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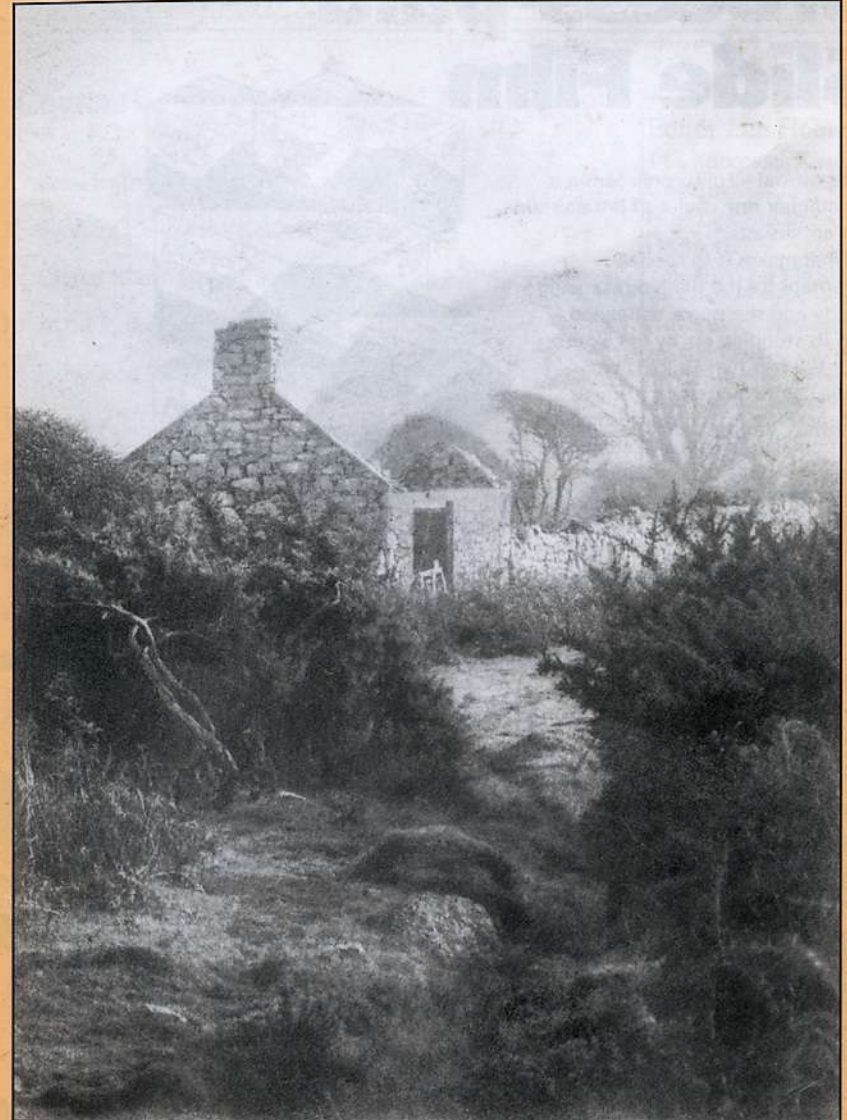
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*The Little Man*



**AUTUMN 1997**

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# THE LITTLE MAN

AUTUMN EDITION 1997

NUMBER 110

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The Editor welcomes all contributions, letters & photographs. Anyone wishing the return of photographs etc should enclose a stamped addressed envelope

All copy for possible inclusion in the next Spring edition must reach the Editor by March 31st 1998.

Permission to reproduce any of the contents must be obtained from the Editor.

We wish to thank all those companies who have advertised with us, without their support we would have no magazine.

**Cover Picture**

'Deserted Farmhouse' by Gilbert Hooper FRPS Circle 2/25  
Winning Print - 'Roland Jonas Landscape Trophy'

## PRESIDENT'S VIEWPOINT

It is with some astonishment that I find myself elevated to such high office, and following in the footsteps of such names as R.C. Leighton Herdson, J.H. Hole, Dr R.G. Hollenshaw and R. Farrand, all well-known names from UPP history.

I am of course, mindful of the achievements of my immediate predecessors and those early pioneers of postal portfolios, but I would like to think that I can carry on the traditions that have made our society what it is today. My main aim during my term of office must be to increase membership. Although we do extremely well with recruiting new members, we are faced with the fact that we have almost (if not as many) resignations per year. It is therefore vital that we not only continue to recruit, but that we make a concerted effort to hold on to those members that we already have. I do know that in some cases people feel that the boxes get rather too

serious, is it possible then that we tend to take our photography a little too much to heart, it is after all supposed to be a hobby! I would like to see not only members of each circle getting together, but also circles meeting and competing with one another. I know from personal experience how valuable these combined get-together's can be, having experienced two with Circles 12 & 8, last year 33 people attended, with no less than seven circles represented – almost a UPP rally.

