

YOU
CANNOT BE SERIOUS!

ILFORD
Exposures

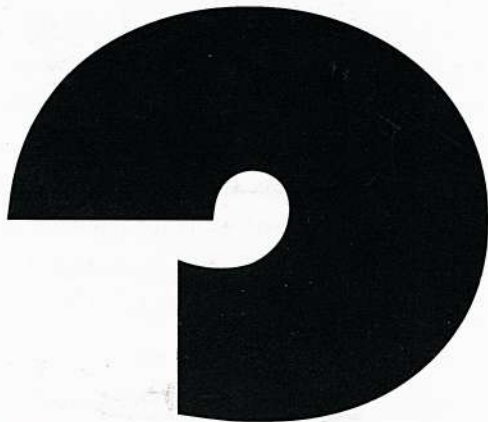
A superb glossy quarterly magazine

£28 off ILFORD products

Cut price workshops and events

Free technical advice

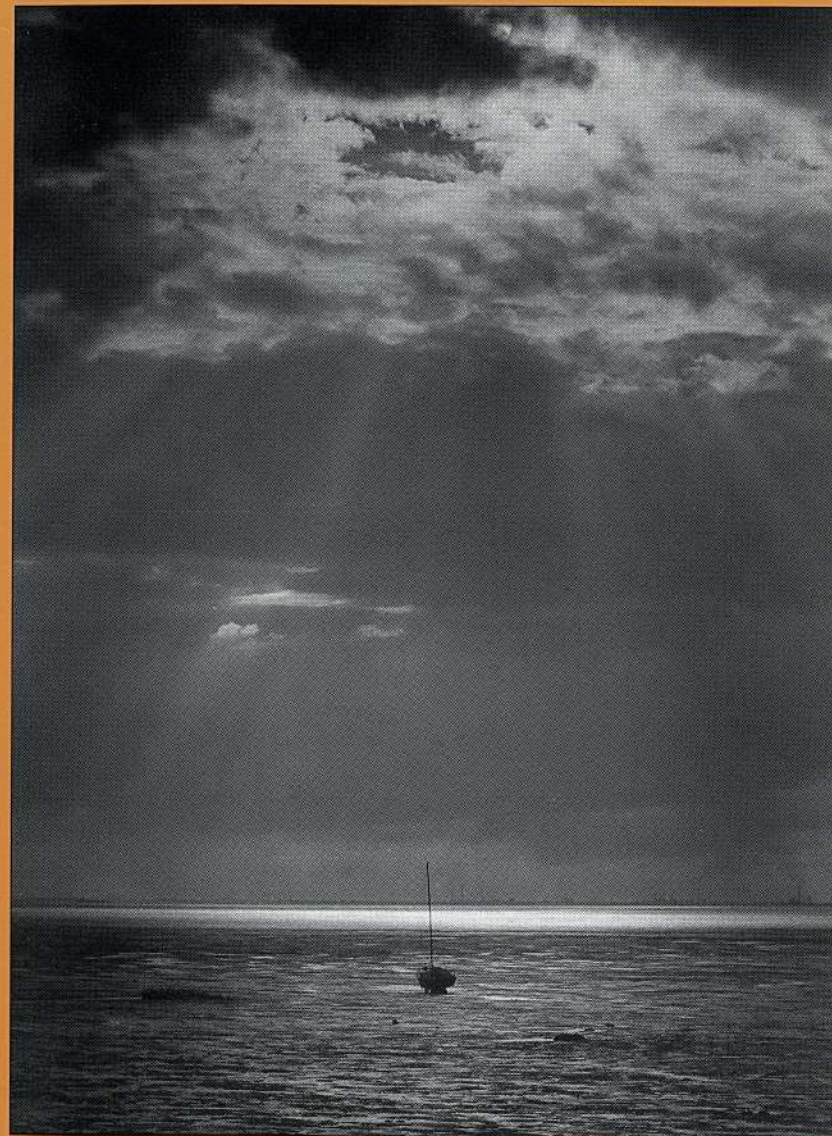
YOU CANNOT BE SERIOUS
ABOUT PHOTOGRAPHY
UNLESS YOU ARE A MEMBER OF
CLUB ILFORD



INTERESTED
FOR INFORMATION
TELEPHONE 01707 393020

The Official Magazine of
THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

The Little Man

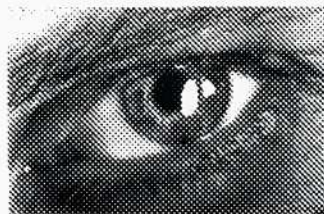


AUTUMN 1996



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

 **FUJICHROME**



Sensia



 **FUJICHROME**

Sensia

THE LITTLE MAN

AUTUMN EDITION 1996

NUMBER 108

Contents

- 2 President's Viewpoint
- 3 60 Years in Postal Portfolios
- 6 'Earthsong' - Book Review
- 10 Exhibition Review
- 13 AGM Report
- 15 Competition Results
- 18 Judges' Comments
- 19 Meet the Winners
- 26 Digital Image Manipulation
- 28 Bracketing
- 30 Extract from a Circle 27 Notebook
- 32 Noble Emotions
- 33 Meritorious & Long Service Awards
- 34 Round in Circles
- 37 Obituary
- 38 New Members
- 39 Circle Secretaries
- 40 Council Members

Cover Picture

'Beached' By John Butler ARPS Circles 10, 19 & 36

PRESIDENT'S VIEWPOINT

It's 8am and a peek through the curtains confirms that the sun is shining and all looks set fair for the day. Plenty of time for a leisurely breakfast then a quick check that all the arrangements are in hand before the members and guests start to gather. Yes it's AGM day again and Council members are looking forward to hosting the 100 or so members who are expected at Hillscourt throughout the day. As people arrive old friendships are renewed and the serious business of assessing how well the judges have performed their difficult task gets underway! Our first speaker, Margaret Salisbury, got the programme off to a flying start with a dragon's eye view of walls and windows which challenged the imagination and questioned the conventions of the more traditional approach to photography. Lunch enabled guests to sample some of the excellent bar meals, not to mention the most extensive collection of malt whisky I have seen! The Circle Secretaries meeting raised a number of important issues but the time available was too short to explore these fully on the day. More time needs to be made available for this important session in future.

The afternoon session got underway with the AGM and it gave me great pleasure to recognise the tremendous commitment which so many members have given to the club over many years. The highlight this year was the presentation to Stanley Berg of Honorary Life Membership. Stanley has given over 50 years of dedicated service to U.P.P., serving in many different capacities including 8 years as President. He must have joined whilst he was still at school! I know how much Stanley values the comradeship he has found throughout the organisation and no matter how busy he is he can always find time to keep in touch with members.

Though he was not able to be present, I know how much Ralph Couchman appreciated the award of Honorary Life Membership which Council made to him earlier in the year. I'm sure that I speak for you all when I wish him a speedy recovery from his illness.

The afternoon session was brought to an end by a superb audio-visual presentation by Harry Hunt and the day was rounded off with an excellent meal. Once again Hillscourt staff provided first rate service. On the basis of the very high level of satisfaction expressed by all those who attended, Council has booked the same venue for 1997 and 1998, so get the dates in your diary and make sure that you book early if you want to stop overnight!

As I enter my last year as President I look forward to the challenges still ahead, especially the task of attracting more young photographers into the fold. The future lies with the next generation of members and as with any organisation we neglect them at our peril. We have a tremendous base upon which to build but all of us need to spread the message of the benefits of belonging to U.P.P. and try to recruit friends who share our interest in photography. How about setting ourselves a target for the coming year of reaching a membership of 500! If each circle recruited just two members we should be able to achieve that goal and thus ensure the future of the club.

The role of digital imaging and computer enhanced photographs continue to enliven the notebooks in a number of circles. Within our hobby there is a place for all the different means of generating images which will stimulate the imagination. Perhaps we should be taking a lead in attracting those who want to explore the potential provided by modern technology. Surely, within the next few years we will see the formation of a circle where members will be sending each other their images on a computer disk, writing their comments on a word processor and entering their marks on a spreadsheet. What price postage when everything fits on a 3.5 inch disc which can be sent for the cost of a 20p stamp!

The technology is available, and the equipment at Hillscourt can cope with projecting images from computers onto the big screen so are there any of you who want to give it a try and take U.P.P. into the next millennium?

Alan T.E. Homes APAGB

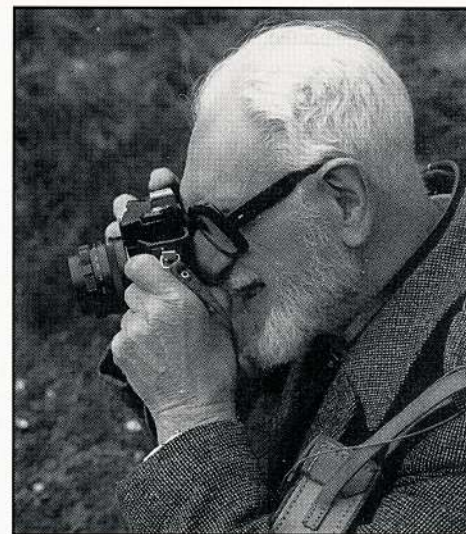
60 Years in Postal Portfolios

By J.J. Brady

My introduction to P.M.P.P. took place when on a visit to London I met Dick Farrand. He showed me a number of small prints limited to an area of 12 sq. ins on 7x5 mounts. I was charmed by them, and when the working of the notebook and crit sheets was explained, decided that this was just what I needed, and hastened to enrol.

A later visit to the capital for an AGM took me to the Royal and the Salon, which opened my eyes as to how a really good print looked. This left me seriously dissatisfied with my own work so I set out to improve it. I joined Lincoln Camera Club, and made large prints for their competitions and exhibitions, and also for other clubs' open exhibitions, my goal at that time was to gain a certificate from such an exhibition. Eventually this was awarded by Bertram Sinkinson which satisfied me that I had reached a sufficient standard. I was particularly pleased that it came from such a distinguished Landscape Photographer since this had always been my chief interest and was indeed the reason why I took up serious photography although I had toyed with it from a very early age.

My father did some photography with a plate folding camera which used glass plates. By profession he was an Engineering Draughtsman, and he often brought home odd ends of Ferro-Prussiate paper. From the age of ten or so I was making Blue Prints from his negatives. My maternal grandfather was an artist and designer of pottery. I wanted to paint landscapes like his pictures, unfortunately the methods of art teaching at school had convinced me that I just could not draw. Photography offered a solution of that difficulty so I acquired a Box Brownie from one of my sister's girl friends for the sum of five shillings, progressing by way of a tiny plate camera, a bulky reflex camera and a twin lens IkoFlex, to the miniature and SLR. My first enlargements were made using my father's 'Magic Lantern'



illuminated by oil lamp. Their quality, or lack of it can be imagined. Membership of P.M.P.P. and then U.P.P. inspired and encouraged a better standard, eventually leading me into judging.

The first step in this direction took place one evening when, at the close of a Kings Norton Camera Club competition between them and the Northfield club, the lady Hon. Sec of the latter requested my assistance. The judge for their competition next week had been taken ill and they could not find a replacement at such short notice. Would I do the job for them. I thought the matter over, and concluded that it really amounted to little more than thinking out aloud over the writing of a U.P.P. crit sheet, so I took the plunge and agreed. It went off well and I thought no more about it until shortly afterwards the same lady surprised me by asking if I would allow my name to go forward as a possible candidate for the Midland Counties Federation Panel of Judges. I have never been ambitious and aspirations to such dizzy heights had never entered my thoughts, but as I saw no harm in trying, I consented. »

At this time appointment was by invitation and something that I had not contemplated as remotely possible. The upshot was an invitation to visit the home of a Mr Smythe and to bring along half a dozen examples of my own work to show the selectors. After coffee and some conversation we got down to business and my prints were inspected. I was then handed a few prints bearing some prestigious names, and asked for my comments. Once again U.P.P. experience stood me in good stead, I had no qualms whatsoever, but I expected that at least one print would show some fault. Technically all the prints were top class but one print by an eminent photographer and who was one of those present, had most of its lit features distributed about the edges. I was hesitant to comment unfavourably on his work but it really did seem to be called for so I went ahead. My performance proved satisfactory and I was accepted.

