes even more sense when we realise that its relationship to $f/22$ is obvious, and if you have bothered to do a few calculations yourself you will have realised by now that $f/22$ should have been rounded to $f/23$ if the square root theory had been correctly followed. What's in a number anyway provided the setting for it offers the user a whole stop difference from those either side of it?

A different series of f numbers was equally popular for a long time. Attributed to Dr Rudolph of Zeiss (designer of many lenses but probably most famous for his Tessar lens of 1902), who decided on a different approach by assuming that the smallest usable f stop on lenses of the day was $f/50$ and he worked backwards in the whole-stop increments through $f/35$, $f/25$, $f/18$, $f/12.5$, $f/9$, $f/6.3$, $f/4.5$ and so on. Each 'rudolph' stop being roughly a third of a stop slower than its nearest UK

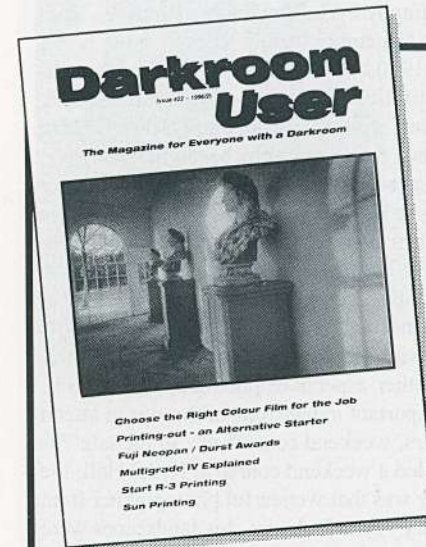
f Numbers (continued)

equivalent. I have a monster 442mm $f/7.7$ Zeiss Anastigmat made by Ross under licence designed to cover a 12x10 inch plate camera from ca. 1900 with this 'continental' series of f numbers. These two systems were popular for many years, and if you purchased a German made Leica camera in, say, 1937 in England, with a $f/3.5$ Tessar lens, the sequence of stops would read, $f/3.5$, $f/4$, $f/5.6$, and so on, whereas the same camera sold in Germany would have had $f/3.5$, $f/4.5$, $f/6.3$, and so on, marked on the lens.

I have read of a third 'system' of f stop numbering, but have not seen any evidence of this on any lens to date. I will cover the other school of thought concerning how specific 'Uniform System' f numbers are arrived at in the next gripping episode!

Footnote: The sequence of timed exposures mentioned above has to disregard reciprocity failure, which is a characteristic of the emulsions response to the long exposures, and has now to do with the mathematics of calculating f stops.

f Numbers (part 2) will be continued on page 20.



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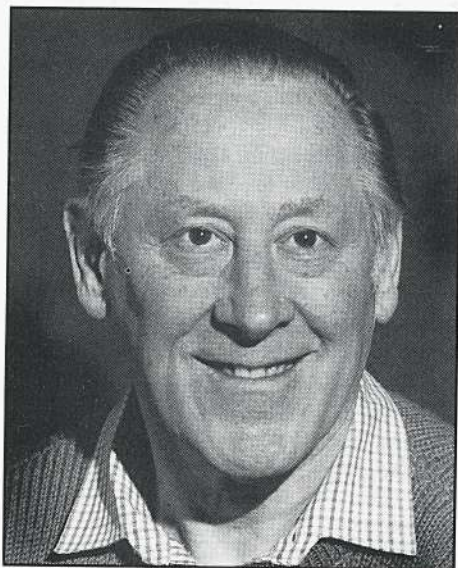
PROFILE

By Arnold Hubbard FRPS, EFIAP

I suppose that I have had some association with photography for about 50 years, though not as intense as it has been for the past 20. Like millions before me, my first camera was the inevitable Box Brownie and it travelled with me during my 2¼ years National Service in the RAF. It was in this period of my life that I experienced my first example of any photographic process, someone in our hut demonstrated to several bods, including me, how to develop a film. The 'darkroom' consisted of 4 beds joined together, covered with numerous blankets in our billet. We crawled underneath and witnessed the magical contents of a little yellow and orange packet with the name Johnsons on the label, bring a film to life - the seed was sown. During a year on an RAF station in the Egyptian desert I happily snapped away at friends and aeroplanes. Use of the station darkroom gave me the opportunity to produce hundreds of contact prints and some flat, grainy 20"x16" prints on Air Ministry paper. I left the RAF with a French Super Elgy miniature camera - not a wise buy, and I didn't keep it very long.

Back in Civvy Street I joined Sunderland Photographic Association, but after only 1 year gave it up, the call of sporting activities being much greater. Photography was not forgotten completely though, being a poorly paid teacher with a wife and family to support, I took up wedding photography, mono of course in those days. All photography, developing, printing and mounting etc was done by myself, the darkroom being a 6'x3' walk-in pantry! At first I used a Voigtlander Bessa 3¼x2¼ folding camera (costing £26), but changed to a grey Rollei, being much better and it served me well until, one day, it rolled down the church steps and under a taxi. After hundreds of weddings my wife returned to teaching and I was thankfully able to give up wedding photography, with great relief. At least the experience taught me quite a bit about contrast control, two bath developers and print quality.