Its at times like this when one needs to drum up all one's self confidence but I take heart from the fact that I have an excellent team of council members behind me, always there to guide and assist. I have already warned our Hon. Gen. Sec – Barry Evans, that I shall be leaning on his expertise on administration and procedure. I also intend using my two Vice Presidents' John Bullen and John Butler to the



full, must let them earn their keep!

The retirement of two of our oldest (in service) council members (Bob Scott and Mervyn Williams) was quite a body blow to me personally, they have both served on council for a great many years in a most exemplary manner, their dedication and expertise will be difficult to replace. I wish them both luck for the future. We do however, have Ron Boud taking over as Competition Secretary (Slides), Ron has already shown his enthusiasm and willingness to get the job done, I'm sure that he will be a great asset to us. With John Bullen being elevated to Vice President, P.A. Blow (Pablow) is taking over as Circle Sec's Representative and Philip Davies takes over the post of Publicity Sec, a very warm welcome to both of them.

I therefore look forward to the future with renewed confidence.  
*Len Holman.*

## 'STAVKIRKER' - THE STAVE CHURCHES OF NORWAY

By R. K. Evans FRPS – Circle 10

Inspiration for a recent photographic trip to Norway came from seeing Len Holman's outstanding Circle 10 prints of the country's landscape and architecture. Relatively few British holidaymakers turn their faces north to Scandinavia: most head for southern sunshine. But for those that do venture north, and in particular to Norway, the stunning scenery and architectural treasures make a holiday there well worth while.

For the photographer seeking something different, Norway's 'stavkirker' - the so-called stave churches once common throughout northern Europe - are a subject not to be missed. Some 30 remain today; most can be visited in the course of a two-week tour by car.

### **Viking ships and wooden buildings**

Throughout the Middle Ages, northern European builders chose wood as the natural construction material for their houses, barns and churches. In heavily forested Norway and Sweden there were few alternatives.

Christianity was introduced to Norway around the year 1000. Already Viking shipwrights had developed a unique skill in building ocean-going vessels and it was natural that the earliest churchbuilders turned to the Vikings' design and construction methods. Indeed, of the estimated 800 wooden churches raised in Norway in the ensuing 150 years, it is often said that they resembled Viking ships turned upside-down.

The initial, 12th-century ground plan comprised a simple rectangular nave ('skip', or 'ship' in Norwegian) and square chancel, often with side aisles. Roofs were tiled with birch bark, and steeply sloped to reduce the build-up of snow. The earliest and simplest construction method was to place debarked tree trunks vertically, at around six-foot intervals, into holes dug directly in the ground. These uprights, the 'staves', were then joined and infilled by horizontal planking to form the walls.

An inherent defect was clearly the lack of dry foundations: the buried part of each upright

was prone to rot and the building soon became unstable.

More practical, and the basis for today's remaining stave churches, was to set the foot of each stave into holes cut in huge horizontal sill beams, themselves raised above the ground on boulders or a course of dry stones. Cross beams were laid across the top of the staves; above them, the roof framework consisted of self-supporting pairs of scissor beams - a design widely used in the stone churches being built in England and France during the same period. Bell towers however, when introduced, were not part of the church proper but separate wooden buildings nearby. Once this basic design was settled, elaboration became possible. The larger 13th-century churches featured multiple, pagoda-like roofs capped by conical towers and dragons-head finials projecting from the gables - again, reminiscent of the prows of Viking ships. In some churches, the wooden sill beams were extended outwards at the sides and eastern end to support an enclosed ambulatory; women and the sick could congregate here to listen to the service through small openings in the inner walls. It was here, too, that the men left their weapons before entering the church.