During the Second World War photographic materials, especially roll film were in short supply and practically unobtainable for amateurs, such an unfortunate turn of events could not be allowed to thwart my enthusiasm. An official scheme was started enrolling amateur photographers to visit the families of Service Men, photograph them and forward prints to the men at the Front, film was made available for participants. My Ikoflex took 2¼ square frames on 3½x2½ roll film. By masking the back and the viewfinder I converted this to a 1¼x1¼ frame so that I could fulfil my obligation to the scheme but still have half a roll for my own purposes. In pursuit of these I found that photography in wartime had other pitfalls. One of these happened in the Lincolnshire countryside when a much camouflaged soldier complete with rifle at the ready, stepped out of a hedge and enquired tersely why I was photographing a Military Encampment. Of course I denied this and pointed out that nothing of the kind was anywhere to be seen. It turned out to be three fields away, hidden behind a wood. The upshot was that I was escorted there to be interviewed by an officer. I explained the situation and added that I was a Civilian Employee of the Royal Engineers, had signed the Official Secrets Act and could therefore be

considered a person to be trusted, moreover I processed my own film. I suggested sending the roll of film to him as soon as it was developed. He turned out to be quite reasonable and agreed to return any film not involved, eventually the entire roll was returned.

Another shock occurred when two CID officers called at my home, wishing to know why I was photographing aeroplanes at night. It appears that they had been informed that I had exhibited such a photograph in public at the local club's exhibition. After some thought I produced the picture concerned and handed it to them for inspection, it did indeed show an aeroplane caught in the crossed beams of two searchlights. I awaited their comments with interest, but they made none, which told me that they knew nothing about photography. I said as much, then explained that any photographer would instantly recognise that the detail and sharpness of the shot made it impossible for it to have been a real aeroplane taken in the alleged circumstances. It was in fact a model. The searchlights were not present in the negative having been inserted while enlarging with the aid of two knitting needles kept moving during the exposure. They departed in peace!

Photographic experience came in handy in the R.E. Drawing Office as, in its early days no printing machines were available, prints had to be made on Ferro Prussiate paper in huge wooden printing frames. Daylight was the only form of illumination possible due to the slow speed of the material. Strong sunlight was needed to produce prints in a reasonable time, in poor light a print might need hours of exposure.

At one time a print was required from a drawing on a piece of note-paper which at that time was considerably thicker than at present. I recalled reading of an obscure chemical Tricresyl Phosphate which would render paper more transparent. I had no idea if it would be available but Boots produced some and it worked well, which considerably enhanced my reputation. I was called upon for group photography of the massed military and civilian staff, but derived more enjoyment from individual portraiture of the girls, on my own initiative. ➤

The defeat of Japan occasioned much public rejoicing some of which took the form of street parties. The organisers of the one in Nelson Street - Lincoln asked me to photograph the celebrations, but the day was so dull that I doubted if it was worth trying, however I was persuaded. The problem of viewpoint for the shot of a street full of tables and people was solved by climbing out of the bedroom window and perching precariously on the roof of the porch. Individual children, in fancy dress, could be more comfortably dealt with at ground level. Exposure and development were adjusted to the conditions. The results exceeded my expectations, they were indeed quite good, so everyone was satisfied.

In the foregoing reflections I have said little about cameras, the truth is that I have never been greatly interested in the instrumental, or the technical aspects of photography. For me the camera is but a tool for making pictures. The Birmingham area provides several art galleries and more photographic exhibitions than I can visit but I see as many as I can. The arrival of a box is still eagerly anticipated and of course I look through the pictures first, the portfolios also provide a notebook in which I enjoy writing. The boxes also provide a stimulus to get out into the countryside in search of subjects, both of these aspects came together when I sprained my ankle while climbing over a gate. This injury inspired the following limerick:

There was a young man of Devizes
Whose feet were of different sizes
His gait, although stately
Embarrassed him greatly
So he walked out in diverse disguises.

Friendship has always been a major feature of U.P.P. It is sad to recall lost friends but they cannot be forgotten. It was through the Portfolio that, when I came to Birmingham in 1946 I met Bert Jones. Together we cycled over much of the country South of Birmingham. Occasionally I was a passenger in the side-car of his motorcycle. I learned a great deal about photography from him. His friendship was a great help to me at a difficult time in my life

when I was changing from Draughtsman to Teaching and living in lodgings.

More recently I recall Fred Clissold of Olton (a Birmingham suburb) to whom I frequently handed on a box, unfortunately he died of cancer quite a few years ago. He was related to Roland Ross of Kidderminster who sometimes handed the same box to me. Roland was a master of back-lighting landscape pictures and an early exponent of audio-visual presentation. His lectures were superb and far too good to miss, they involved two projectors and a mass of sound machinery, I once assisted in moving this into place so can vouch that its weight was considerable. A few years ago he developed Alzheimer's Disease, this dreadful diagnosis so shocked his wife that she had a fatal heart attack. Roland was moved into a Nursing Home where I visited him but as he required more and more intensive care he was moved further away and I eventually lost touch with him.

The Summer rally of Circle 21 was very kindly held at the Black Country Museum at Dudley, to be within easy reach of Birmingham, a few days before my 90th birthday. I was quite overwhelmed with good wishes, birthday cards and presents.

The AGM is a real feast, I was particularly delighted this year to see the beautiful little Bromoil prints of G.R. Hooper FRPS. The Certificate of Long Membership from the Council was a delightful surprise but I was even more surprised and delighted when at the 1995 AGM Alan Homes presented me with a Honorary Life Membership.

Many years ago when I was a young man my father boasted (over the dinner table) of his will power. He was a very stubborn character so, greatly daring, I ventured my opinion that I considered it "more like won't power"! I discovered later that, although the "crack" was against himself he enjoyed relating it to his cronies at the club. I seem to have inherited this trait, by virtue of which I now, surprisingly, find myself (temporarily at least) something of a Celebrity in U.P.P. and with every hope that it will enable me to continue in membership for yet more happy years.

EARTHSONG

Hugh Milsom and Adrian Machon

Published by Creative Monochrome

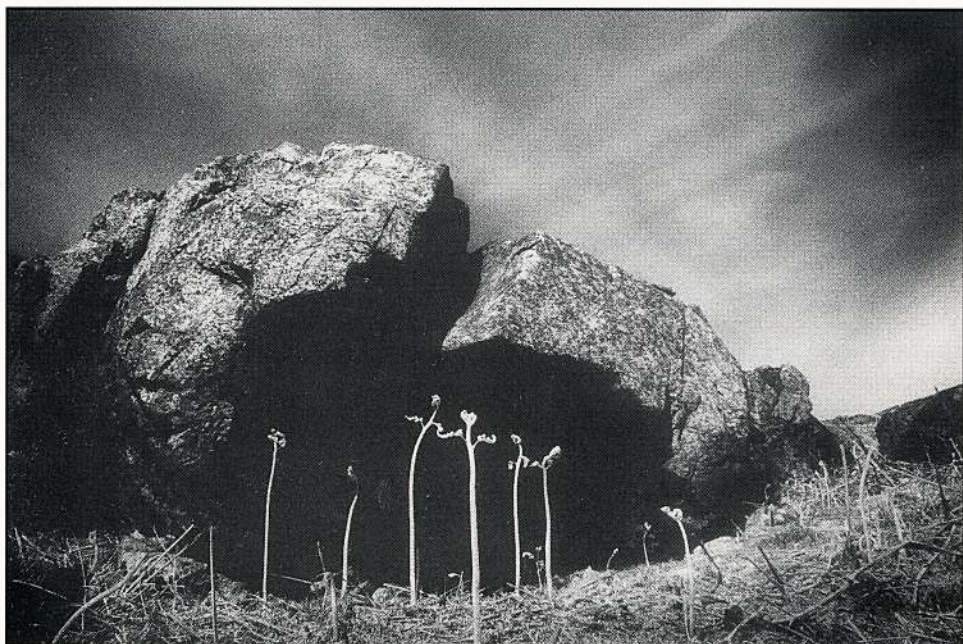
A little over three years ago, at our local camera club, Hugh Milsom approached me and explained how Circle 11 worked. He suggested that I might like to join. Join I did and have never regretted it. Although a little out of my depth at first, the support and encouragement of the circle has been a major influence on me and given my photography greater direction and sense of purpose.

It was in 1968 that Hugh himself was persuaded, as a raw but enthusiastic beginner, to join Circle 11. Hugh openly acknowledges the immense contribution that friends in the circle have made to his own photography. He feels that their help and encouragement on matters of technique and in his search for an individual style have been a vital factor on the road to his RPS Fellowship and Master. FIAP.

Hugh took a sabbatical from circle life during 1995 while he collaborated with poet Adrian Machon to produce a collection of photographs and verse. Last Autumn saw the publication of that book, "Earthsong". It is in large format hardback with 128 page, 70 photographs in duotone and is priced at £19.95.

The book is an uncanny blend of pictures and poetry that is both enticing and enigmatic. The presence of this latter quality is no accident. In recent years Hugh has sought to challenge our critical faculties with images of increasing subtlety that frequently break the accepted rules of composition. Having first discovered Hugh's work through his richly printed images of a few years ago, it has taken me quite some time to come to terms with the gentle understatement of his more recent work.

»



'Ferns & Rock Wasdale'

EARTHSONG Review - continued

It is however these very subtle prints that most beautifully translate in this collection, forming the triumphant fourth and final segment of the images.

The four segments of Earthsong are entitled Rocks, Boundaries, Pathways and Trees, and, with the signposts of Adrian Machon's verse, show that Earthsong is also lifesong. The decision to incorporate verse into the book was a brave one. It could so well have been gauche, pretentious, or impenetrable. It is none of these things in fact and while it complements Hugh's pictures remarkably well, it is no mere commentary.

Like a Charlie Parker solo it soars above and around the theme bound only by empathy with it.

Adrian Machon's verse, like Hugh Milsom's pictures, will stand on its own but together there is a compelling harmony that makes us look beyond the obvious. To pick favourites is therefore to negate that thrust. Some pictures do however seem to encapsulate the spirit of the book. "Ferns and Rock, Wasdale" which is used as the frontispiece has young shoots thrusting up in the shadow of ancient rocks. The seedlings seem to be holding each other for support in their struggle for life. Viewed as a landscape the image has originality of composition and fine control of tone and texture. "Therfield" on page 76 displays Hugh's talent for toying with a cliché, only to produce something quite fresh. A harvested field sweeps to the horizon where we just catch a glimpse of tree-tops.

»



'Therfield'

EARTHSONG Review - continued:

It is Hugh's custom to use terse, literal titles that belie the metaphorical nature of the pictures, but we must look beyond the title for some meaning, beyond the obvious in fact. "Trees In Mist, Newsells" on page 99 is a minimalist metaphor for life itself. An image of extraordinary simplicity and directness it speaks of growth and aspiration; of relationships and families. Of many things in fact that are not actually in the picture.

You may think this a little fanciful -but if you read the book I think you will understand. Hugh has professed a hope that this book would have sufficient depth to provide a more sustained experience than some photographic collections; that like all good art and literature repeated reading would reveal new facets of the work. You might perhaps think such lofty aspirations misplaced but when you read this book you will surely return to it again and again. And so in "Fencepost", the final powerful image, photographer and poet combine to

capture the austere and lonely beauty of our landscape, and with it the very soul of Hugh's photography. Let Adrian Machon have the last word.

There is always a moment
When we must stand apart
Before the great expanse of questions
Left unanswered

Then from nowhere
It is as the Earth is singing
Filling up the nakedness
Breathing the life back in.

(Adrian Machon)

Colin Southgate.



'Fencepost'



Hillscourt Conference Centre is situated in the beautiful wooded Lickey Hills and is within 2 miles of the M42 and M5 motorways.



- 58 en suite bedrooms.
- Pleasant seminar rooms.
- Facilities for people with disabilities.
- Weddings/celebration parties welcome.
- Open all year.
- Day conferences up to 200.
- Extensive gardens and grounds.
- Photocopying, telephone and fax available.
- First-class food.

Hillscourt provides excellent value for money, has its own licensed bar and large car park.

Hillscourt Conference Centre

Rose Hill, Rednal, Birmingham, B45 8RS.

Telephone: (0121)-457 8370 Fax: (0121)-457 8521

Exhibition Review

By Stanley Berg ARPS, APAGB

Despite my having seen all the prints individually at the judging, I was most impressed at the standard of the panels displayed at the AGM. Once again, John Butler and his team had ensured that our work was exhibited to the greatest advantage with even lighting on the screens dispersed over the two rooms which adjoined to form a 'T' arrangement. Unlike last year there were no brightly coloured screens to distract from the pictures displayed.

John, in his efficient way, provided a list of the exhibits on each circle's panel, unfortunately several circles failed to number or otherwise identify their individual pictures so one could not, with certainty, be sure of who the author was.

Circle Sec's please note! To those who did provide suitable labels etc - thanks.

C2/25: Apart from 'The Boat House-Laugharne' by G.R. Hooper FRPS which gained the Circle Certificate (henceforth C.C.) his two other Bromoils 'Carreg Cennan Castle' and 'Ty Bryn' aptly illustrated the attraction of this technique. In contrast the 'Cyclist-Up Hill' had great impact. Whilst the high-key 'Snow Scene' revealed the great range of B&W photography.