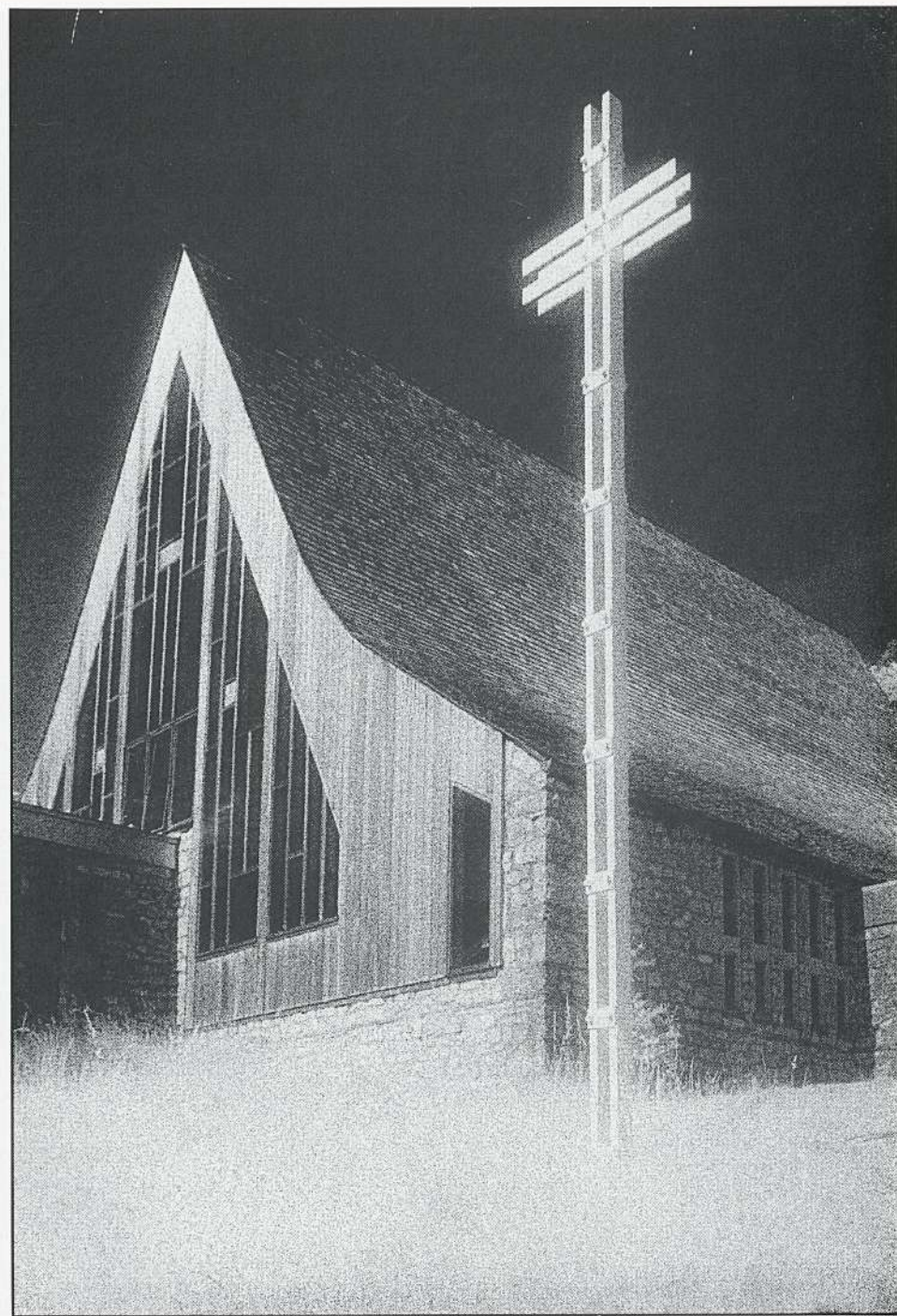
I still kept my hand in by joining Good



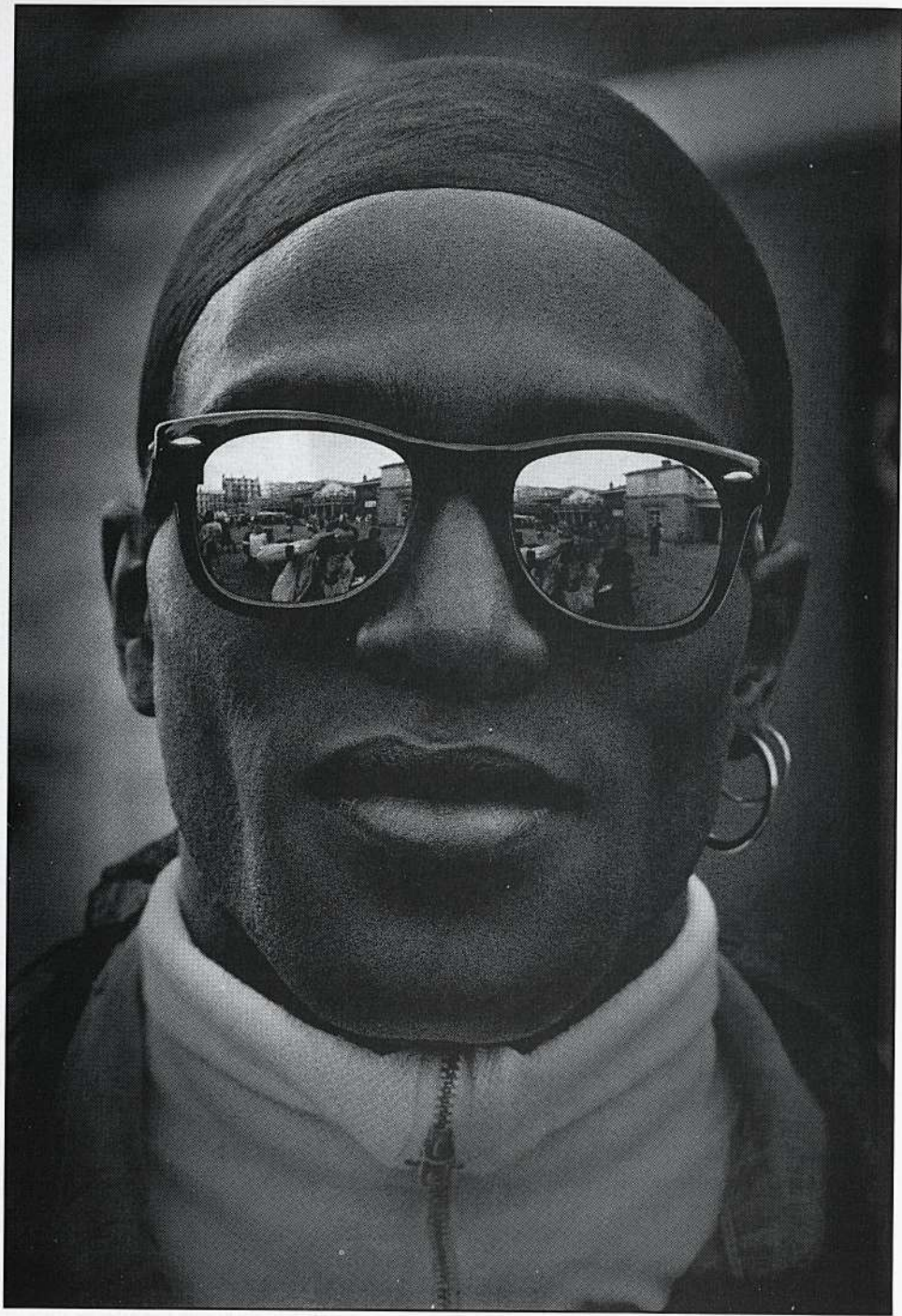
Photography Postal Portfolios, Circle 9 - does anyone remember them?

In 1970 two dodgy knees ended my sporting activities so I rejoined Sunderland P.A. this time armed with a Mamiyaflex C3 and from then on photography began to take over.