### **Interiors - plain and utilitarian**

Stave church interiors were originally stark and comfortless. There were no seats - the congregation stood or knelt - and little decoration or furniture except for the altar, pulpit and font. They were also extremely dark, the only daylight coming through small openings high up on the sidewalls. By the mid-13th century, wood-carved ornamentation on porches and facades became more common, often depicting not only Christian themes but also scenes from Norse mythology. The interiors were also decorated with carvings, or painted with religious scenes, animals and foliage. Over the ensuing centuries, the vast majority of stave churches rotted away, or were demolished and their timber used for farm buildings and cottages. »



Heddall stave church is Norway's largest. Dedicated in 1147 and completed around 1250, it is triple-naved with an apse, and surrounded by a covered single-storey ambulatory. Its interior was extensively decorated with Telemark (Rose painting) in the 17th century. Kodochrome 64



Torpo stave church, oldest remaining building in the Hallingdal, was dedicated to St Margaret in the late 1100s. Its ornate ceiling canopy was painted in the 13th century. The typical stave up-rights and ceiling framework are clearly evident. (Kodachrome 64, 8 seconds at f5.6)

Of those remaining, some were rebuilt or extended during the Renaissance period, often with transepts to form a cross or 'crucifix' style. The same period also saw much added decoration, paintings and carvings of religious themes or, in some parts, the floral 'rose painting' that flourished in the county of Telemark.

By the late 19th century, Norway recognised the value of its now almost unique stave churches. Today, those that remain in their original locations are carefully preserved, while three or four have been transported and re-erected on outdoor museum sites that re-create Norway's rural past.

#### Exploring the churches today

How best to see these national treasures? In planning any trip to Norway, the weather will play an important part. Most sunshine and least rainfall are experienced in May and June; attractive lighting conditions can also be found during the few daylight hours of the midwinter months, with clear blue skies and a brilliant low sun. Then the visiting photographer can profitably combine his picture-making with a skiing holiday - but remember that even in south-central Norway the January sun rises about 9.30 a.m. and sets before three. Best, perhaps, to choose the month of May. Snow will still cover the higher ground, but most mountain roads and passes will be open, and in the western valleys the apple blossom will provide an added bonus for landscape pictures.

About half of the 30 preserved stave churches are located in the principal valleys radiating from the Oslofjord - Numedal, the Valdres valley and Gudbrandsdal. North of the Jotunheim mountains are the churches of Vaga, Lom, Rodven and Haltdalen (the latter the

only remaining example of the east Scandinavian type with a single arched roof, once common throughout Trondelag and northern Sweden); and the remainder lie towards Bergen and the western fjords.

Many visitors from Britain take their own car, arriving in Bergen or (via the Harwich-Gothenburg ferry) at Norway's southern frontier near the fortress town of Halden. Air travellers normally arrive in Oslo, where car rental - both in the city and at Fornebu airport - is fast and convenient.

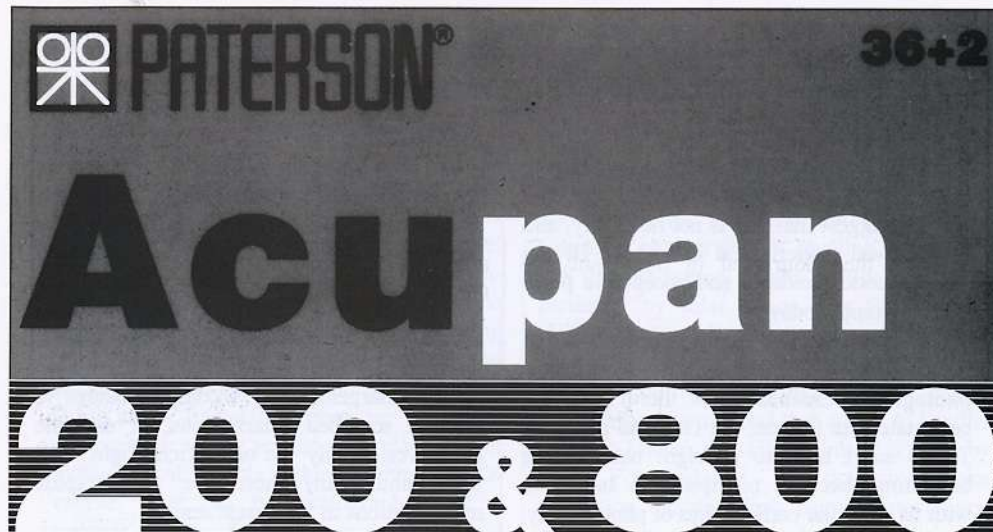
From Oslo, a tour of the three valleys mentioned, visiting the principal stave churches and other historic sites, could occupy five or six days; a further week should be devoted to a circular tour encompassing Vaga, Lom, the Sognefjord and Bergen, and returning via the southernmost churches of Roldal, Eidsborg and Heddal. For the tourist arriving at and departing from Bergen, the itinerary can easily be reversed. But do check with the Norwegian tourist office regarding opening times and dates of the churches and other sites - usually from mid-May onwards.