C3: 'Rock & 'Twig' by Andrew Rothery was a very worthy C.C. winner. 'Tractor Patterns on Sand' was of commendable quality too, giving a third dimensional feel to the intricate patterns.

C4: Leonard Morgan ARPS took the C.C. with 'Checking the Menu', a street scene with delicate colours. Derek Lovell's cycling shot 'Happy Winner' and Jacqueline Dark LRPS 'Tudor Nobleman' showed an appropriate use of more vibrant colours. One point of criticism for me was the rather larger than necessary labels across the bottom left hand corner of the prints.

C6: 'South Downs-Jevington' by Walter Coulthrop was a worthy C.C. winner, a long shot landscape with the fields of furrows carrying the eye into the distance with subtle lighting. Another eye-catching print was of a rim-lit child standing naturally under a tree.

C7: This superb panel of small prints, 4 colour and 8 B&W all of excellent quality and subject matter, makes it invidious to separate them, but Jim Haydock can be proud of his C.C. winner 'Tulip' amongst such a good set of pictures.

C8: Circle Sec Don Maslen CPAGB, BPE1* took the Certificate with a beautifully toned landscape 'Cleeve Hill' and had a H.C. for 'A season of Mists'. Incidentally, 'Cleeve Hill' also won for Don the 'Roland Jonas Landscape Trophy'. Congratulations Don. Clive Tanner FRPS was rewarded with a HC for his beautifully produced 'Grand Staircase & Gallery'. Vince Rooker ARPS, DPAGB showed his versatility with three different styles of picture. 'Enigma', 'Arthurium' and the tongue in cheek presentation 'Crooked Picture', which was hung 'crooked'!

C9: The panel had a good variety of subject matter with the C.C. going to a Sepia toned 'Abandoned Tower' by Lesley Proctor, 'Venice Backwater' by Frank Philips ARPS was mostly in shadow yet revealed masterful quality in the canal water. Ray Beaumont had an attractive landscape of his homeland, titled 'Towards Pen-Y-Fan' and Rob Nicholas's male portrait 'John' was full of character.

C10: Yet again the 'Gold Star Circle' and what a lovely departure present to the Circle Secretary Len Holman who, after 20 years, hands over the secretaryship to John Butler ARPS. As you can imagine, the Gold Star Circle panel was a very strong collection but unfortunately unidentifiable, even with the list! With two very similar I/R. prints - they both had sand, grasses, wooden fences and black skies, how do you tell which title refers to which picture? By the way Len, which was the 'Fugitive from a Red Filter'?

C11: A lively panel with a good mix of contemporary and traditional work. Richard Poynter, the Circle Sec claimed the C.C. with a contemporary print titled 'Window' and Liz Scott ARPS had, in similar vein 'Non Conformist'. Supporting the traditional school, Peter Yeo ARPS gave us 'Misty Morning', »

Exhibition Review - continued

a lovely atmospheric scene, and a super high key child portrait 'Rachael' by Arnold Hubbard FRPS, EFIAP

C12: Just one colour print on the panel but all of good PQ. A low key beach scene gained the C.C. 'Morning Light' by Colin Hall ARPS. Unidentified but worth noting were, the group of white sheep with just one black head and beautifully sharp and excellent texture, a Deserted Chapel and a statue of a uniformed soldier. How about some nice labels next year Joan!

C14: A good mix of colour and B&W. Jack Hill's 'Winter Tourist' was a worthy C.C. winner, closely followed by Rob Lloyd FRPS with 'Hill Farm' and 'Fight with Corrosion'. Tad Palmer received a HC for his 'After the rain'. I was most impressed with a print by Jack Hill which showed a pair of shoes, toned a different colour to the wet sand on which they stood.

C17: Another attractive small print display. Philip Wall won the C.C. with a simple but effective composition 'Waiting'. Both Sue and Harold, the husband and wife team who run most efficiently, this circle, had worthy entries with delightful landscapes. Sue's was 'Undredal Aurlandfjord' and Harold's 'Idyllic Scene', where I'd love to live!

C18: A good variety of subjects. Brian Asquith ARPS used toning to give extra effect to his print 'Domes' which earned the C.C., 'Deserted Farmstead' by Lawrence Sheard was mounted most effectively with the image continuing beyond the boundary of the cut-out print on to the framed mount, which in my opinion enhanced the picture.

C19: A very impressive colour panel with Jean Pickersgill taking the C.C. with a very effective 'Still Life'. Philip Antrobus FRPS used a rock formation to produce his print 'The Face' most effectively. John Butler ARPS showed how to exploit an unusual rock formation, in colour, by producing two very attractive prints similar to last year's winner, by using excellent technique. Ted Atkinson's 'Bench End' in colour, was so life-like that I wanted to run my hand over the beautifully rendered

wood, but I didn't Ted!

C20: Being my own print circle, the lack of identification didn't cause me any problems, but watch out next year Tony! Congratulations to Deryck Cutler ARPS on winning the Leighton Herdson Trophy (Best Large Print) and of course the C.C. Nice work Trevor Harrison ARPS for the H.C. print 'Peggy at home'. Deryck's print was of contemporary style and titled 'Smoking Car' and Trevor's a B&W print of an elderly farm lady, very expressive. Tony Potter's 'Enforcer' was a colour print of a lady warden (black and yellow uniform) and a large 'No Entry' sign (red and white), you can imagine the impact, well done Tony! Bob Jeffrey's 'Poppy' in colour was an excellent example of Natural History.

C21: Trevor Sawyer's 'Abstract Knees' obviously gained the judges attention and was awarded, not only the C.C. but 'The Best Small Print Trophy' as well. Ray Grace LRPS received a H.C. for 'Hadrian's Wall' and I also admired 'Threasures' by the same author. John Long ARPS, APAGB displayed some magnificent portraits.

C22: This panel consisted mainly of low-key B&W landscapes, Derek Parker taking the C.C. with 'Winter Morning Castlecombe', the print quality was as superb as the scene. The same could be said of Andy Davies's contre-jour shot 'Taking the plunge'. Similarly, John Grainger's 'Tryst' was worth studying.

C26: An interesting variety of subject matter created an interesting panel, with John Berry ARPS gaining the C.C. with 'Mycena on Birch', a NH picture of fungus. John also had another NH shot 'Corn Cockle' which showed the benefit of choosing appropriate lighting. There was a strong emotional appeal of Wally Norvis's picture of a dog's face peering from under a wooden gate, and Philip Antrobus FRPS had two prints of superb quality 'Mountain Vista' and 'Water over Rocks'.

CA/A: Pablo had selected a very good range of excellent quality pictures which included portraits from John Holland »

and Bert Elliot, both ARPS, with the C.C. going to Lance Puckridge for his 'Creeping Sands'. The unusual presentation of 'Bedraggled Heron' says a lot for Alan Hartop's tenacity in 'staying with it' despite the inclement weather, and his excellent technique which resulted in the bird still retaining its regal appearance.

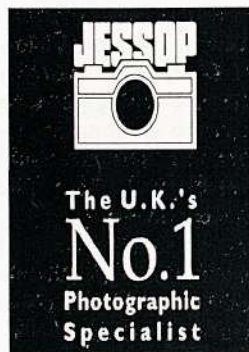
C29: Thanks to the unstinting efforts of Brian Hirschfield ARPS the last remaining circle of the original size '12 sq ins', produced a delightful range of 'little gems'. Geoff Hodgson ARPS won the C.C. with his misty morning shot 'The Track'. 'Storm' by Colin Westgate FRPS, MFIAP, APAGB (that's getting close to Ian Platt's list of distinctions) was full of atmosphere and impact. Brian H's 'Farmyard' carried complete conviction by the inclusion of the appropriately clothed figure, perfectly

placed. David Rositer's 'Beached at Norman's Bay' was another example of considerable skill, both at the taking and the printing stages, resulting in a picture full of drama and impact.

Needless to say this review cannot do justice to the actual exhibition, but if it makes those members who were unable to attend this year, feel that they wish they had, I shall be happy, maybe next year ?

It was agreed at the council meeting in April that all the names and titles for the prints in this year's exhibition would be supplied and fitted by Council. Unfortunately, this message was not conveyed to the people concerned and several circles had supplied their own.

Many thanks to Stanley for a most comprehensive review of this year's exhibition, it's quite obvious that he took more than a cursory glance at the pictures on show. Ed



For all your Photographic requirements

Cameras ~ Lenses ~ Accessories ~
Film Projection ~ Enlargers ~
Darkroom Accessories ~ Binoculars

New & Used Equipment Available

Developing and Printing Services

*Black & White ~ Colour Negative ~ E6 Processing ~ Reprints
~ Enlargements ~ Video Transfer*

**70 Branches
Nationwide**

Please telephone 0116 232 0432
for your nearest Jessop Store

AGM REPORT 1996

By Observer

A lovely sunny day, and another full house dispelled any lingering doubts about the decision to move the AGM out of London. Last year's excellent attendance was exceeded and there was joy on the President's face as he welcomed everyone in his best playground voice. For those whose navigators had difficulty reading the directions they will be printed bigger next year!

For the morning lecture Alan Homes handed over to Vice President Len Holman to introduce the 'Red Dragon' - no not Peggy Mount but Margaret Salisbury FRPS, EFIAP, APAGB, sponsored by Ilford.

"Walls and Windows"

Margaret has spent 22 years in photography, much of it concentrated on her beloved North Wales (she has only been out of the United Kingdom once,) not surprisingly this landscape was the source for her 'F' panel. When she started she was told she had metaphorically built walls or barriers which needed to be knocked down or climbed over. This then became a recurring theme in her pictures, with walls of slate among the Welsh quarries, the wooden walls of beach huts and gates, graffiti walls in Bristol and political messages in Sydney and Belfast. Infra Red, selective hand-colouring and lith printing are among the techniques used but the monochrome print is always the basis of her work. Colour she feels tends to produce a factual record, monochrome produces the image from her inner self.

Walls can be knocked down or disguised or there can be a hole in the wall, better known as a window. These can then be photographed as a pattern or design, or a figure can be added to make the picture alive and personal. Look into windows and see beyond - fantasy, imagination or truth ?, a window full of fairies; a chess fantasy with mountains and traffic cones; a unicorn leaping over a white car... "and the dragon was a queen at last". Sustained applause needed no prompting from Len Holman who thanked Margaret for a wonderful commentary on an equally wonderful

set of prints. Good monochrome photography in the right subject at the right time in the right light... by the right photographer.

The AGM itself opened as usual with cheers and cat-calls accompanying the roll call - nearly 100 members, some of course representing more than one circle, covered all but two circles until Circle 24's representative remembered she was there! Circle 11 took the honours closely followed by Circle 21. Alan Homes then left the podium to present the membership awards. First to the Long Term members - Les Hollingworth, T. Metcalf, Brian Most, Lawrence Sheard, Eric Selvidge and Eric Welford; Certificates for Meritorious Service to John Bullen 10 years on the Council as Circle Secretaries Representative and Len Holman who has served on Council in various guises currently Vice President and Editor of the Little Man . He is now retiring after 20 years as Secretary of Circle 10 and was presented with a silver plate by the President on behalf of his circle colleagues. Finally to recognise 50 years of membership and many years of service on Council including the Presidency, a well kept secret was out and with some emotion Stanley Berg accepted the honour of Life Membership.

The previous minutes were approved and there was an update on the health of Ralph Couchman, now also an Honorary Life Member.

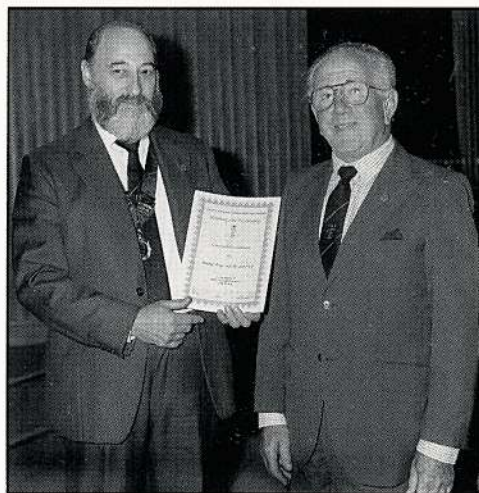
Alan Homes was delighted that U.P.P. is moving forward with positive comments on the successful move of the AGM to Birmingham, and this year the judging day was also moved out of London. Once again he acknowledged the support of Council members, and thanked Bill Wisdon and Edwin Appleton for judging what he felt was one of the best ever exhibitions. He highlighted the comradeship which comes from joining the U.P.P. "Family" and the challenge for U.P.P. as with photography in general, is to increase membership; Council will continue to try general publicity but word of mouth remains the most successful method.