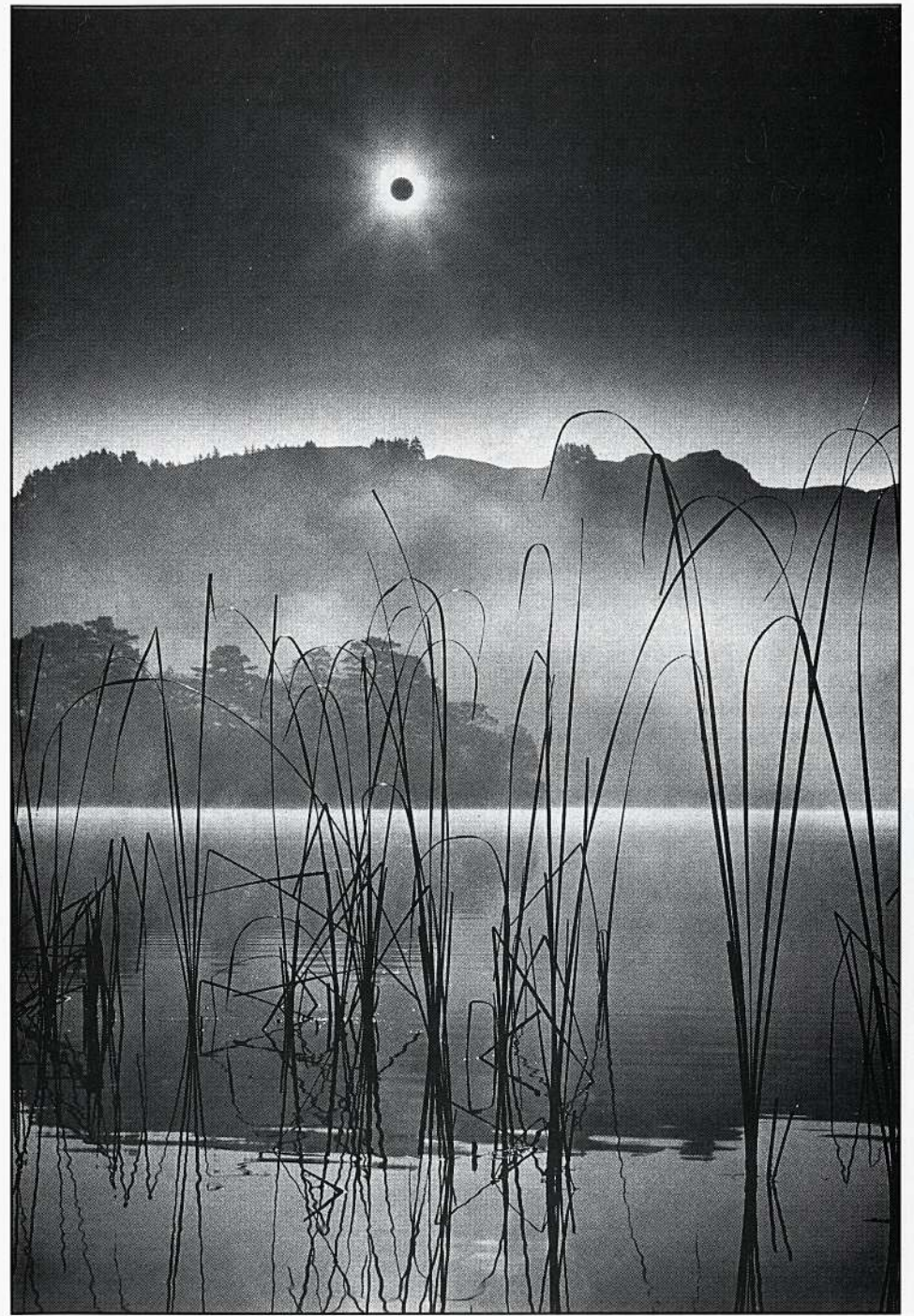
Camera clubs have had many critics over the years but I firmly believe that they have been instrumental in setting many photographers on the road to much wider interests in photography, and on to all manner of achievements and careers. Many members are quite happy with club life only, but taking an interest in other aspects of photography is I feel, very important indeed, one of these is to attend seminars, weekend courses etc. In the late 70s I attended a weekend course at Rydal Hall, the lecturer was that wonderful photographer from Coventry - John Delaney - his landscapes were superb and he was a master of 'bottled liquid light'. Many friends and I remember his lovely expression about a non too sharp print, "A pleasing lack of definition". At this particular weekend I shared a room with Fred James, LRPS, Secretary of C8 for many years until his



'Pointing the Way'



'Covent Garden Image'



'Black Sun - Rydal Water'

PROFILE (continued)

sad and untimely death last year. As a result of this meeting I joined C8 and we became great friends, even though we lived over 250 miles apart we always managed to meet every year. Without doubt, Fred was one of the kindest gentlemen you could ever wish to know.

I realise that writing in The Little Man means that I'm preaching to the converted, but I feel that the friendships generated by membership of U.P.P. is every bit as important as the photography. To have friends and fellow photographers in all parts of the country is a valuable part of life.

By now my photography was progressing quite well and soon I was lecturing, judging and involved with the N.C.P.F. In 1980 I joined the RPS and was successful with a panel of mono prints for an Associateship. Although I enjoy most branches of photography and practise quite a few, B/W has always been my first love.

I have never been prone to change or experimenting, FP4/ID11 is still a favourite combination for medium format, and XP2 in

35mm. Fuji Velvia or Sensia for slides, colour prints on Fujichrome G35. Just now I'm coming to terms with having to find a replacement for the wonderful F.B. Oriental Seagull paper. At the beginning of the 80s I took up serious National and International Exhibiting and was awarded an AFIAP in 1986, and an EFIAP in 1989. I still enjoy this competitive aspect of photography but mainly supporting UK exhibitions and Salons these days, it's a very costly business!

As far as subject matter is concerned I enjoy a great variety, landscapes in particular, but also people in real life (not studio), still life, themes and small panels. Success with winter photography in N.E. England and my current deep interest in I/R has tended to give me a label as one who does little else. If I had a pound for each comment and joke made about my winter photography I would now be the owner of a complete Hasselblad outfit, instead of a humble and somewhat battered Mamiyaflex 330.

During the 80s I became a founder mem-

ber of a N.E. group 'Images', the brainchild of Les McLean. We had exhibitions, workshops, weekends with the likes of John Blakemore, Fay Godwin - all good experience. For various reasons there are only four of us left - more like 'Last of the summer wine' now.

Membership of Gamma Photoforum during the 80s was also exciting, an opportunity to mix with highly inspirational photographers and lecturers.

I also joined C11 during this time, a circle with many fine photographers. My list of friends has been greatly increased and the wonderful annual rallies strengthen and enhance friendships within the circle. Though I'm no longer a member of C8 I still eagerly await the arrival of the next box from C11. I have just retired from the job of Programme Secretary for Sunderland P.A. after 14 years. I feel that it is important to put something back into photography in return for the enjoyment that it gives.

Nowadays I enjoy visiting various parts of the country to judge and to lecture, a great opportunity to meet old friends and to make new ones. Helping with the NCPF International Slide Exhibition and with N.E. Regional activities of the RPS are also an important part of

my photographic life. In 1993 I finally decided to try for a Fellowship of the RPS and a print panel of winter photographs was successful.

N.E. England has, and always will be, my happy hunting ground for pictures, though I now believe more firmly than ever, that having a number of topics, themes, projects or subjects is the best approach to photography, rather than a more aimless approach, hoping that every now and again you will come up with or stumble across that superb masterpiece.

I have, by nature, always been very competitive in all that I do, but perhaps the time is approaching to slow down a little, with less concern for competition and more time for experimentation with different ideas and processes, but it won't be easy to change.

I am extremely grateful for the many years of enjoyment and happiness that photography has given me, in this U.P.P. has played a major part, especially as I have already emphasised, the contact and friendship with people in all walks of life and their varied but common interest in photography.

Long may it continue!



'Chalet'



'Stormlight'

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PHOTOGRAPHERS
DREAM ABOUT



THE WILDLIFE PHOTOGRAPHER
Gorillas. And lens motors quiet enough not to upset them.