#### Photographic notes

All 'luxury' goods - including film and processing - are expensive throughout Norway. The moral for photographers is to make sure they take with them **all** the film or plates they might require.

The pictures illustrating this article were taken on 35mm Kodachrome (heresy in Circle 10, I fear), mailed to Switzerland for processing and returned to my home address in the U.K. For the black-and-white reproductions on these pages I made internegs on Agfa APX 25 film, developed in Paterson's FX39 for no more than four minutes at 20deg C to ensure fine grain and low contrast.

All articles, Circle news and letters for the next 'Spring' edition of the magazine must be in by 31st March 1998. All contributions are welcome, if on disk it will be even more appreciated, if Using Apple Mac please save as 'text only file' so that I can access it. If sending photographs that need to be returned a S.A.E. would be appreciated. Ed.



The graphic features the Paterson logo (a stylized flower) and the brand name 'PATERSON' in a bold, sans-serif font. Below this, the word 'Acupan' is written in a very large, bold, sans-serif font. Underneath 'Acupan', the numbers '200 & 800' are displayed in an even larger, bold, sans-serif font. The background of the graphic is dark with horizontal lines.

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# DIGITAL CLARIFICATION?

By Sir George Pollock, Hon. FRPS, FBIPP, EFIAP.

Sometimes the confusion over Digital Imaging is so great that it almost amounts to panic. I want to suggest that this is not necessary, and that, viewed properly and in context, DI can take an understandable and acceptable place in photography today.

DI, as photographers use it, is a method of manipulating photographs by **non-photographic means**. Now there is a flat, bald statement for you, but I hope to justify it. To do so, I have to go right back to the beginning, because manipulation has been with us since the earliest days of photography. At the very first meeting of the Photographic Society of London (now the RPS) on the 3<sup>rd</sup> of February 1853, the Vice President, Sir William Newton, read a paper entitled "Upon Photography in an Artistic View, and its relations to the Arts". In this he recommended the use of chemicals and inks to create clouds, and so make landscape photographs both more realistic and more artistic (at the time, of course, emulsions were only sensitive to blue light, and skies with clouds were inevitably grossly overexposed, and came out pure white). During the next hundred years, many non photographic methods of manipulating photographs were developed, alongside ever-more strident claims by some that the purity of the photographic image should not be adulterated by these means. Some of these methods are still with us, perhaps the best known being Bromoils, which involves brushing inks into the emulsion; personally, I love the things, and would hate to see them disappear from our exhibition walls.

DI falls squarely into the same class. The modern definition of a photograph accepted (more or less) by both the RPS and the PAGB, is "an image made by radiation of any wavelength using any means available". This was the definition I proposed in 1993 in a world-wide FIAP essay competition on "The Limits of Photography", which I had the luck to win. The emphasis is on radiation as the

active agent. For the purposes of this article, we can ignore all radiation outside the normal photographic ones of infra-red, visible light, and ultra-violet, and for convenience we can call this band of the spectrum "Light". Any manipulation that uses light is photographic in nature. Thus, at the taking stage, usual lenses, screens and filters; or dodging and burning-in during enlargement; or second exposures to produce so-called solarisations; or multiple exposures; or any use of artificial light – all these and many more are photographic manipulations in the purest sense.

But DI is quite different; manipulations are carried out not by light but by processes within a computer. It seems to me that this is the real reason why DI bothers people so much. It is not so much the way the original photographic image is treated – you can digitise a photograph and print it out on a non-photographic printer, and the result is still arguably a photograph. But start to manipulate it in the computer to any substantial extent – and the number of possible manipulations using an application like Photoshop are literally endless – and the image rapidly ceases to be purely photographic: it becomes a mixture of image-making techniques. It is photography with a non-photographic element added. It has become "Photography Plus", and should, I urge, be put in a separate category in exhibitions, along with bromoils and all the other non-photographic manipulations available today.

The simple designation "P+" in the entry form, in the catalogue and attached to the print would reveal to the visitor the hybrid nature of the image on show. Oh yes; it is up to the entrant to be honest. But has this not always been the case? In this respect, today is no different from the past: there is nothing meaner, or more demeaning, than to try to win by cheating.