Barry Evans confirmed that members are covered on circle rallies by the PAGB insurance, and no report to Council is needed.

Francis Ouvry explained why there had been a deficit of £1,400 last year (including £500 of expenditure which really belonged to the previous year). With a subscription increase now effective and less to be spent on stationery funds should be boosted this year by £500. Cheaper lightweight boxes are being actively considered to save on stationery costs as well as postage. Using the new rules the election of officers was easy - no election was needed and the council is unchanged this year. Under A.O.B. Colin Westgate encouraged everyone to publicise U.P.P. with two new leaflets and asked for a selection of slides and (un-mounted) prints to help with an article in AP. Once again there was a raffle (with better odds than the lottery!) with prizes of four framed prints by Joan Rooker, Vince Rooker, Hugh Milsom and Arnold Hubbard. Jean Holman worked wonders selling the tickets and brought a very big smile from the Treasurer - not to mention from the winners in due course. The gold Label slides were projected without hitch and certificates and trophies presented to those winners present - recorded at one stage by no less than three cameras.

After a short break, the hunt was on - Harry Hunt, of Wolverhampton Camera Club and a pictorial ARPS, though renowned as an AV award winner. A varied programme of AV's showed his expertise both in making pictures and in constructing sequences. Fell walking in the Lake District provided an energetic start and some wonderful landscapes with brief glimpses of Baaary Evans. Then it was up and away from Worcester race course in a hot air balloon. All the colour, activity and atmosphere were captured with the taped voices (and screams) of the intrepid balloonist in the background.

A light-hearted interpretation of "Rover" was not as Frank Sinatra intended - a white labrador searching for love finds a sappy bulldog and a boxer with a silly hat but with an adorable little dog "Love's been good to me". A weekend ascent of Ben Nevis was a combined effort by 5 members of Worcester CC.



Stanley Berg receives his Life Membership Award

After an 8.0 am start, a 5 hour climb to the peak found snow at the summit even on a hot June day, but the heat and clarity were rare conditions for the area.

This set the scene for 3 short sequences of snow landscapes set to music - the Welsh mountains of Gwynnedd, superb snow pictures in Dovedale and rugged snow-lined terrain of Snowdon.

The Haywain was a friend's poem to compliment a photographic essay on a derelict haycart in Offa's Dyke - rusty, broken and largely stripped of paint but wonderfully photogenic and photographed.

A second Frank Sinatra song "Little Green Apples" was a true love story with a delightfully comic interpretation.

For the trophy winning finale, Lakeland Moods returned to the original theme. Wonderful landscape pictures with excellent dissolves and ending with a glorious red sunset provided a breath-taking climax. A fantastic and very enjoyable presentation which couldn't be followed was Alan Homes' summing up in his vote of thanks.

An excellent dinner, with more space than last year despite increased numbers, plenty of convivial chat and not a speech in sight was a fitting way to end another very successful AGM day. If you missed it come next year - September 20th.

UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

ANNUAL COMPETITION 1996

JUDGES: Edwin L. Appleton Hon, FRPS
Bill Wisdon Hon, FRPS, APAGB

AWARDS

- Leighton Herdson Print Trophy & Plaque:**
Deryck Cutler ARPS, AFIAP, BPE 3* 'Smoking Car' Circle 20
- Leighton Herdson Slide Trophy & Plaque:**
Neil Humphries 'Last Away' Circle 32
- Roland Jonas (Landscape) Trophy & Plaque:**
Don Maslen CPAGB BPE 1* 'Cleeve Hill' Circle 8
- Glenn Vase (Natural History) & Plaque:**
Angela Rixon ARPS 'Galapagos Sea -Lion, Cow & Pup' Circle NH2
- Glen Robson Plaque for Best Small Print:**
Trevor Sawyers 'Abstract Knees' Circle 21
- Gold Star Circle (Prints)** Circle 10
- Gold Star Circle (Slides)** Circle 36

CERTIFICATES and COMMENDATIONS

Small Print Circles:

- | | | | |
|-----------|---------------------------------|--------------------------------------|------------|
| Circle 7 | Jim Haydock | 'Tulip' | CERT |
| Circle 9 | Lesley Proctor | 'Abandoned Tower' | CERT |
| Circle 17 | Philip Wall | 'Waiting' | CERT |
| Circle 21 | Trevor Sawers
Ray Grace LRPS | 'Abstract Knees'
'Hadrian's Wall' | CERT
HC |
| Circle 29 | Geoff Hodgson ARPS | 'The Track' | CERT |

Large Print Circles:

C2/25	G.R. Hooper FRPS	'The Boat House - Laugharne'	CERT
C3	Andrew Rothery	'Rock & Twig'	CERT
C4	L. Morgan ARPS	'Checking the Menu'	CERT
C6	Walter Coultrup	'South Downs - Jevington'	CERT
C8	Don Maslen CPAGB, BPE 1* Don Maslen CPAGB, BPE 1* Clive Tanner FRPS	'Cleeve Hill' 'A Season of Mists' 'Grand Staircase & Gallery, FCO'	CERT HC HC
C10	Len Holman Ken Breare FRPS, EFIAP Ken Breare FRPS, EFIAP Bill Johnson ARPS, APAGB, DPAGB	'The Artist' 'The Horse on the Hill' 'High Flier' 'Light Path'	CERT HC HC HC
C11	Richard Poynter Liz Scott ARPS	'Window' 'Non-conformist'	CERT HC
C12	Colin Hall ARPS	'Morning Light'	CERT
C14	Jack Hill Tad Palmer ABIPP	'Winter Tourist' 'After the Rain'	CERT HC
C18	Brian Asquith ARPS	'Domes'	CERT
C19	Jean Pickersgill	'Still Life'	CERT
C20	Deryck Cutler ARPS, AFIAP, BPE 3* W. T. Harrison ARPS	'Smoking Car' 'Peggy at Home'	CERT HC
C22	Derek Parker	'Winter Morning-Castle Combe'	CERT
C26	John Berry ARPS	'Mycena on Birch'	CERT
A/A	Lance Puckridge	'Creeping Sands'	CERT

Slide Circles:

C23	Max Knowles	'Bursting Through'	CERT
C27	Andy Llewelyn-Jones	'Early fall'	CERT
C28	John Wigley LRPS	'Bowman of England'	CERT
C31	Jonathan Ratnage	'Valnajokull - Iceland'	CERT
C32	Neil Humphries Neil Humphries Ron Boud	'Last Away' 'Autumn Beech' 'Bionic Woman'	CERT HC HC
C33	Lavina Molnar	'Lighting up Time'	CERT
C34	Joe Edwards LRPS	'Fresh Furrows'	CERT
C35	Dave Bennett	'Skylight'	CERT
C36	Martin Addison FRPS Ian Platt MFIAP,FRPS Ian Platt MFIAP, FRPS	'Spiral Fantasy' 'Pampas Pattern' 'Tree - Rannoch Moor'	CERT HC HC
NH1	Peter Chad	'Grasshoppers in Cop'	CERT
NH2	Angela Rixon ARPS	'Galapagos Sea-Lion Cow & Pup'	CERT

J. Butler ARPS

R.C. Scott AFIAP, APAGB.

Competition Secretaries

THE HISTORY OF U.P.P.

Researched and published by Brian Hirschfield ARPS

This is a unique and comprehensive account of our club - from its very unusual and modest beginnings to the present day.
Provides excellent reading and well worth the £4.50 cost.

No member should be without a copy.

Please send cheques to:
Francis Ouvry LRPS, 18 Woodward Close,
Gosport, Hants PO12 3SH

JUDGES' COMMENTS

The prints and slides selected for judging for the Annual Exhibition were almost all of good quality and, particularly in the nature section, the photographic quality was very good and the composition in top slides was excellent. I was pleased to have Bill Wisdon Hon, FRPS as my co-selector as his expertise in matters of nature was a great help. The nature slides were selected on the basis of their being able to communicate clearly and accurately information on the subject, with the scale defined and to be well lit, sharp and of good colour. The majority of the slides fell happily into this definition and it was the slides that not only had these attributes but were also pictorial in concept, that received the highest marks. The winning slide 'Galapagos Sea-lion Cow & Pup' by Angela Rixon ARPS was of really excellent quality and could well have received an award in the Pictorial category.

In the Pictorial section the quality of the submissions was more mixed and it was apparent that some circles had a higher standard than others.

The print quality on the whole was good, in some cases marred by careless printing. I was impressed at the quality of many of the 'small prints' which are particularly difficult to control in printing and many will benefit from printing on a larger scale. The presentation and mounting of the small prints was particularly good.

I did not see any prints which seemed to have been computer generated or altered. I was a little surprised by this as so many photographers have taken up the challenge and computer generated or modified images now appear in most international exhibitions.

On the whole the monochrome prints tended to be of a traditional nature and whilst there is no objection to such, it did tend to be the prints with more unusual and imaginative approach to the subject that received the awards. The colour prints were well controlled, although there were a number which appeared to rely on bright and brash colour which did not greatly impress the selectors. Most of the award winning prints relied on subtle colour and in some entries the colour was so subtle it was difficult to tell if a print was in colour or monochrome. Many of the traditional shots were really very fine and this work chosen is a credit to the folios.

The modern trend of toning prints was evidenced in a number of pictures and in many cases was remarkably effective, particularly in landscapes. The simplicity of arrangement of the winning shot 'Smoking Car' by Deryck Cutler ARPS, AFIAP, BPE 3* combined with an excellent choice of toning colour really made this print stand out from the rest.

Edwin Appleton Hon, FRPS

AGM

Dates to remember

September 20th 1997 - September 19th 1998.

Held at the
HILLSCOURT CONFERENCE CENTRE
Rose Hill, Rednall, Birmingham.

MEET THE WINNERS

Leighton Herdson (Print) trophy

As a child I printed on P.O.P. (printing out paper) using my father's old glass plate negatives. Using sunlight in the back garden and fixing the results with two pennyworth of Hypo from the local chemist.

During the war at RAF Belgaum in India a camera club was in existence, The very first time that I saw a photographic image appearing on bromide paper under the darkroom safe-light I was hooked.

Returning home I joined Blackburn and district Camera Club and married one of the two lady members. Eventually we moved to West Cumbria and later I became a member of both Whitehaven and Egremont Camera Clubs. About 9 years ago we moved to Bedford, a year or so later I joined Rushden and District Photographic Society.

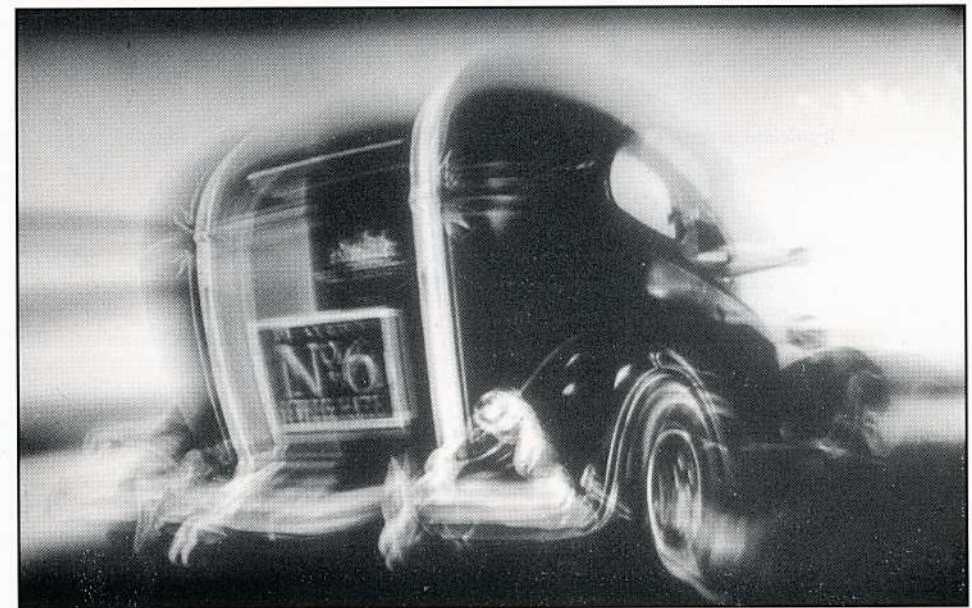
In 1988 there was a vacancy in Circle 20 and I was invited to join, six of my West Cumbrian friends were members. I soon got to know the

others by their prints, their NB entries, and personally at our annual circle and U.P.P. social functions.

In my hobby I attempt most subjects, in most truly photographic mediums, my greatest interest is messing about in the darkroom creating unusual images.