THE ARCHITECTURAL PHOTOGRAPHER
A Tilt & Shift lens for an SLR, to stop the leaning tower.



THE NEWS PHOTOGRAPHER
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And a 10x zoom to record both.



THE WAR PHOTOGRAPHER
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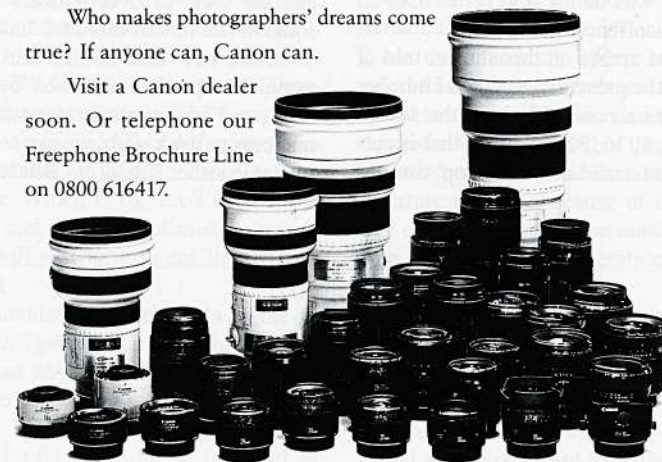
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THE PHOTOGRAPHER'S DREAM

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EF lenses

f Numbers - (Part 2)

When I first became involved with organised photography some 36 years ago I can recall occasional discussions in my local Camera Club about f numbers. These did not normally cause any dispute when it came to arguing the relative merits of different apertures in relation to the Depth of Field achieved, for we are talking of the pre-zoom-lens era for stills cameras, and all lenses had clearly marked D. Of F. scales on them.

Sometimes however disagreement did occur between owners of f/3.5 lenses - a very common maximum aperture with wide-angle and tele lenses of the day - as to how this particular stop fitted into the well known sequence of f/2, f/2.8, f/4 etc. In other words, how 'fast' was an f/3.5 lens? What seems slightly odd, with the benefit of hindsight, was that no club member attempted to mathematically prove the point one way or the other, and in the meantime the optimists insisted that their f/3.5 lens was half a stop faster than an f/4, whilst the scoffers said it wasn't.

My first LM article on this subject told of the theory that the presently accepted f number sequence was as a result of taking the square roots of 1, 2, 4, 8, 16, 32, 64 etc. If that is correct then the intermediate 'half stop' timings

would be 1½, 3, 6, 12, 24, 48 seconds etc., and translating these numbers into square roots reveals 1.22, 1.73, 2.45, 3.46, 4.90, 6.93 etc., With a little bit of rounding as in the previous examples, we get f numbers of f/1.2, f/1.7, f/2.5, f/3.5 etc, so perhaps the f/3.5 optimists were right all along, and their lenses are half a stop faster than f/4s. However, when we take a look at the other method of calculating f stop numbers, a different story emerges, notably in the half-stop values.

There is an excellent chapter on the subject in the Ilford Manual, and here we read that "the intensity of the light forming the image at any particular aperture (and hence the exposure) varies directly with the area of the aperture." Assuming that for all intents and purposes the f stop aperture will be circular, we can cull from the dim recesses of the mark 1 computer (brain) that this area is pi times the square of the radius of the circle; or put another way, pi over 4 times the diameter squared (let us call this I for "intensity").

If we now take as our starting point the same f/4 aperture assumed by the RPS in 1881, and for simplicity use some nice round numbers to work with, we can construct a simple table either side of f/4 that looks like this.

Lens Focal Length	Effective Aperture	Diameter (D) of Circle	I	Rounded f number
100mm	f/2	50mm	1963.48	f/2
100mm	f/2.83	35.36mm	981.74	f/2.8
100mm	f/4	25mm	490.87	f/4
100mm	f/5.66	17.68mm	245.44	f/5.6
100mm	f/8	12.50mm	122.72	f/8
100mm	f/11.3	8.84mm	61.38	f/11

f Numbers (continued)

The starting point for the first calculation is the diameter of the aperture (D), and taking a notional fixed focal length of lens for simplicity, the first line can be completed. In subsequent lines of the table, the I value is halved and the D value halved on alternative lines. If you refer to the column of Effective Apertures you will note that they are exactly the same sequence of numbers as was arrived at from the much more simple method of taking the square root of the timed exposures 2, 4, 8 seconds etc. So what is all the fuss about?

The differences emerge when calculating half-stop values. When using equivalent half-stop circle diameters (instead of half-stop times, we get a series of f numbers that varies considerably from those previously calculated. To find these we firstly look at the column I in the above table, noting that this figure doubles for each full stop of effective aperture increase. Using the mid-points will give us the half-stop value. Thus the half-stop value of I for that point midway between f/4 and f/2.8 will be 736.31, from which we can accurately calculate D = 30.62mm, and with a 100mm lens the Effective Aperture is f/3.27, rounded to f/3.3. This is a considerable difference from the simpler calculation of f/3.5 based upon a half-stop time. Which is correct? f/3.3 is the right answer, and all those optimistic users of f/3.5 lenses will just have to eat their hearts out!!

There is another useful formula in the Ilford Manual that produces a series of one-stop f numbers from any given starting point, and utilising it we can rapidly calculate the Uniform System half-stop values. From f/3.27 (3.3), we go f/4.62 (4.6), f/6.54 (6.5), f/9.24 (9.2), and so on, (rounded f numbers in brackets). And these rapid calculations can be verified by using the more complicated Intensity formula above.

All this is terribly academic, but it's fun! Not so long ago in the pre TTL metering days you could buy a Weston meter on which were engraved the third stop lens f numbers! Once again, of academic interest, but not a huge

amount of use since most of the lenses only had half-stop intermediate 'click' points on them, and to try setting a third of a stop manually was guesswork.

Today, with so many of us using automatic exposure cameras for their convenience and speed of use, plus zoom lenses, the majority of which have 'sliding' maximum apertures (by this I mean, say, f/4 at the 70mm end of a zoom dropping to f/5.6 at the 210mm end), we are only vaguely aware of what the actual f number is that we are taking the picture at. Does it matter? Not a great deal, especially as many of these lenses have no depth of field scale on them anyway.

I concluded the last part of this saga by writing that with modern cameras and lenses, we often only have a vague idea of what particular f number aperture any given picture might actually be taken with.

To give a specific example, my Nikon F90X, is a very recent model bristling with automatic features, some of which I actually use! It has the interesting feature of being able to select third of a stop increments on the **shutter speed** setting in either manual or shutter priority mode. We all know that these 'in-between' shutter speeds can arise from using Program or Aperture priority, because of the stepless nature of modern shutters on automatic, but to be able to do so with deliberation, as it were, is rare.

If I set this camera on shutter priority, and tweak the shutter speed dial through its third of a stop increments, the aperture readout stays firmly fixed on U.S. (Uniform System) whole stop readings, even when you know that the actual exposure, should one be made, would be at an intermediate stop in the stepless aperture range that this particular program uses. Yet, whilst still switched on, should I change the focal length on my 70 - 210 zoom lens, I now get all sorts of intermediate f stop readings such as f/3.5, f/5.3, f/4.8 etc., which is a result of the variable aperture type of lens in use, despite it being 'set' on one fixed aperture either manually or in aperture priority mode.