There should be moderation in all things. It would be absurd to put a photograph in a

# DIGITAL CLARIFICATION? continued

different category because a few spots or scratches have been removed digitally – especially as touching-up is in any case normally done by applying inks or dyes, and is therefore itself a non-photographic procedure! At the other end of the scale, wholly non-photographic images which can easily be created with and in computers using painting or drawing applications, should be banned from photographic exhibitions altogether. What about fractals? These are also non-photographic, being produced by playing with mathematical formula within the computer. Of course, they can be photographed off a monitor, but the final print is then simply a record of a non-photographic event, exactly equivalent to photographing a painting.

At the risk of tedium, let me repeat: it is not the method of production that distinguishes 'pure' photographs from others; it is the method of manipulation of the original photographic image. Quite suddenly, we have an entirely new technology offering almost unlimited visual possibilities. Processes that used to be extremely difficult, often quite hit-or-miss, and frequently very expensive in wasted material, can now be imitated quickly, with as many f.o.c. trials as you want, at the touch of a few buttons and the clicks of an inanimate mouse! Not only that, but a whole

raft of entirely new effects can be produced equally easily: no wonder there is panic in the ranks! But it all falls into place if we never allow ourselves to forget that the essential nature of photography is imaging with light, and that the precise means we use to produce pictures "by solar action", as Sir William Newton put it all those years ago, are not significant. In other words we should not allow ourselves to be hung up on silver halide technology. Any method that comes to hand is valid, so long as the original image is made by light. For instance, we can now make exhibition quality prints using photocopiers, which allow considerable control by the user; these machines offer much cheaper prints, and I predict that they will grow in popularity with amateur photographers in the next few years.

Digital cameras, scanners, computers, ink-jet and dye sublimation printers etc, etc., are just another way of handling images made by light. We should not be afraid of them, or object to them, or ban them from competitions and exhibitions, but – we are entitled to know when a light image has been altered by non-luminous means, and for the sake of consistency, a separate category should not be limited to DI, but should include any non-photographic means of manipulation.

Following on from this year's successful raffle at the AGM when the grand total of £151 was realised! Our sincere thanks must go to those who contributed the pictures that were raffled. They are: Vince Rooker ARPS, DPAGB (Circle 8) for his B&W print, John Butler ARPS, DPAGB Circles 10-19 and 36) for his Colour print and Ray Beaumont (Circles 9-27 and 29) for his watercolour painting, all beautifully mounted and framed. We are indeed indebted to them; we will shortly be looking round for next year's contributors! Rather belatedly I must also thank Jean Holman (my wife!) for her sterling work in (single-handed) selling the tickets - (who forgot to thank her in his speech at the AGM -yes ME!). Well I was being barracked at the time, Circle 11 have a lot to answer for, is there no end to their antics? This is the third year that we have held the raffle and have received some superb pictures, contributing to some very happy winners. It is hoped that we can continue these raffles so if anyone would like to contribute a suitable print or painting it would be more than welcome, UPP will see to the framing.

Len Holman.

# AGM REPORT

By Observer

## Long Live DI

With 2 DI Circles now programmed and 'booted up' (and nobody knows how many prints and slides are currently circulating which have been digitally altered but undisclosed), like it or not Digital Imaging is UPP and running.

A packed hall for the morning lecture evidenced the level of interest for one of the recognised pioneers of DI – Barry Thomas FRPS, FBIPP, a member of Wigan 10, and the cause of shock waves through the RPS when his DI Fellowship panel of prints was successful. Barry recently signed up as a lecturer in DI for the Paterson Group (who are bringing out two packages with built-in Photoshop, programme secretaries please note), You don't have to be an expert on the computer to start DI (though some basic knowledge helps!) – what you do need is Windows (preferably '95'), Photoshop 4 (3 is OK., but 4 is much better) and at least 32 Mb (ideally 64Mb) of RAM. It also helps to understand that the image on the computer screen is made up of pixels (little squares) which are all the same size (unlike photographic grain) although they can be enlarged up to 1600%. The basic colours are red, blue and green but there are 16.7 million varieties and each single pixel can be altered at will – though in practice block 'masking' means that you can bulk change a group of pixels. Thus you can selectively (or totally) dodge, burn, sponge (change colour saturation), sharpen, blur, duplicate, tilt, reverse (image or tone), change colour, add colour, remove colour, graduate, tone, vignette, solarise, posterise, sandwich, add filtration effects and remove blemishes. In fact anything you can do in the darkroom (or in camera) can be done digitally – but in a fraction of the time, with no lith registration problems and no spotting, and a result which can be seen immediately and changed as often as you like. Only when you are happy do you actually produce the print, which takes about

12 minutes, costs about £1.50 for an A4 (compare the cost of a 12"x10" in the darkroom), with no tests and no waste (in theory!) The result is totally what the photographer/operator wants – it's not the computers choice, just the computer's instant obedience; the computer knows nothing except what you, the creative picture-maker, tell it.