As to the winning print, some years ago I arrived at Euston Station on an overnight sleeper and saw an illuminated advert for Players No 6 cigarettes. I leaned against a pillar and with my new zoom lens took a couple of monochrome shots of the advert, zooming during exposure. The final B & W print was significantly modified during enlarging and the No 6 logo was selectively toned blue. The picture, with a thin blue border was then mounted on a black card.

*Deryck Cutler ARPS, AFIAP, BPE 3**



Deryck Cutler's winning print - 'Smoking Car'

WHAT 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
Politicians in the foreground, politically incorrect gestures in the background.
And a 10x zoom to record both.



THE WAR PHOTOGRAPHER
A lens that autofocuses faster than you can say 'Take cover'.



THE SPORTS PHOTOGRAPHER
A focus preset to catch Hick's catch, when every other lens is catching up.



One of the nicest things about a Canon EOS camera is what you can stick on the front of it. Namely a Canon EF lens.

(Something which other photographers can only dream about.)

For instance, the only SLR lens with a 10x zoom (35-350mm).

The world's only Tilt *and* Shift lenses for 35mm SLRs.

The sports photographer's favourite, the EF 300mm f/2.8L telephoto, with its memorised, one-touch preset focus function.

And more than 40 others, each one an ideal match for our EOS SLR cameras.

What else might you dream of? Perhaps a camera system that won't be out of date when you wake up next morning?

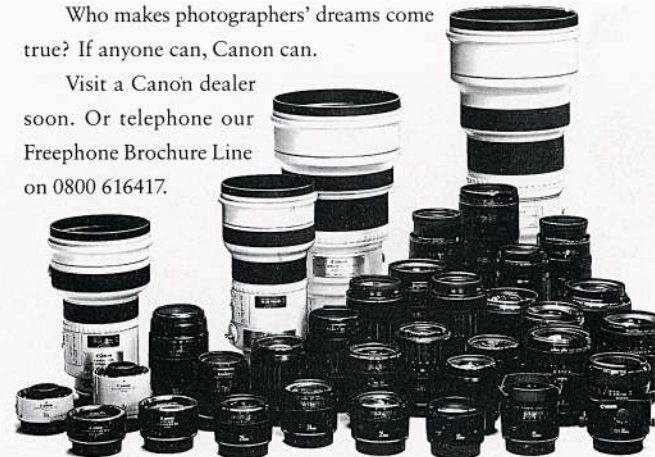
Canon's unique, fully electronic lens mount was specifically designed for compatibility with future developments.

And for the fastest, quietest autofocus ever, we created a whole range of integrated, powerful yet almost silent Ultrasonic lens motors, each purpose-built for a particular size of lens.

So, whether you choose auto or manual operation, you can focus faster and more accurately than you ever thought possible.

Who makes photographers' dreams come true? If anyone can, Canon can.

Visit a Canon dealer soon. Or telephone our Freephone Brochure Line on 0800 616417.



THE PHOTOGRAPHER'S DREAM

Canon
EF lenses

MEET THE WINNERS

Leighton Herdson (Slide) Trophy

My interest in photography survived a school camera club with an exhaustible supply of out of date grade 1 paper, perhaps this explains why I now take colour slides.

It was about this time that I met a keen photographer friend of my fathers who showed some superb colour slides. How lucky I said to find those foreground flowers growing in just the right place, well no he said, I picked those from over the road. The sunset with the perfectly placed gulls was of course a sandwich, and all this 'cheating', was actually called being creative! It was his simple philosophy that if you just take things as they are you don't get many really good pictures.

I progressed from an Edixa with the uncanny ability to recognise a good picture and then jam, to my present Nikons via various Zeiss and Pentax models. My collection of lenses is added to from time to time from a local shop with an erratic pricing policy.

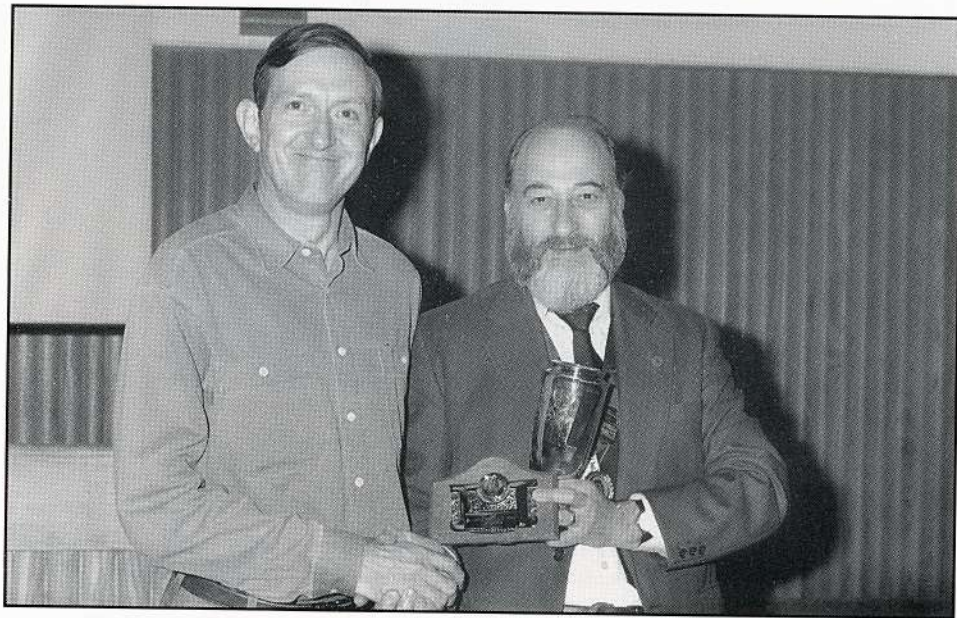
U.P.P. was my first club, I was encouraged to join after meeting one of the Circle 32

originals - Enid Slater, in Yugoslavia. Initially specialising in butterflies which I bred and photographed, I was encouraged to go creative by my company club, Rolls Royce Derby (aero engines, not cars.) This proved to be good advice and has produced a few PSA. and FIAP medals.

'Last Away' was taken in a local park, I took a series of shots as the balloon was being inflated. The evening light had cast shadows of figures which looked interesting but it needed something more, so the balloons were added. They were drawn on white card and photographed slightly out of focus, sandwiched with the original and copied on Ektachrome 5071.

My current fascination is the combination of in and out of focus overexposed slides of the same subject. This does give some beautiful results and makes the processors wish that I would get my meter repaired and or buy a pair of glasses!

Neil Humphries Circle 32



Neil Humphries receives his award from the President Alan Homes

MEET THE WINNERS

Roland Jonas (Landscape) Trophy

My interest in photography originally started when a kind Aunt gave me a box camera when I was about 8 years old. The seed was planted. Later, after demobilisation, the hobby took a serious turn with membership of various camera clubs, where I have enjoyed the competitive spirit competitions and exhibitions, and this has continued to the present day I also enjoy meeting members of other clubs through my association with the MCPF Lecture and judges list.

My involvement with U.P.P. and Circle 8 in particular spans a period of thirty years, the past two as Circle Secretary. I have always enjoyed the friendship of the members who have helped with constructive comments, and who provide the enthusiasm which makes the Circle such an active one.

Working exclusively in monochrome, using 35 mm through an Olympus OM1-N camera and three lenses, 28, 50, and 70-150 mm, I find it an ideal medium for interpretative manipulation, and capable of great subtlety of expression.

This interest has been stimulated by recent membership of The Cotswold Fine Printing Group, another active society with the common objective of keeping monochrome photography alive.

I particularly enjoy the U.P.P. AGM Competition and am delighted to have been awarded The Roland Jonas Landscape Trophy this year. I am sure that I shall be a member of U.P.P. for a long time to come.

*Don Maslen CPAGB, BPE 1**



Don Maslen's winning print - 'Cleeve Hill'

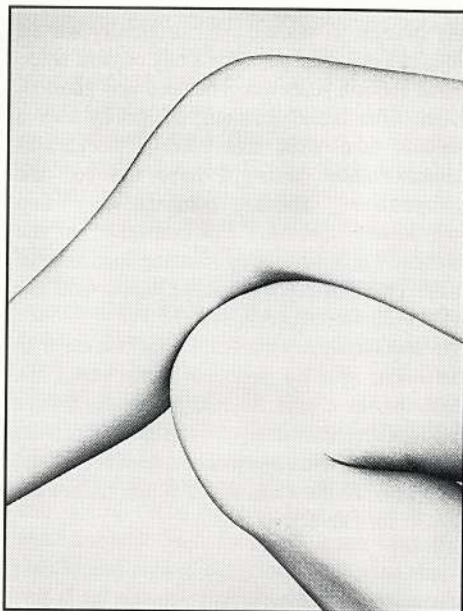
MEET THE WINNERS

Glenn Robson Plaque for Best Small Print

I joined Circle 21 about 20 months ago after meeting another member who was judging at my local club. I was amazed at the level of friendliness and support that I received. My first efforts lacked many of the qualities needed for competition prints, but the support and advice I received have really made me want to join the group of award winners and good printers in our Circle.

During my first full year I was honoured to win two gold labels for folio competitions and I have enjoyed extending the range of my work to match the standards of other circle members. All this sounds a little formal but our circle is anything but that. The two circle rallies that I've attended have been more like an old boys' re-union, with a great deal of laughter and fun. Exchanging boxes with so many people with such a diverse range of age, lifestyle and experience is a great privilege.

Trevor Sawyers

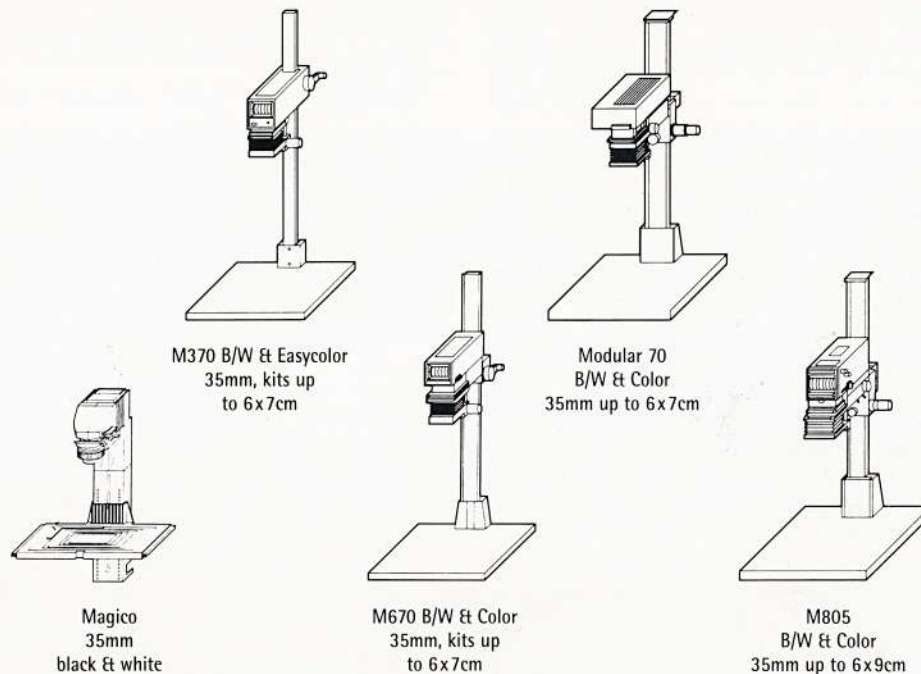


Trevor's winning print - 'Abstract Knees'



Trevor Sawyer receives his award from the President Alan Homes

The United Durst Team



Durst's award winning range of high quality enlargers provides the widest choice for the enthusiast.

From the remarkable Magico, designed to take up the least amount of space, to the M805, a professional 6x9cm colour or black and white enlarger with an economical price tag, there is an enlarger that exactly matches your requirements and pocket.

For more information on the whole range of Durst enlargers, contact us today.

durst

Durst (UK) Ltd.
Longmead Industrial Estate,
Epsom, Surrey
KT19 9AR England
Tel: 01372 726262
Fax: 01372 740761.

DIGITAL IMAGE MANIPULATION

Impressions of a Club Photographer.

by Tom Ashcroft

Having heard so much recently about digital image manipulation in magazine articles etc. I took the opportunity last November to see a demonstration of computer imaging given in Middlesbrough by Barry Thomas of Wigan 10 Foto Club and organised by the RPS and NCPF. This gave an enticing view of the facilities of the Adobe Photoshop program, using images from Kodak Photo Cds. I came away feeling that computer imaging was something I would have to get into. The opportunity arose when my 10-year-old Sinclair QL word processor required updating and I replaced it with a PC capable of running Photoshop and an Epson Stylus Colour II printer. I found that some High Street shops, e.g. Boots and Jessops, offer a service to scan 35mm transparencies or negatives, colour or black and white, onto Kodak CD for prices between 60p and 45p per image and no doubt many other laboratories will also be doing this.