Early zoom lenses were all of a fixed maximum aperture, and when I set f/4 on my very first such optic, a Tamron 70 - 220 zoom weighing in at a hefty 2½ kilograms, I knew that f/4 was retained throughout its entire range of focal lengths. It was however interesting to set a manual stopped down aperture, say f/8, and observe the effect that zooming the lens had on the iris diaphragm from the perspective of looking through the front element. What one saw was an ever-larger f stop diameter as the zoom lens was racked through its range of focal lengths from the 70 to the 220 end. The actual physical size of the aperture diameter did not alter of course, it was an optical effect caused by the movements of various glass components giving the appearance that it did, that was seen! Indeed, it is the effect on the actual diameter of the iris diaphragm by the optics either side of it, that is the reason for such cautious phrases as 'effective' aperture' appearing in many lens design descriptions. Even before the turn of the century actual apertures and 'effective' apertures differed slightly, and today with far more complicated lens designs than ever before, the difference can be considerable.

Nowadays, a compromise type of design has become extremely popular with zoom lenses. The never-ending search for optical excellence

has been accompanied by a demand from the user for lighter and more compact lenses, still having worthwhile maximum apertures. Typically 70 - 210 mm zooms start at f/4 at the shorter focal length end and at f5.6 at the longest. We can also rightly expect much sharper pictures from our modern zoom lenses than those of yesteryear. Indeed, comparison with some early transparencies taken with the 1996 Tamron lens mentioned earlier indicate that even when the older optic was stopped down 2 or 3 stops for optimum quality and used on a tripod, its performance is way below that of my modern zoom at full aperture. Furthermore this improvement is so marked that the zoom lens of today outperforms many fixed focal length lenses of a mere 20 years ago.

Indeed the only 'snags' I can see in modern zoom optics is the near or total absence of any Depth of Field scales, which can be a particular nuisance when using my 24 - 50 mm Nikkor in wide-angle mode, and wanting to set Hyperfocal distance on the lens. The lack of precise f stop-in-use knowledge is largely offset by generous use of the Depth of Field preview that I insist is available on all my cameras. Haven't got one on your camera? Shame on you !!!

OBITUARY: Glan Howells Circle 14

It is with great sadness that I have to record the death of Glan Howells and his wife Mair in a tragic road accident just before Christmas.

Glan, a member of Circle 14 for over 20 years was one of its most popular and well respected members. He was a photographer of great talent in both black/white and colour mediums, his work was always at the top of the league. Mair and Glan travelled all over the world together and were well known in the Welsh Photographic Federation clubs for their slide-sound presentations. Glan was the current President of the W.P.F. and over the years had held just about every post available, he was particularly appreciated for organising the annual salons and competitions and it was in this area Mair helped with the written work. They were both members of the Aberdare Camera Club and Glan was also a member of the Merthyr Photographic Society, in both organisations there were again both very active. The two societies have been deeply shocked by their sudden loss.

There is a saying "If you want something done quickly, ask a busy man" and that was Glan. He was always ready to help anyone, at any time. I personally have lost a great friend, U.P.P., The Welsh Photographic Federation and two Camera Clubs have lost a great member. Our circle will never quite be the same again.

Robert Lloyd - Circle 14.

EXHIBITION REPORT

By Len Holman

It was both a privilege and a pleasure recently to attend the reception and opening of an exhibition at St Julians - Sevenoaks, by Clive Tanner FRPS, aptly named 'Images of Faith'. The exhibition consisted of 43 mounted and framed prints of cathedral interiors, apart from the very lighthearted banter, the comments from gathering of the distinguished guests were of praise.

All the prints were of superb quality, many with unusual viewpoints which, apart from the quality, has become a trade mark of Clive's work. It was even more satisfying for me personally, having been present when some of these wonderful pictures were taken. In recent years I have been introduced to the wonders of cathedral photography by John Butler and Clive, even being invited on some of their multi cathedral tours, and finding them most enjoyable and instructive.

St Julians, a large rambling country house made the perfect setting for Clive's exhibition. The prints were well displayed and lit with plenty of viewing space for everyone. After sampling the wine and the prints we adjourned to the restaurant for an excellent lunch - with more wine. This was a perfect opportunity for me to meet both old and new friends, including two new members of my circle, one who actually lives at St Julians. After some lively conversation- and more wine - we returned to the exhibition for a second look at the prints - and more wine.....

The house is really a Country Club and caters for both members and wedding receptions etc. The extensive grounds include tennis courts etc, all of which are open to members. I also enjoyed a very entertaining evening there two days later with the Sevenoaks Camera Club Landscape Group.



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DISCOVERING NEPAL.

By Gesela Steiner

Earlier this year having read among others Mike Harding's book "Footloose in the Himalayas", we decided to look for a holiday in that area so that we might see the highest mountains in the world for ourselves, if only from the lower foothills. Explore (small group, exploratory holidays) offered "Discover Nepal", a 16 day tour during which we were promised an introduction to this ancient country, to the temples in Kathmandu Valley, to Gorkha and the old King's Palace, to Pokhara and its beautiful surroundings, to the rivers and jungles of Chitwan National Park (complete with tiger), various walks and short climbs, optional white water rafting and a "flight to Everest" - above all, views of THE mountain, especially from a hilltop near Nar-gakot.

So we set off on Friday, September 22nd, full of anticipation, having packed our anti-malaria pills, as well as medication against various other ills, mosquito spray, sunblock and sunglasses, walking boots, toilet paper (once again), not forgetting cameras and lots of film (maximum allowed per person: 15). Flight RN230 departs from Gatwick at 19.35 'direct' to Kathmandau. We discovered that the Royal Nepalese Airline is run largely by Lufthansa and the planes stop in Frankfurt and Dubai for fuel and fresh crews. The latter always include a European Captain and an Asian crew - the stewardesses in very pretty sarees, the announcements between London and Frankfurt are in German and English, from then on in Hindi and English. In spite of displaying Lufthansa punctuality the crews are obviously thrown by constantly crossing time zones and never once managed to give us the correct local time just before landing. We finally arrived in Kathmandau on the following day at 14.20 local time, (5 hours and a bit ahead of GMT) somewhat battered after a 12 hour journey. While waiting in the inevitable long queue for passport control and luggage we spied a few travellers with 'Explore' stick-

ers, and with some difficulty, found a young Nepalese waiting for us.