Apart from the on-screen demonstrations to the photo of the model, it was fascinating also to see and analyse the 20 A4 prints which made up the 'F' panel. These were all based on photographs of mannequins in Oxford Street windows, the taking of which attracted a lot of strange looks and considerable CCTV coverage! Alan Homes summed up the opinion of all, that it had been a fascinating morning – a wonderful introduction for some, emphasis for others, to another branch of photography.

## A.V. – We've A.V.

The afternoon lecture was preceded by the presidential hand-over with the deferential bending of the knee, sealed by the continental embrace. It was therefore new President Len Holman who introduced the AV duo of UPP members, Martin Addison FRPS (Circles 24 and 36) and Clive Haynes FRPS (Circle 11), with their 4-projector set-up, a cross between the Empire State Building and the Leaning Tower of Pisa, requiring a feat of mountaineering to change the magazines. Martin and Clive both come from Worcester, belong to Worcester CC and Infinity Plus Fine Print Group, Martin also belongs to Smethick PS. They both work in colour and mono prints, slides and AV, although they have distinct approaches, they have in common "an enthusiasm for representing and interpreting predominantly 'natural things' in styles that are complimentary". Health warning....not all their pictures are made in the camera!

'Mean Machine' was a powerful start, strong lith-enhanced images of motor-bikes plus starburst, rainbow and multi-image 'filters' contributed to a strong AV sequence which

# AGM REPORT - Continued

contained a number of out-standing individual pictures.

'Echoes in Time' was more contemplative but still powerful – an old countryman on his deathbed reflects on his life, and experiences the conflicts of Christian and Pagan religious influences. This too contained some dramatic pictures, with clever changes of pace and effective use of multiple images.

'Magical Changes' entered the world of the surreal – photographic Salvador Dali with a sprinkling of Monty Python produced bizarre but fascinating metamorphoses. This was followed by strange adventures of the daffodil kind – gyrations and contortions of the humble daff produced exciting imagery.

'First Class' explored the skyscrapers of New York with further filter and multi-image effects. 'Autumn', by contrast, with one projector providing a gilt frame, was a more classical interpretation of the colours and lighting of autumn – some beautiful pictures sympathetically photographed.

'Storm' then flashed onto the screen – literally, with well-synchronised electronic flashes providing the 'lightning' to the accompanying thunder and images of rain followed by the wetness after the storm.

'Metamorphosis' moved into the abstract with foliage and rusting metal blended by the AV technique. 'Worlds Apart' extended the abstract theme – spirals in space, colourful abstracts and wonderful shapes. 'Patterns in Time' returned to nature for patterns, textures and colours in rocks, shells and sand, fossils and cobbles.

'Glassworks' provided a fast-moving finale – brush, geometric shapes, effectively using multiple images on screen, then softened by foliage and finally contrasted with glass domes.

"None shall sleep", declared Len Holman in thanking Martin and Clive for a programme of wonderful AV sequences that kept us all enthralled.

## And so to Business.

Two superb lectures, therefore combining entertainment and information, with a record attendance, contributing to a highly successful AGM day. The business of the day saw the presidential succession, two new Vice Presidents (John Bullen and John Butler) and new council members Philip Davies (Publicity) and 'Pablo' P.A. Blow (Circle Secretary's Representative) with Ron Boud taking on the post of Slide Exhibition Secretary. Mervyn Williams and Bob Scott, after many years of varied service, were both leaving council and their greatly valued contributions were recognised with Hon Life Membership. Frank Seale, Secretary of Circle 3, was also present to receive his Life Membership Certificate. Long Term Membership Certificates were awarded to Betty Underwood (Circle 28) and Paul Bloomer (Circle 36), and the President gave a floral tribute to Liz Boud (Circles 19, 32, & DI.1) for her contribution as hostess for the judging day.

Another exhibition of the Gold Label entries (including a representative panel from Circle DI.1), saw a Small Print Circle and a NHCC take the Circle Awards.

And so to dinner....another record – 106 dinners which meant 2 overflow tables, wonderful food, company and a fairly brief Presidential speech, duly barracked by members of Circle 11. Next year's date is Saturday September 19<sup>th</sup>, same place, but numbers may be limited!