Photoshop is a very complex program and I am still well down on the learning curve, but it is possible to get good results fairly quickly, even if that means having first to master the Windows operating system, as I had to. The emphasis in demonstrations is often on ways of combining images or parts of images, but I started off with quite simple things such as changing colour balance or contrast and these are so easy to do, compared to the darkroom procedures of changing filters and doing test strips to get the same result. One feature I had not anticipated was the ease of working with monochrome images. A colour image can be converted to monochrome (greyscale) in a few seconds and then adjusted for density and contrast on the screen before printing. The changes can be applied to the whole frame or any selected part of the picture and fine-tuned to achieve exactly the desired result. The same

adjustments can just as easily be applied to colour images, of course, and colour balance and saturation are just as easily changed. I have so far entered one monochrome print in a box (Circle 12) and it will be interesting to hear others comments.

Photoshop has great potential for combining images and building up composite pictures but this is an area I am just beginning to get into and my experience so far is minimal.

Photo CD is the perfect way to get images into the computer but there is a wider choice of outputs. Slide workers have the easier choice as there are agencies which will make a 35mm slide from a digital image saved on a floppy disc. I have been a print worker almost exclusively, colour and monochrome, for quite a few years and I instinctively think in terms of printing. The Epson printer is described as "near photographic" in quality and, especially in monochrome, this is very near indeed! Resolution of detail is generally excellent and only in very light tones does smoothness fall off as the ink dots become more widely spaced, but even this is only seen on close inspection. Epson's special 720dpi paper gives very deep rich blacks in mono and colour and excellent colour saturation but ordinary typing paper gives more pastel colours and muddy monochrome. Here again new possibilities are waiting to be explored, such as printing on textured art papers or tinted papers. The only limitation is a maximum print size of A4 paper (8 1/2 x 11 3/4 inches). For the very highest quality printing there are dye sublimation printers and colour laser printers which are too expensive for the average amateur to buy, but special pictures could be printed by an agency.

In summary, anything you can do in a darkroom can be done more quickly and more easily in Photoshop, and much more besides.

DIGITAL IMAGE MANIPULATION

cont:

The potential is just as great in monochrome as in colour. The whole system fits on a desktop or tabletop and works in normal room lighting without chemicals. The big obstacle is the cost of the hardware. If you already have a suitable computer the cost of a printer and software is no more than you would need to set up a darkroom. Computer prices are falling continually and there is a good market in second hand computers at big reductions. Computers don't wear out - they only become

superceded. We buy second hand lenses without qualms so why not a second hand computer (with appropriate guarantees)? Barry Thomas recommends the minimum specification for a PC running Adobe Photoshop would be a 486 or Pentium processor at 75 Mhz or faster, 16 Mb of RAM, 1024 x 768 graphics card and a CD ROM drive. Apple Mackintosh computers also run Photoshop and the same clock speed and RAM requirements apply.



Tom's print 'Morlich'.

WANTED: Articles - Circle notes - Letters, anything of interest to you, the readers. The success or otherwise of The Little Man relies on your contributions, please don't let us down. All copy for the next ('Spring') edition has to be in no later than 31st March next. All articles etc - send to Len Holman, 14 Littlecoates Road, Grimsby, N. E. Lincolnshire DN34 4LY. Tel: 01472-353453.

In view of the vehicle for this subject, you may take it as read that I do NOT mean the type of bracketing that you can purchase from M.F.I., to support your bookshelves etc.!

Exposure bracketing turns out to be a slightly emotive subject among club photographers, for there are those among us who deny they ever indulge and others who seem to use it as a 'prop', most if not all of the time. Like many 'wrinkles' that one learns along the road to acquiring reasonable photographic skills, bracketing is best seen as a useful device for use on occasions, as and when the conditions demand.

Some years ago I was giving a print talk to Kingswood near Bristol at their annual convention, and I was asked during question time why I bracketed exposures at all - the questioner going on to say that "Ansel Adams never used to bracket his exposures". For a very brief moment I basked in the thought that I had even been mentioned in the same breath as the peerless A.A., before explaining that the majority of the great man's picture taking had been done on large format cameras, and a great deal of time had been taken pre-visualising the final print before deciding how to 'place' his exposure within the given limited range of tones that monochrome films permit. Therefore a bracketed series of exposures was unnecessary.

As a 35mm user, both in monochrome and colour (neg or transparency) one tends to take pictures in batches, as opposed to one-offs. A single exposure made on a sheet of film from a large format camera frequently gets its own special development, whereas any roll of 36 exposures will usually contain various different subjects and perhaps different lighting situations that a middle of the road average development technique is called for to produce acceptable negatives. And, of course, there is even less one can usefully vary when it comes to processing slide film. Exposure bracketing may, in such circumstances, help solve an awkward problem.

In general terms there are two different sets of circumstances where I will consider exposure bracketing. The first is the obvious one, where the subject matter is darker or lighter than 'average', and I wish to retain that tonal relationship. An unadjusted reflected light-meter reading, whether taken separately or in TTL mode, would change that relationship and render an average reading towards the 18% grey that the meter has been calibrated for. A TTL meter reading, either 'whole area' or 'spot', with the camera set on manual mode is a good starting point, whether taking mono, negatives or colour slides. However, in such circumstances, my bracketing will always be in one direction only.

Let me give you a for instance. Let us assume that my meter reading indicates 1/250 second at f11. The normally accepted bracketing procedure would be for, say, five exposures to be made, the first at the indicated readings, and then two more either side of the indication, in half stop increments perhaps. This would give the series: 1/250 second at f8; halfway between f8 and f11 (f8 - 11 for short); f11; f11 - 16; and finally at f16. Most lenses have half stops as 'click' increments, even if the user is unaware or uninterested in what precise f number they represent. In my view this approach is a waste of time and film!!!

If I am compelled to use bracketing with a darker or lighter than normal subject, I will always need to vary the exposure in one direction only from that indicated by the meter, NOT either side of it. With a dark subject I am aware that the meter will aim to make the result much more pale (in a slide) by overexposure, so my bracketed sequence in such circumstances would be 1/250 second at f11; f11-16; f16; then, because I am not very keen on setting modern zoom lenses down to f22 because they frequently perform less well at such small stops, I would switch the last two exposures in the sequence to 1/500 second at f11-16; and then f16 itself. It would be the reverse with a lighter than average subject, »

for I would need to overexpose to correct the meter, and my sequence of five would go from 1/250 second at f11; f8-11; f8 and then probably 1/125 second at f8-11 and finally at f8.

Of course I could save myself all this hassle if I could only remember to carry my separate incident light meter with me, which, because it measures the light falling on the subject rather than reflected from it, will give a 'correct' reading regardless of the tonal value of the subject. True, but sometimes one forgets to carry the meter, or finds oneself standing in deep shade and photographing a sunlit subject (or vice versa). If walking to an appropriately lit area to take an incident meter reading means a long trudge, then I bracket!!!

A recently experienced variation on bracketed exposures occurred when I was in the (by now famous) slot canyon known as Antelope in March '96. The light was perfect, and I chose to take a spot meter reflected reading of an important area on each picture. Because of the low levels of light filtering down onto the beautiful sandstones I opened up my Tokina 80-200 zoom to full aperture (f2.8) then took the reading. A quarter of a second using Fuji Velvia. Then I stopped the lens down to f16, and mentally calculated the 'equivalent' exposure as 8 seconds. However, I knew that the 8 second exposure should give slight underexposure for two reasons. Firstly I had spot metered on an area that I wanted to be a highlight, and the second, reciprocity failure would mean that the film required an additional tweak towards a longer exposure to compensate. As a rule I took a series of five exposures each time, using (in this specific example) 8, 12, 16, 24 and 32 seconds, in what should have been roughly half stop increments. On some of the even gloomier locations I was in unknown territory where

Velvia was concerned, giving four minutes exposure on one occasion. Fuji don't recommend exposures longer than about 30 seconds.

As modern electronic 35mm SLR's continue to get more elaborate, auto-bracketing has become a popular feature on some of them. I understand that you 'dial in' the number of exposures you want and their incremental spacing either side of the 'correct' meter-determined reading, and one press results in an extended whirring noise during which all 'n' exposures are run off. Thankfully I don't have this feature on any of my cameras, because it is quite a time-consuming business to set up the series, so that the range of exposure variations is skewed only to one side of the meter 'correct' reading. I can do the whole lot manually in far less time.

The other occasion I bracket is when I am photographing something less obvious in terms of subject matter. A close-up of a tree trunk or rock detail for instance. Even if the tonal range is strait forward and I can use a single TTL exposure with confidence, I may elect to bracket just to see which final picture pleases me most. Here I will tweak the exposure compensation dial in third stop increments to render my sandstone faintly more pale, or my shot of the bristlecone pine tree trunk detail slightly low-key as the mood takes me. I always take a middle-of-the-road exposure shot as a reference however.

Bracketing exposures in a blind unthinking way can lead to some good pictures emerging from among the sequences, but they are more by luck than judgement. Thoughtful bracketing in certain circumstances can yield some lovely effects as well as solving the occasional difficult exposure. Have a go if you don't already. Remember you will keep the film manufacturer very happy!

Sincere thanks to Vince Rooker for again taking the photographs at the AGM, it takes some nerve to stand up in front of all those photographers with a camera! Well done. Ed

Extract from a Circle 27 Notebook

In my earlier notes I wrote about the Manchester bombing. It was nothing less than heartbreaking - walking around to see that all the places we once frequented were now only a patchwork of battered shells. I had a feeling of anger towards those who did this.

However, Mancunians are trying very hard to make their city and its attractions a place where people will continue to come, whether for a visit, to work or to relax, and they are succeeding. The only achievement those mindless, cowardly people who planned this bomb outrage have attained is to make the City Fathers, Citizens and Business Community more determined than ever to achieve their own goal. Manchester, like the phoenix, will rise again.

Thanks to the bombers this goal may take some time to realise, but it will come about. Now, we entrust the architects to put the damage to rights, so that all those who have lost their jobs and businesses can get back to earning a living as soon as possible.

I find it hard to understand why some people can only resort to killing, maiming and destroying to try and get their selfish way. I find it hard to understand why the 'Fat cats' and politicians award themselves huge increases in their pay whilst at the same time insisting that those lower down the working/social scale should accept a pittance in comparison. I find it hard to understand why athletes/sportsmen have to cheat to win, and then insist that they are worth thousands/millions to perform or

simply to put in an appearance. I find it hard to understand why one man's religion must be seen as a threat to another man's religion. Anyone of these things, in fact all of these things, are going on around us today. As long as this 'dog eat dog' attitude rules then we stand little chance of seeing either peace or harmony, or an end to poverty and depravation.

I would not call myself a religious person, but what I do know is that since my retirement I have been given the opportunity to Look, Listen and Learn more than at any other time during my life. Unfortunately, what I see, hear and learn I do not like at all. Perhaps this could be the time to go and find that Desert Isle?

And yet, there is one good thing I know I can look forward to each month. The arrival of 'The Box!' In this small package, which reaches me as regularly as the sunrise itself, I can find fair competition, where selfish gain is never the ulterior motive. I can find dialogue and perhaps even disagreement, yet I know that any criticism is written and accepted in a spirit of helpful friendship, with no thought of threat or malice. I can find a place where Creative Work is produced by an individual and offered free for the enjoyment of all others. Any of these things would make my membership of Circle 27 worthwhile, but having all of them is what makes 27 so very special to me. In a world of turmoil I deem it a privilege to be able to call myself a 27er!

Trevor Jones Circle 27.

IMPORTANT NOTICE

When the raffle was drawn at this years' AGM one prize was not claimed, it was decided not to draw another number, and so ticket number 576 still stands. If anyone has this ticket they can claim their prize by contacting W.Barry Evans Hon Gen Sec. (Address on page 40.)

The raffle this year realised the grand sum of £127 (gross), thanks go to the members who donated the pictures and to Jean Holman for selling the tickets.

Photo Chemical Solutions Pyro PMK Film Developer

Many photographers are by now very familiar with the superb qualities that this unique "staining" developer imparts to their B & W negatives. Beautiful gradation, unparalleled acutance and really flexible printing capabilities are all characteristics of Pyro PMK. Supplied in stock solution form, enough for 20 films. Simply dilute for use.