There were 10 of us in the minibus. It was hot and sticky and the scenes in the streets through which we passed reminded Walter and me very much of those we had seen in India; lots of slightly chaotic traffic, theoretically driving on the left but in reality wherever possible, dodging potholes, cows, rickshaws, people; with the odd policeman standing at junctions blowing his whistle at nobody in particular, and traffic lights on the whole disregarded. On arrival at the Hotel Yellow Pagoda we found our tour guide Uddhav and also 6 further travellers who had arrived a few days earlier. We were greeted by the Manager with a drink of Nepalese fire water - distilled from millet - designed to re-ignite our jet lagged minds and bodies. Not everyone liked it but I felt it going down quite nicely, although I was still pretty tired. The hotel was air-conditioned, slightly shabby but comfortable, and our rooms had en suite facilities, i.e. W.C. washbasin and Indian type shower with plenty of hot and cold water. We did not do much more that day than have a rest, then meet Uddhav and the rest of the group for a briefing, the first of many, have supper in the hotel - good food and drink we discovered, definitely better than India - fresh lemon soda and locally brewed beer (under license from various European breweries), local, Indian, Chinese and European dishes (such as boeuf stroganoff!) Went to bed early and slept well. Wake-up call at 6.30 for breakfast at 7.0, and that was quite late for this trip, as we soon discovered - but as it got dark quite early and there was frequently no electricity (candles were provided in all rooms as a matter of course) early nights became a routine. After depositing our return tickets and passports for safe keeping through Uddhav in the hotel safe (very good idea that) and paying over in dollars the fees for the optional white water rafting trip and the flight to Everest, we set off for our first walk through Kathmandau

DISCOVERING NEPAL. (continued)

city. As in other places we had a local guide in addition to Uddhav, and the one in Kathmandau was particularly knowledgeable on the history, culture and religion of his country. The majority of the population are Hindus, but there is also a strong Buddhist influence - Buddha was born in Nepal - and there are also some Moslems. Hinduism and Buddhism not only co-exist but have merged to such extent that in both Hindu temples and Buddhist stupas one finds symbols of the other faith and religious festivals, of which there are many, are celebrated jointly. Our visit coincided with Dasai, a Hindu festival lasting for 15 days, during many of which public offices and buildings are closed, also some shops. Vehicles and buildings were rather gaudily decorated, women wore their best sarees and children, especially girls, incredibly ornate dresses and hair ornaments. Most had puja marks in red, sometimes also yellow or orange on their foreheads to show that they had been in the temple and prayed to their God - of which there are a bewildering variety and in many different incarnations. Nevertheless the bazaar was teeming with life and colour. The many pagodas, temples, stupas and other buildings left me somewhat bewildered on that first morning - I appreciated them more when we returned to Kathmandu later during our tour and had time to wander round the city on our own.

Our first afternoon was free. We decided to team up with Margaret and Peter, a middle aged couple from South Africa, Pam a secretary from London, and Marion, a very young (28) junior barrister from Manchester, and take taxis to some gardens just outside the city. They proved to be a peaceful oasis after the morning's sight-seeing in the dusty, noisy streets. There were ponds with carp and goldfish (a special attraction for Peter, it seemed), monkeys, children playing among beautiful flowers and trees, a temple and the prostrate statue of the Hindu God Vishnu being lovingly painted and decorated by an elderly worshiper.

Later we watched part of a religious ceremony which seemed to be jointly conducted by Hindu priests and Buddhist monks and was, to our eyes, rather informal, with whole families coming and going and doing puja. "Home" for a much needed lime soda (fresh juice and cold soda water) and rest, before setting off as a group with Uddhav to a nearby restaurant for our first joint Nepalese meal of rice and dhal (the staples of the population) chicken and vegetable curries, tomato pickle and salad. Pleasant atmosphere, animated conversations, helped by lots of beer. Jilloo, one of the two Karachi born ladies (also grandmas around 60) who came to England 40 years ago and now live in Essex where they had left their husbands to fend for themselves, suggested a slightly longer walk back to the hotel. She and her friend Marie had already been in Kathmandau for three days and knew their way around a bit better. We walked past part of the Royal Palace which is surrounded by a high fence and heavily guarded. As we witnessed later during our trip there is not much public enthusiasm expressed for the King. We were stopped from entering Kantipath, the large main street which leads to the palace and on which the Hotel Yellow Pagoda is situated, as well as banks, offices, government buildings etc. Policemen in smart uniforms and white gloves were lining the street, all traffic had been stopped, a few people were watching. Suddenly several official looking black limousines preceded by motorcycle outriders appeared and drove past at speed - not a sound, sign of recognition, greeting or even disapproval from the citizens - but in one of those cars had been the King driving himself, returning from worshipping at the local temple (as we read next morning in the Kathmandau Times, the local English speaking paper), and as soon as he had passed we were allowed to proceed.

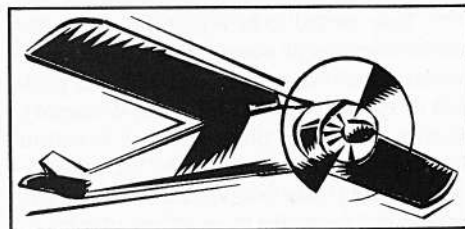
The following day's programme started with a visit to the temple of Pashupatinath on

DISCOVERING NEPAL. (continued)

the Bagmati River, close to the city. This is the principal Hindu shrine in Nepal and one of the most important temples to Shriwa, the protector of all living creatures. Non Hindus are barred from access but have a good overall view of the vast complex from the opposite bank of the river. There are various ghats on the embankment, scenes reminding of those we had seen in Varanasi with the dead being burned on funeral pyres - one specially designated for government officials - mourners sitting around, people bathing, washing and performing ritual cleansings in the river, all giving the impression of being self contained and somehow "in tune" with nature. This seems to contradict my feeling that this religion with its many versions of many gods which all have to be placated speaks of a basic insecurity and fear of the people - perhaps comparable to the Western tendency of taking out more and more insurance policies against life's risks? Then to Bodnath, one of the biggest Stupas, holy place of the Buddhists. Lots of pilgrims, especially Tibetans, refugees from their own country which was taken over by Chinese communists in 1959, who have settled in large numbers in Nepal, some of them around Bodnath, others in refugee camp villages two of which we visited later during the tour. The atmosphere in Bodnath is more religious, less commercialised than in some Hindu temples. As in all Buddhist shrines one walks around the Stupa in a clockwise direction with the eyes of the Buddha gazing down on believers and non believers alike from all directions. Walter and I used our free afternoon for a visit by motor rickshaw to Swayambhunath, the second most important Buddhist shrine after Bodnath. We travelled several miles out of Kathmandau at breakneck speed over very bumpy roads rising steeply towards the end. However, when the driver deposited us we still had to climb up 360 steep steps to the shrine - thus ensuring that the pilgrim arrives at the top in a truly humble mood. Found the

atmosphere delightful, all life was there. We followed the mournful sound of a wind instrument and occasional bang on a gong and found Buddhist monks sitting inside a temple in semi darkness but accessible to worshippers and onlookers, in deep concentration and prayer. In front of the temple worshippers were lighting candles, while in the courtyard we watched children playing, families eating, men playing cards, monkeys frolicking, watching for and snatching titbits, and traders offering their wares. There were wonderful views over Kathmandau which became dramatic when a thunderstorm approached and overflowed its tropical rain over the city. Fortunately for us it then went the other way although we would not have minded a shower in the damp heat. In the evening we got together once again with Margaret, Peter, Pam and Marion for a meal at the little cafe just behind the hotel. We sat outside in the garden by candlelight under a canopy and the conversation became animated - our young barrister very skillfully questioned us two couples about our lives, how we met etc, and extracted a lot of information whilst giving little of herself away, apart from the fact that her engagement had recently been broken, shortly before the planned marriage (we never found out by whom). Pam, single and approaching middle age, widely read and travelled, was between jobs. It was a most enjoyable evening although the food did not agree with Walter, the usual trouble, fortunately we had the right antidotes.