*My thanks again to 'Observer' for his excellent recollections of the AGM, it is just one more duty that has to be performed on what is already a very busy day. Reports like this help paint a vivid picture for those who couldn't attend.*

Ed.

# EXHIBITION REVIEW

By Stanley Berg ARPS, APAGB

Once again John Butler and his team exceeded their previous year's endeavours and the display had an air of professionalism about it. Every circle panel had a card with the names and titles of the Gold Label entries, the 'Circle Cert' and 'Highly Commended' entries highlighted. Well done John & Co and thanks. It was very gratifying to see the 'Gold Star' award going to the one and only 'original' small print circle, Circle 29, under the very capable guidance of its long standing and hard working secretary Brian Hirschfield ARPS. The whole panel was an illustration of superb quality and varied subject matter, and contained the Leighton Herdson Trophy and Plaque and Circle Certificate (CC) winner by Jim Walker FRPS, as well as four HC's shared by Jim Walker, Colin Westgate and Brian Hirschfield who managed two of them. Who said you couldn't be busy and still turn out excellent photographs.

Circle 2/25: Gilbert Hooper FRPS won the Roland Jonas (Landscape) Trophy and Plaque with a delightful bromoil entitled 'The Derelict Farm', the subject matter ideally suited to the process. I liked the unusual high viewpoint of K. Harper's 'Formation Flyers' which was highly commended. We looked down on a flight of gulls with the murky looking waves well below.

Circle 3: An excellent panel of mono prints. The CC went to Paul McAllister for his 'Glasgow Oct 96', a low key comment on life in that city. Andrew Rothery had a snow scene, which was pure pictorialism and beautifully printed.

Circle 4: This circle regrettably only circulates bi-monthly. What a pity, as all six colour prints were of good quality and interesting subject matter. Jack Scholfield won the CC with 'Poldhub Falls' and Jacqueline Clark, the circle sec produced a super quality 'Bugges Reflections', I have a feeling that it was meant to be 'Brugges', the water was so life-like!

Circle 6: Another mono circle of varied subject matter, Landscape, Sculptures, Natural History etc., with the CC going to a magnificent, detailed, partially toned picture of a motor-bike titled 'Water Cooled' by Colin Snelson LRPS, the Circle Sec.

Circle 7: Aubrey Greenslade, the Circle Sec secured the CC for his 'Promenade'. I also particularly enjoyed the low-key colour print 'Sonata' by Peter Jack, which was well posed.

Circle 8: Don Maslen's circle showed great variety of treatments including the use of I.R, vignetting and soft focus. It is good to see this range in an exhibition to enable others to consider and perhaps tempt into emulation. Variety is the spice of life they say, and certainly better than stagnation. Ray Manning was awarded the CC for his 'Bates family at Rest', I wish that I could remember the subject matter, my sincere apologies Ray.

Circle 9: Hard-working Secretary Ray Beaumont won the CC for his 'Coastal View'. The foreground texture and selective toning enhanced the third dimensional effect. Frank Philips ARPS had an appealing print 'Family Outing'. The swans, all in line, with parents leading and signets naturally darker in tone were preceded by the beautifully rendered quality of the water.

Circle 10: A very strong panel of mono prints. I must admit to some disappointment with the choice of the CC, which went to Reg Roskrug's portrait of 'Joanne'. The hair was beautifully rendered, but the seemingly flat lighting - typical soft-box - did nothing for the face! Sorry Reg. My personal preference was for John Butler's 'Dusk at Elean Dolan'. Baron Woods had a striking architectural picture 'Bostonian Building'. Baron's keen eye and astute selection enabled him to make full use of the dramatic lighting, enabling him to isolate a sunlit tower against the darker but towering buildings in the background.

Circle 11: This panel must have run C29 a close second with its CC going to Colin

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Southgate for his 'Malham Hillside', and six – yes six HC's. Space prevents me enumerating the details of all these but the variety of techniques between Paul Damen's DI. (not HC) and Hugh Milsom's I.R (HC) made one appreciate the depth of enthusiasm in the circle.

Circle 12: Twelve delightful prints only one of which was in colour, and this was of delicate pastel shades by the secretary Joan Rooker ARPS, DPAGB, which received a HC. Alan Robson ARPS secured the CC with his action picture 'Concentration' a table tennis player. Personally I preferred the action packed 'Team Effort' canoeist.

Circle 14: A nice variety of colour and mono scenes, the CC going to Chris Taylor for his 'Arran from Largs'.

Circle 18: Animals, and birds, of the feathered variety, seemed to dominate this panel, with Brian Sanderson FRPS taking the CC with his lovely shot of snow and swans titled 'Winter Feed'.