Pyro PMK is available for £9.99 + £2.50 P+P (UK)

The Pyro Fixer

A non-hardening fixer very suitable for Pyro developed negatives. This is because a weak acid base is used that has minimal effect on the Pyro stain. Based upon the formulation recommended by Gordon Hutchings in the book of Pyro.

Pyro Fixer is available for £6.00 + £2.50 P+P (UK) 1 Litre concentrate

Glycin Print Developer

Glycin was a favourite developing agent of Ansel Adams. We feel it has been overlooked for far too long. We have incorporated glycin into a beautiful warm tone print developer. Rich, deep blacks, exceptional gradation and subtle highlight detail are characteristics of this developer. Glycin is very resistant to oxidation and exhibits superb keeping qualities.

Glycin 1 Litre (stock solution) is available for £12.50 + £2.50 P+P (UK)

Fibre Based Print Flattening Solution

It seems that there is a resurgence in fibre based printing papers. Many are really beautiful and offer the photographer the utmost quality. However, they are difficult to dry flat! Don't let that put you off trying them any longer. Our Print Flattening Solution removes the tendency to ripple and curl. It really does work!

Print Flattening Solution, 1 Litre for £4.99 + £1.50 P+P (UK)

To order, make your cheque payable to: **PHOTO CHEMICAL SOLUTIONS** and send to : 7 Strand Rise, Radcliffe, MANCHESTER M26 1BT.

Tel: 0161-280-2406.

Name.....

Address.....

Post code..... Telephone.....

Pyro.....Fixer.....Glycin.....Print Flat.....(Please tick)

NOBLE EMOTIONS

By Onlooker

Talking with a photographic friend about an annual event at our Town Hall his hackles gave a mighty upward leap when he recalled that it had been announced as an "Exhibition of Art and photography". In his eyes photography was quite definitely an art form and it was insulting to suggest otherwise. We had both submitted work and to my mind the quality of the photographic entries from all sources was equal if not better than the majority of the so-called arty pictures with their flat toned water-colours and their smudgy oils! As a lover of graphic art in both its contemporary and traditional forms I felt able to make the comparison even accepting a degree of prejudice.

I know many very good workers who regard photography as a skilful craft to be mastered like carpentry or knitting but in no way to be compared with the more specialised graphic art forms seen in galleries and museums. They seem to consider technique and the manipulation of chemical formulae purely as the mechanical means of producing a result which pleases them most. I am not suggesting for one moment that these worthies are unaware of the rules of composition and the need to create a sense of wonderment and beauty in the eye of the beholder but to my mind they should take just one further step towards the belief that

they are involved in a creative (or artistic) process which goes beyond the mere manipulative use of tools. After all even Old Masters needed to use pigments and brushes before their wonderful creations could be seen and admired.

If such a suggestion is to gain any credibility, and there is an increasing recognition of photography in all its varied forms, then we must be more aware of the artistic substance and spirit of our work even at the expense perhaps of a less than perfect technique. If you have a folio box with you at this moment just turn to the Crit Sheets and see for yourself the degree of comment made about technique compared with more emotional reactions to the entries, it can be an interesting experience. I know it is difficult because the British are not known for their outward display of emotions but do we have to be diffident in saying that a certain picture makes us happy, sad, thoughtful or even angry? Try it next time round. I am sure my friend would welcome such an approach because his own work is expressive to a degree.

John Ruskin once said that "Art is the expression of man's delight in the works of God" could it be put better?

f Numbers - a postscript - By Ian Platt.

Since writing the article on this subject that appeared in the Spring 1996 edition of The Little Man, I have actually discovered a photographic publication that refers to the f number we know as f5.6 in its strictly correct form f5.7. You may recall that all methods of calculation for this whole stop increment between f8 and f4, work out at f5.66, and yet the usually accepted method of rounding numbers to one place of decimals is ignored.

No less an authority than the Ilford Manual of Photography of ca. 1909 uses f5.7. Wonder why it never caught on?

Whilst on this subject, I would like to correct a couple of small typographical errors that crept into the article that may have mystified readers. The first was when I referred to the aperture readout when zooming my 70-210mm lens. The originally written sequence of f stops was f5.3, f5 and f4.8 etc. The printed sequence in L.M., is difficult to understand when one knows that the maximum aperture of the lens is f4! The second error was on page 22 and concerned the early Tamron zoom lens, which actually dated from 1966 and not 1996.

Humble apologies, after typing the two articles - 'f Numbers' and 'Zone 1' in the last edition, I was suffering from "acute keyboard inebriation", otherwise known as "Punch Drunk"! Ed.

MERITORIOUS SERVICE CERTIFICATES

- (A) Circle Secretaries with 20 years' aggregated service at 1/9/96. L. A. Holman.
- (B) Council Members with 10 years' aggregated service at 1/9/96 J. W. Bullen.

LONG SERVICE CERTIFICATES (25 Years membership)

E. L. Appleton Hon FRPS	Circle 24
L. R. Hollingworth EFIAP, FPSA, APAGB	Circle 36
T. E. Metcalf ARPS	Circle 4
Dr B. H. Most FRPS	Circles 24 & 36
E. R. Selvidge	Circle 17
L. Sheard	Circle 18
E. R. Welford	Circle 17



WILLIAMS OF HOVE LTD

SUPPLIERS OF FINE PHOTOGRAPHIC EQUIPMENT

STOCKLER'S TWO-BATH DEVELOPER

For high quality negatives, full of detail, particularly when high contrast lighting would otherwise make life difficult!

A well established favourite amongst those in the know.

Simple to use, long shelf life and permits up to 25 rolls to be processed from one kit.

Only £4.95 plus £1 p&p.

32 HOLLAND ROAD, HOVE, EAST SUSSEX BN3 1JL

Telephone: (01273) 777576. Fax: (01273) 777176

Email: leica@mistral.co.uk

Internet Address: <http://www.mistral.co.uk/leica/leica.htm>



Circle 10:

This year's May Bank Holiday again saw the circle holding their annual rally, this year at Yarwell Nr Peterborough. As expected after the usual ritualistic sun dances, the sun shone the whole weekend. Nine members and their wives attended along with our invited guests, Vince and Joan Rooker.

Although Yarwell is just a small village it's handy for the Nene Valley Railway Station at Wansford, from there it is just a very pleasant train ride to Peterborough. One can alight at other stops on the way, such as Ferry Meadows and Orton Mere where, walks can be taken around the large lakes, taking in the extensive wildlife.

Saturday evening we held the usual celebration dinner with trophy winners being presented with their awards by Joan Rooker.

The awards this year were nicely spread out, John Butler taking the 'Photographer of the Year', Bill Johnson the 'Hans Hoyer Trophy' and Len Holman this year's 'Annual Portrait Shield' winner, Congratulations to them all.

Circle 11:

The May Bank Holiday weekend saw C11's 13th annual rally, first time was in Worcestershire. One of our newer members Sara Bunn aided by Clive Hayes, another member from the area organised a full weekend programme with Sara's home as its base.

A total of twenty members and friends gathered for what has become a major event in the circle calendar. We visited the May Fair at Upton-on-Severn, the Forest of Dean and its sculpture trail and enjoyed a trip into the Malvern Hills. Sara and her husband Rob keep lots of horses, dogs and cats so there was plenty to keep us amused. But it was meeting old circle friends, putting faces to new names and discussing photography that was the real draw for members from North, East and South of England.

We have already booked next year's rally. This makes another 'first' for its location will be in Lincolnshire, again on the May Bank Holiday weekend. What a great way to see our beautiful country and with such expert guides too!



Circle 11's 1996 Rally: From Left to right - Standing - Brian Whiston, Colin Southgate, Clive Hayes, Bill Herbert, Paul Damen, Richard Poynter, Peter Yeo, Rob Bunn, George Jones. Seated - Gill Haynes, Christine Damen, Jennie Southgate, Brenda Whiston, Pat Jones Sarah Bunn, Francis Yeo, Helen Herbert, plus five dogs.

Photograph by Paul Damen BA, ABIPP, ARPS

Circle 12:

The weekend of 12th - 14th April started out as the 1996 get-together of Circle 12 but turned into a veritable Ven Diagram of overlapping and intersecting circles as partners and other guests, many themselves belonging to U.P.P. converged on Rednal, Birmingham, from Lincs to Lancs., Northumberland to Gloucestershire and places in between. Not all could be present for the whole weekend but, including our visiting speaker, a total of 6 circles were represented and 25 people enjoyed the comfort and facilities of Hillscourt Conference Centre. These were most welcome as we arrived during Friday afternoon after a journey through mist and rain. Introductions were made and acquaintances renewed as the relaxing armchairs and settees of the lounge were occupied and extra chairs had to be brought in. Later Friday evening, following a delicious dinner, we gathered together and took turns at showing a few examples of our latest prints. This was most enjoyable and stimulating as a wide range of work was presented, including examples of digital imaging and infra/red photography. Afterwards while others of us made use of the bar, C12 members had a short meeting to iron out current box 'wrinkles' notably the ever-present one of **postage**.....and so to bed!

"Weather is all taken care of so you do not need to worry on that score", had written Joan (Rooker) our hard-working Secretary in her pre-rally info. Obviously the finger crossing didn't work because during the evening the rain turned to snow and we had quite an overnight fall. Not wanting to miss a photo opportunity many uncrossed fingers took to clicking, some folk even hanging precariously out of bedroom windows just to capture the magic on film!

On Saturday after an enormous breakfast we once again met in the lounge to discuss the possibilities of joint activity during the day. The consensus of opinion was that the Black Country Museum would be interesting and

provide a variety of subjects for those who wished to use their cameras. First though we had to get in! We shared cars for the short journey and then grouped in the Museum car park. One member suggested that there might be a discount for parties above a certain number so was 'volunteered' to go and enquire. On re-emerging the message was "yes, there was a reduction for groups of twenty or more, and there's two categories (other than children) Adults and Pensioners", and would people like to own up to being a pensioner! Well, it was worth it wasn't it?

We spent several hours here exploring the area both inside and out. There were cottages and houses to look around plus shops, school and pub, also several showings of silent movies in the cinema. One could really capture the atmosphere of how things used to be. Period costume was worn by those who worked as guides or stewards and they provided a wealth of information. The roaring fires in some of the properties were especially welcome! Jean, the lady chain-maker, told us that she would be spending the following week at a Yorkshire college learning how to fry fish and chips 1920's style in readiness for the opening of the museum's chippy. The tour of the canal tunnels by narrow boat was particularly exciting but folk who might feel claustrophobic were advised that there would be a period of complete darkness! A couple of volunteers 'legged' the boat through a tunnel where the sides were very close. The whole day was most enjoyable and quite a lot of film was consumed by greedy cameras. In appreciation of their initiative in sending photos to the museum some members have received complimentary tickets for a future visit.

Saturday evening the group was entertained by our guest speaker Mr Vivian Croucher whose talk was supported by examples of his own individual style of photography. This followed yet another delicious and sociable evening meal. ►

ROUND IN CIRCLES

Sunday started with the proverbial F.E.B. after which members sallied forth into the centre of Birmingham for coffee and a gradual departure to the various corners of the country. It had been our 1996 'multi-circular' and most enjoyable it was too!! Here's to the next time.

My diary informs me that the next Circle 12 combined rally is to be held at Thornbridge Hall Nr Bakewell in Derbyshire on 18th to 20th April 1997. I shall be there - because I've booked!
Ed.

Only **four** circles have sent in reports this time! Why not advertise **your** circle by sending in a report on the past year's activities to me for the next edition of The Little Man, it could get you some new members.
Ed

Circle 36:

Circle 36 welcomed a lady member, Sue Janes into its ranks a few months ago, and shortly afterwards we were congratulating her on achieving her LRPS. Sue's entries already have a distinctive look to them typified by the exciting pushed processed Fuji 1600 film. After many moans about the poor turnaround times offered by Parcel Force, the Circle tried an experimental lightweight plastic box for one round that could be sent by letter post. Early indications are that the Sainsbury's 3 Litre Food Storer containers should withstand the worst that the Post Office can throw at them, and following a very successful first round with such a box, we are now converting completely over to this type of container. A very varied selection of good quality images is always to be seen in each box, and we continue to enjoy the standard of work that has brought us ten Gold Star Circle awards.



A happy Hillscourt gathering

Members of Circles 6, 8, 10, 12 and 24 posing on the steps of the Hillscourt Centre after a memorable weekend rally, the member for Circle 7 had returned home before the photo call.

OBITUARY

George Tootell

Members of the circle were saddened by the announcement at the AGM of George Tootell's death. George (affectionately known as Toot) had been a founder member of Circle 21 and Secretary from 1946 until 1975. In 1987, in celebration of the Circle's 500th folio, George was asked to contribute to the folio. The following are extracts from his notebook entry which could provide no better obituary.