TO BE CONTINUED



A TRUE U.P.P. GATHERING

By Len Holman

As I work on the final stages of this magazine I am able to reflect on a wonderful weekend spent at The Hillscourt Centre - Birmingham. Jean and I were there as guests at the combined rally of Circles 8 & 12, in actual fact, Circles 6-7-8-10-12 & 24 were represented by the 24 members present, almost a mini AGM. Despite the time of year, 12 April and promises of good weather made by the organiser - Joan Rooker, we were greeted with 4" of snow on the first night! Warm and cosy within the centre we were able to view the spectacular winter scene with enthusiasm, some even taking a few shots on film - be it through the windows. The whole weekend was taken up with some activity or other, never a dull moment, from the viewing of member's prints to a very interesting and amusing talk by Vivian Croucher on the Saturday evening.

We often read of the ageing membership of our club but the humor that I experienced over the weekend, especially that from the wives was anything but ageing!

The viewing of members' prints proved once again that just as I think that I have seen it all in photography someone comes up with something new. Friday evening was special for me not just by the very high quality of the work shown, but also by the originality of it.

As a Vice President of U.P.P. bringing circles closer together is a subject very close to my heart and I found it most gratifying to sit back at this rally and observe the members of so many circles mixing together in such a convivial atmosphere. I sincerely hope to experience even more in the future. Many thanks.

(There will be a full report and photograph in the next edition of The Little Man.)

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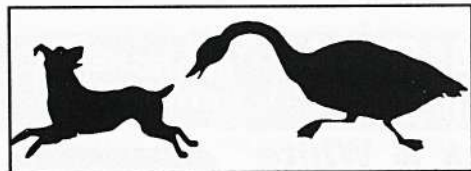
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CIRCLE 7

Folio 650 has just started on its way. I wish that I could report that the circle was continuing in strength but the truth is that we have a very low membership at the moment, and despite the efforts of a loyal core, new recruits are difficult to find. We are sad to report the death of Ian Murray of Dumfriesshire. He had been almost blind for some time but when he died, was looking forward to rejoining us after having cataracts removed. Our entries are now almost equally split between mono and trade processed colour. Even the most dedicated printers among us sometimes find it easier to enter a print taken from a packet returned from Boots. However, there is still plenty of enthusiasm in the circle and some interesting exchanges in the notebook.



New members - You have to chase' em Mr Sec!



Circle 20 members enjoying their rally at Beaumaris

CIRCLE 20

Beaumaris was the venue for this year's C20 rally. Our Circle Secretary Tony Potter had organised a fine hotel with spectacular views across the Menai Strait to Snowdonia.

Our mystery tour by coach on the Saturday took us to Caernarfon, the Llanberis Pass, Beddgelert and the Air Museum. The weather was very much against us but everyone enjoyed both the trip and the company, even though hardly a shutter was clicked.

At our circle meeting we put our minds to the future, discussing the impact of digital imaging and computer graphics, even though we have yet to see a trade-processed print in the box! Congratulations were in order for Trevor Harrison who won our Photographer of the Year award (or POTY as it is affectionately known), having scored the highest average mark for the previous year.

After dinner, Dr George Beaumont, a circle member who has strong links with the area, gave a fascinating illustrated talk on Anglesey, giving us all an appetite for a return visit sometime. Not for the circle rally next year though - this has already been fixed for Worcester and we look forward to meeting up again then.

CIRCLE 31

500 Folio Celebratory Rally. We don't usually seem to have much of general interest to other circles to write about but a little modest trumpet blowing does seem in order just now as we have recently celebrated our 500th Folio issue - which makes our original formation 42 years and eight months ago, if my arithmetic is sound. Unfortunately non of our founder members are still with us, but we do have an enthusiastic mixed group of long standing and newer members, the response to a suggestion of a special 500th Celebratory Rally was excellent.

The rally was arranged for Ironbridge in Shropshire, being a most interesting, photogenic and reasonably central location, with the Gorge and Museums offering all-weather attractions. In the event, the rally weekend of 3rd to 6th November saw us blessed with absolutely perfect weather the whole time.

In all, 14 members, wives and husbands attended the introductory session on the first evening, before dinner, was a very pleasant experience of meeting some old acquaintances, and others that had previously been only names in the 'Boxes' - and photos in the 'Rogue's Gallery'. Marie Tyler, our elder stateswoman, (I'm sure that she won't mind it being mentioned) had travelled all the way by rail from Plymouth. Christine Langford and husband Don came by road from Abersoch, while Roy Manning came equally as far from Boston in Lincs, in the other direction. Les and Marigold Maxwell drove up from Ringwood near the South Coast while Brian and Shirley Davis, Jonathan Ratnage and Ian Whiston had less far to travel from Derbyshire and Cheshire. Alison Baker and husband Bill from Whitby, N. Yorks were unfortunately unable to come at the last minute due to illness. Dinner on the first evening was followed by a projection of this year's Circle GL slide panel, when we had the opportunity of seeing Brian Davis's Leighton Herdson Trophy winning

slide again. The evening concluded with a travel slide projection by Circle Secretary Stan Johnson and wife Renee, on Jerash and Petra in Jordan.

After breakfast on the Saturday Brian gave a fascinating Magic Lantern projection with hand-drawn and coloured slides going back as far as the early 19th Century and later examples from the early days of photography. The rest of the day was spent in picturesque Ironbridge, the Museums on the River Severn and at Blists Hill, with a return to Blists Hill after an early dinner, during which a splendid Celebratory iced cake was unveiled, to participate in the hugely popular Candlelight and Firework Extravaganza in the evening. The days events were fittingly concluded with two most impressive slide presentations - by Les Maxwell on 'Wild Orchids in Dorset' and a pictorial view of France - 'French Impressions' - by Christine and Don Langford.

Sunday breakfast was followed by the presentation of a spectacular series of slides by Jonathan Ratnage of his photographic safaris in Iceland, Numibia and India, culminating in a stunning close-up of a tiger, taken from the back of an elephant, resulting from the skilful use of a fleeting and very rare opportunity. The rally was concluded by a walk over the River Severn footbridge at Coalport, rewarded by a fleeting glimpse of a Kingfisher, to briefly visit the China Museum and finally with lunch at an attractive riverside Inn.

The whole event proved to be a most enjoyable weekend of pleasant companionships, photographic experiences and opportunities - with much film being expended. Members finally departed to their far flung destinations, enthusing for more of such rallies in the future - certainly before our next landmark of the 600th Folio or 50 years in Circulation!