I was delighted at being asked to contribute to the Circle 21 500th box. I was very sad when I had to resign from the circle, but old age has its problems, and I could no longer get out with the camera or work in the darkroom.

I started photography at the age of 10 when my father, a plate camera enthusiast, presented me with a Box Brownie. I joined the circle in 1945 and shortly afterwards was asked to take over as Secretary. In those days it was Circle 11, but before long P.M.P.P. and P.P.P. combined and all circles were renumbered.

On one occasion we had an application for membership from a Miss Rosalind Watts. She proved a very capable worker and submitted some excellent prints. Her crits and notebook entries were always worth reading. Many months elapsed before I discovered that Miss Rosalind Watts was really H.G. Russell (Minicam) who was an acknowledged expert in 35 mm photography at the time. Unfortunately, once his disguise had been penetrated, he resigned.

I felt very honoured when, to commemorate my 25th anniversary as Circle 21's Secretary, members clubbed together to buy a cup and name it the 'George Tootell Cup'. It was a kind gesture and one that I appreciate very much. It means that my name will always be associated with Circle 21.

BRISTOL PHOTOGRAPHIC SOCIETY

PRESENTS THE

51st BRISTOL INTERNATIONAL SALON OF PHOTOGRAPHY

Featuring General & Natural History Slides

Closing date for entries is 14th April 1997

Entry forms and all correspondence to:

**Jim Marsden FRPS, EFIAP 22 Godwin's Close, Atworth, Nr Melksham,
Wiltshire SN12 8LD. Tel: 01225-791728.**

NEW MEMBERS

C3	G. C. Taylor , 9 Lindfield Road, Reddish, Stockport SK5 6SD.	0161-4431200
C2/25	P. A. Smith , No 1 Third Road, Peacehaven, East Sussex BN10 7JS.	01273-584876
C33	I. Llewellyn , Llys Yr Awel, Erw Hir, Llantrisant, Mid Glamorgan CF72 8BY.	01443-223821
C31	Mrs M. Sparks , 'Glan-Llynnau', Garn Fadryn, Llaniestyn, Pwllheli, Gwynedd LL53 8TF.	01758-730692
C12&27	E.W. Foley , 35 Westland Close, Amesbury, Wilts SP4 7QS.	01780-623231
C23	J. R. Waddington , 3 Slate Cottage, South Mundham, Chichester, W. Sussex PO20 6LX.	01243-263524
C17	L. Davison , 5 Brookfield Road, Market Harborough, Leics LE16 9DO.	01858-466473
NHCC2	Miss M.W.A. Rae , Deer Park House, Womersley, Guildford, Surrey GU5 0QP.	01483-893388
C3	A. James , 85 Four Acre Crescent, Downend, Bristol BS16 6PY.	0117-9562623
C2/25	A. R. Addison LRPS , Old Parsonage Farm, Hawley Castle, Worcs WR8 0BU.	01684-310124
C23	D. R. Langford LRPS , 'Ty-Ni', Gwydryn Drive, Abersoch, Gwynedd LL53 7HU.	01758-713572
C18	D. H. Pitman , 19 Kingfisher Close, Hayling Island, Hants PO11 9NS.	01705-461507
C34	D. J. Coombes , 58 Amberley Way, Wickwar, Wotton-Under-Edge, Glos GL12 8LP.	01454-299240
C18	M. Bish LRPS , 9 Egremont Road, Penylan, Cardiff CF2 5LP.	01222-499155
NHCC2	P.J. Mugridge , 'Glen Cottage', 78 Collingbourne Ducis, Marlborough, Wilts SN8 3DZ.	01264-850135
C8	A. Dye , 9B Howard Road, Culcheth, Warrington WA3 5EG.	01925-765753
NHCC1	K. Linnard LBIPP, FRPS , c/o Kingfisher Photography, 25 High Street, Swansea SA1 1LE.	01269-841519
C18	Mrs M.N.T. Cains , 22 Watnall Road, Nuthall, Notts NG16 1DU.	01159-382597
C18&33	R.G. Eardley , 24 Kings Avenue, Wolstanton, Newcastle, Staffs ST5 8DA.	01782-622571
C8	I.R. Bailey , 'The Hollies', 39 Kennedy Road, Bicester, Oxon OX6 8BE.	01869-252269
C31	Mrs A. Harrison , 10 Fairfield Close, Penrhyn Bay, Llandudno LL30 3HU.	01492-548677
C6	I.G. Willis , 23 Dinchall Road, Worcester WR5 2ND.	01905-359231
C6&33	C.F. Brown , 14 Cox Road, Alresford, Nr Colchester, Essex CO7 8EJ.	01206-824167
CNHCC1	Mrs J.M. Smith LRPS, CPAGB, BPE2* , 134 Oakbrook Road, Sheffield S11 7ED.	0114-2303980
C6	Mrs M.E. Winkler , 69 Battenhall Avenue, Worcester WR5 2HN.	01905-352132
C35	C.A. Douglas , 144 Nutgrove Road, St Helens, Merseyside WA9 5JP.	0151-426-5787
C9	G.P. George , 38 Vincam Close, Whitton, Twickenham, Middlesex TW2 7AB.	0181-894-9952
C14	K. Payne , 38 Lodge Crescent, Waltham Cross, Herts EN8 8BS.	01992-760172

CIRCLE SECRETARIES

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

**C2/25	A.F. ELLIOTT 14 Ewden Road, Wombwell, Barnsley S. Yorks S73 0RG.	01226-750678
**C3	F. SEALE 94 Hawthorne Grove, Combe Down, Bath, Avon BA2 5QG.	01225-835017
**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 CPAGB BPE 1* 107 Oxstalls Way, Longlevens, Gloucester GL2 9JU.	01452-524171
*C9	R. BEAUMONT 16 Ninian Street, Treherbert, Y Rhonda, Mid-Glamorgan CF42 5RD.	01443-771815
**C10	J. BUTLER ARPS 26 Green way, Tunbridge Wells, Kent TN2 3HZ.	01892-525902
**C11	R. POYNTER 232 Limes Avenue, Chigwell, Essex IG7 5LZ.	01815-011497
**C12	MRS I. J. ROOKER ARPS, DPAGB 10 Yardley Grove, West Wood Grange, Cramlington, Northumberland NE23 9TW.	01670-713833
**C14	P. A. BLOW 39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS.	01202-603279
*C17	H. C. THOMPSON 2 Ellesmere Rise, Great Grimsby, N.E. Lincolnshire DN34 5PE.	01472-879497
**C18	B. W. SANDERSON FRPS 36 Ruskin Court, Elthorne Way, Newport Pagnell, Bucks MK16 0JL.	01908-610443
**C19	P. M. ANTROBUS FRPS 2 Grain Mill House, 'The Maltings', Lillington Avenue, Leamington Spa CV32 5FF.	01926-334228
**C20	A. J. POTTER 4 Gilgarran Park, Distington, Workington, Cumbria	01946-830130
*C21	A. GOCKE 4 Warstade Way, Swaffham, Norfolk PE37 7NX	01760-723512
**C22	J. H. GRAINGER ARPS 9 Fairway, Hopton Hall, W. Yorks WF14 8PY.	01924-497291
***C23	M. P. KNOWLES 25 Marlborough Drive, Walton-Le-Dale, Preston, Lancs PR5 4QU.	01772-321998
***C24	J. MARSDEN FRPS, A,FIAP 22 Godwin's Close, Atworth Nr Melksham, Wilts SN12 8LD.	01225-791728
**C26	P. M. ANTROBUS FRPS 2 Grain Mill House, 'The Maltings', Lillington Avenue, Leamington Spa CV32 5FF	01926-334228
**C27	R. BEAUMONT 16 Ninian Street, Treherbert, Y Rhonda, Mid-Glamorgan CF42 5RD.	01443-771815
***C28	J. W. BULLEN 13 Luard Court, Warblington, Havant, Hants PO9 2TN.	01705-476978
*C29	B. A. HIRSCHFELD ARPS 75 Wheatcroft Grove, Rainham, Gillingham, Kent ME8 9JE	01634-387163
***C31	C. S. JOHNSON 7 Wood Road, Tettenhall Wood, Wolverhampton WV6 8NG.	01902-753182
***C32	F. W. HEARNE 74 Berkshire Road, Hackney Wick, London E9 5LU.	0181-986-3502
***C33	J. S. BIGGAM 'Fernlea' 17 Sterling Street, Tillicoultry, Clackmananshire FK13 6EA.	01259-50352
***C34	Dr P. A. WAINWRIGHT A,FIAP 5 Spring Pool, Winstanley, Wigan, Lancs WN3 6DE.	01942-222544
***C35	A.H. GREENSLADE 'Eiger', Chestnut Walk, Little Badow, Chelmsford, Essex CM3 4SP.	01245-222775
***C36	I. W. PLATT FRPS, ESFIAP, M,FIAP, APAGB , The Barley House, 30A. Hastings Road, Pembury, Kent TN2 4PDG.	01892-825342
**A/A	P. A. BLOW 39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS.	01202-603279
NHCC1	G. T. JAMES 21 Harlech Court, Curlew Close, Manor Way, Whitchurch, Cardiff, S. Glamorgan CF14 1BP.	01222-610279
NHCC2	MRS K. BULL ARPS, DPAGB 'Segsbury', St John's Road, Crowborough, E. Sussex TN6 1RT.	01892-663 01

COUNCIL MEMBERS 1996-97.

President.	A.T.E. HOMES APAGB , 22 Wycherley Crescent, Barnet, Herts EN5 1AR.	01814-403433
Vice Presidents.	L.A. HOLMAN , 14 Littlecoates Road, Grimsby, N. E. Lincolnshire DN34 4LY.	01472-353453
	R.C. SCOTT A,FIAP APAGB , 12 Hollisfield, Cromer Street, London WC1H 8LG.	01718-379432
Immediate	M.B. WILLIAMS , 27 Buckingham Way, Wallington, Surrey SM6 9LU.	01816-474671
Past-President.		
Hon Gen	W.B. EVANS FRPS, APAGB , 18 Buttermere Close, Cockermouth, Cumbria CA13 9JJ.	01900-822479
Secretary.		
Hon Treasurer.	F.A.H. OUVRY LRPS , 18 Woodward Close, Gosport, Hants PO12 3SH.	01705-580636
Membership &	S. BERG ARPS, APAGB , 68 Mowbray Road, Edgware, Middlesex HA8 8JH.	01819-589555
Folio Secretary.		
Editor -	L.A. HOLMAN , 14 Littlecoates Road, Grimsby, N. E. Lincolnshire DN34 4LY.	01472-353453
"The Little Man".		
Publicity	C. WESTGATE FRPS, M,FIAP , 2 Marine Parade, Seaford, East Sussex BN25 2PL.	01323-897812
Secretary.		
Competition Sec	R.C. SCOTT A,FIAP APAGB , 12 Hollisfield, Cromer Street, London WC1H 8LG.	01718-379432
"Slides".		
Competition Sec	J. BUTLER ARPS , 26 Green Way, Tunbridge Wells, Kent TN2 3HZ.	01892-525902
"Prints".		
Circle Secre-	J.W. BULLEN , 13 Luard Court, Warblington, Hants PO9 2TN.	01705-476978
taries'		
Representatives.	Mrs I.J. ROOKER ARPS, DPAGB 10 Yardley Grove, West Wood Grange, Cramlington, Northumberland NE23 9TW.	01670-713833
Ordinary	R.E. BOUD , 'Barnjet', Cuttinglye Road, Crawley Down, West Sussex RH10 4LR.	01342-717318
Members'		
Representatives.	R. BENNETT ARPS , 43 Riverside Road, Newark, Notts NG24 4RJ.	01636-701635
	MRS A. WINTER ARPS , 110 Jacketts Field, Abbots Langley, Herts WD5 0EN..	01923-261373



PHOTO AXEL NORDMEIER

PUT YOUR PICTURES ON THE SCREEN

Introducing LEICA's new range of high performance projectors - ranging from the simple amateur projector to the professional projection system for speakers and multivision. - The PRADOVIT P150 and P150 IR, the starter models, 24v/150w featuring remote control slide change. The PRADOVIT P300 and P300 IR, 24v/250w, with triac for connection to dissolve control units. The PRADOVIT P600 and P600 IR - 24v/250w which take four magazines including the 120 carousel and the PRADOVIT P2002 - LEICA's top projector for professional projection. LEICA also supplies four different control units for dissolve projection, so for projected images at their very best, choose LEICA.



LEICA

FASCINATION AND PRECISION.



Leica Camera Ltd. PO Box 1704, Milton Keynes, MK17 9RH
Telephone 01908 246300 for literature quoting reference "Leica CC" or 01908 666663 for general and service enquiries.