CIRCLE 35

We are grateful to Stanley Berg for finding us two new members recently but still have room for more. In 1995 we had a few hiccups in the circulation and to avoid delays, a fifth box was started since when folios have been flowing smoothly. Our membership is spread from Brighton to Glasgow and it would seem that opinions can be just as diverse. Although we prefer to keep individual votes a secret, the spread of awarded marks is published and it can be as much as 35 - 82% for some entries. Happily, such varied opinions do not cause acrimony - perhaps the notebooks would be more interesting if it did!

CIRCLE 36

Circle 36 did in fact complete its own internal complete circle recently when founder - Secretary Ian Platt took over the helm once again from Ralph Couchman last September. Ralph, who had completed a magnificent 18 years as Secretary, during which time he was also at various times concurrently Editor of The Little Man, Vice President and President, finally had to call it a day due to indifferent health.

We have made him an 'Honorary member', and to keep him in touch with the affairs of the circle, plan to make periodic visits to show him the photographs from a box before it is reissued. The circle was delighted to be chosen as the Gold Star Slide Circle in the last competition; this makes it the tenth occasion for us. There has been a modest addition to the membership with John Butler joining our ranks, and a lady member in the pipeline. Most of the old stalwarts continue to show undiminished enthusiasm despite the advancing years.

Its a well known fact that it pays to advertise - then why not advertise your Circle in The Little Man. It only takes a few minutes of your time to write out a few notes, please don't say that nothing worthwhile ever happens in your Circle, if that's the case then what are you doing to make it less boring? Come on - liven up a bit, tell us what a great time you have in Circle?. Ed.



Members of Circle 31 eagerly waiting to sample their 500th birthday cake

September 14th

Don't forget to make a date for the event of the U.P.P. year, at The Hillscourt Centre - Birmingham. This attractive and central location which proved so popular last year is again to be the venue for this year's meeting and exhibition.

The Centre is situated in extensive grounds with attractive walks in the area. We have the use of a large conference room for the morning lecture and later, the AGM, with microphone facilities. The exhibition is held in a double well lit room in the the main part of the complex, and can be viewed at any time. There is ample accommodation in extremely clean and pleasant rooms. Bar meals are available for lunches, the main meal being a carvery, which last year was very successful.

It would pay to book early!

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* Retired member - ^ Since deceased.

LETTERS

Dear Sir,

I write as an ordinary member of the club and not in my official capacity as General Secretary. For some time I have had a close connection with the annual exhibition both as a judge, before I joined U.P.P., and now as part of the organising team so ably led by our two dedicated exhibition secretaries, but I have always felt that there was something missing.

Clearly, the exhibition is meant to exhibit all the gold label successes achieved during the year and as such it is a fascinating display of slides and prints of a very high standard. But what of all those many members who never achieve recognition? Is there no way that their very best work can also be exhibited for others to enjoy and admire?

I believe there is. Why cannot we have an open exhibition of prints and slides submitted for display purposes at the Annual general Meeting? No selection, no cups, no awards, just a show of work limited to say one entry per member?

I appreciate that there would be difficulties of organisation but should there be sufficient support I am sure these could be overcome.

It would be interesting to have your views, either through the correspondence column of *The Little Man* or to me direct. What do you think.

Yours Sincerely, *W. Barry Evans.*

Dear Sir,

A lot of us I'm afraid, tend to regard the AGMs as something to be endured rather than enjoyed. How pleasant therefore to visit this year's AGM held so conveniently (as near as damn it) to the centre of England, and quite near to Birmingham. The new venue enabled everyone to hear all the Speakers, with the help of loud speakers placed strategically around the auditorium, and to sit in comfort while doing so. The evening meal was without doubt, the most enjoyable that I have ever had, **at any AGM!** I cannot speak for the overnight accommodation but everyone that I spoke to

who had stayed overnight, was more than satisfied.

Many thanks to our President Alan Homes, and his willing band of helpers for organising such a successful event, and I hope that action will be taken on the unanimous vote to return to the same venue next year.

Cliff Steer FRPS, EFIAP, APAGB.

Dear Sir,

What a magnificent achievement! I am, of course, not only referring to your own sterling efforts as Editor, but in particular to the outstanding 56 years' membership of U.P.P. of J.J. Brady, as reported in your Autumn 1995 Editorial. To still be producing work at that remarkable age, is a wonderful testimony to his enthusiasm. 'J.J.' was a member of one of my early slide Circles many years ago, and his comments then were always most helpful and pertinent. Long may he continue, and the Life Membership Award is a deserved accolade.

Writing of accolades, congratulations on your own Long Service Award. I think that these are a most welcome new idea from Council, and I was personally both surprised and delighted when I received mine from President Alan Homes several months ago. I was even more surprised and greatly honoured to receive my Certificate of Meritorious Service last year. Would it be possible to have a list of long service award recipients appearing in *The Little Man*? It would be nice to know who the others are.

I have written on more than one occasion in Circle notebooks that I anticipate still being an active member of U.P.P. long after I cease pushing my zimmer frame to the local camera clubs. However my humble 34 years' membership pales into insignificance alongside 'J.J.'. His example does exemplify all that is best about this remarkable organisation to which we belong.

Ian Platt, Circles 24 & 36.

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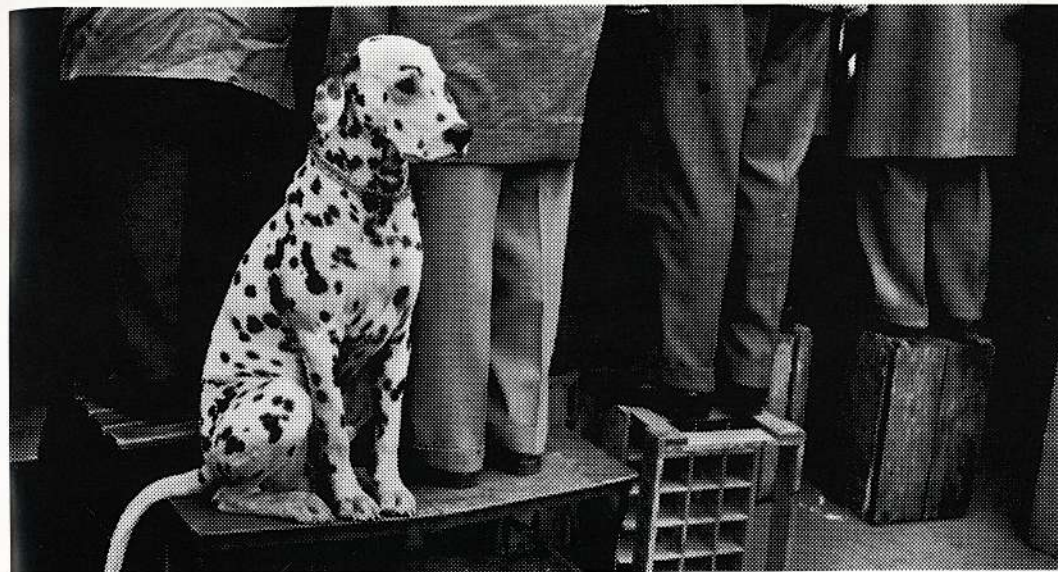


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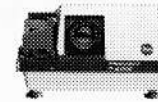
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