Circle 19: Another collection of excellent colour prints. John Butler showed his wide range of expertise, taking the CC with his 'Cross in the Clouds', it took me a moment or two to find the cross! Brian Singleton had a strong nicely lit portrait 'Reg', and Liz Boud showed her own personality with a delicate backlit landscape titled 'Grazing'. The early morning mist gave a romantic feel to the scene.

Circle 20: A competitive newcomer to the circle, Bob Jeffrey has made his presence felt with some excellent pictorial NH entries. He took the CC with a four-series print cum prints of a poppy from bud to full bloom. The colour and textural detail was excellent and revealing. Tony Redford's 'Canal Scene' proved that even such a mundane subject as this could be made into a worthwhile picture when taken by a craftsman with a good 'seeing eye'. His other one isn't so hot!

Circle 22: Freda Grainger LRPS was awarded the CC with a portrait 'Darrell'. As with a

previous portrait I have mentioned, I found the lack of modelling due to the flat lighting, very disappointing as far as 'character' is concerned. I enjoyed 'High Alter' by Derek Parker.

Circle 26: This panel displayed several fine snow scenes but the CC went to Gayle Kirton for her 'Night Club' which conveyed the atmosphere very well.

Anglo/Australasian: Just five prints as I recall, but all of good quality and a wide variety of subjects. 'Himself', a low-key landscape, received the CC for John Mc Cullum.

Circle DI.1: This new circle kindly provided a panel for the exhibition although the first folio has not yet completed its first round. The wide selection of subject matter illustrated how this technique could handle the variety i.e., Pictorial, Architecture, sport and ceremonial occasions etc. Time will allow experience to utilise this technique to its best advantage, but I trust that those who favour this form of picture making will remember that the technique is only a means to an end. The end product is, as always, the Picture!

Next year we shall have the two panels from DI No's 1 & 2 by which time DI transparencies may be in vogue.

I have no doubt that all who saw the exhibition were greatly impressed by the high standard overall.

*Stanley Berg ARPS, APAGB.*

*I am again indebted to Stanley for his detailed and genuine analysis of the prints in this year's exhibition. Considering the time that he had available he has done another excellent job. Those people who could not attend will have a very clear picture of what the exhibition was all about, and will hopefully make every effort to attend next year. Thank you also to all our contributors both casual and regular.* Ed.

ANNUAL COMPETITION 1997

**JUDGES:** Roy King FRPS  
Tony Tracy FRPS, AFIAP

AWARDS

- Leighton Herdson Print Trophy & Plaque:**  
Jim Walker FRPS 'Winter in Prague' Circle 29
- Leighton Herdson Slide Trophy & Plaque:**  
Ian Platt FRPS, MFIAP, 'Shifting Sands' Circle 36
- Roland Jonas (Landscape) Trophy & Plaque:**  
Gilbert Hooper FRPS 'The Derelict Farm' Circle 2/25
- Glenn Vase (Natural History) & Plaque:**  
David Dixon FRPS 'Porcelain Fungus' Circle NH2
- Plaque for Best Large Print:**  
Gilbert Hooper FRPS 'The Derelict Farm' Circle 2/25
- Gold Star Circle (Prints)** Circle 29  
**Gold Star Circle (Slides)** Circle NHCC 2

CERTIFICATES and COMMENDATIONS

Small Print Circles

- |           |                                   |                            |      |
|-----------|-----------------------------------|----------------------------|------|
| Circle 7  | Aubrey Greenslade                 | 'Promenade'                | CERT |
| Circle 9  | Ray Beaumont                      | 'Coastal View'             | CERT |
| Circle 17 | Ian Gostelow                      | 'The Tree in the Meadow'   | CERT |
| Circle 21 | Ray Grace LRPS                    | 'Moonscape'                | CERT |
| Circle 29 | Jim Walker FRPS                   | 'Winter in Prague'         | CERT |
|           | Jim Walker FRPS                   | 'Trichotomy'               | HC   |
|           | Colin Westgate FRPS, MFIAP, APAGB | 'Maple'                    | HC   |
|           | Brian Hirschfield ARPS            | 'The Dulling Edge of Foam' | HC   |
|           | Brian Hirschfield ARPS            | 'Flying a Kite'            | HC   |

## Large Print Circles:

C2/25	Gilbert Hooper FRPS A.F. Elliott	'The Derelict Farm' 'Colliford Lake'	CERT HC
C3	Paul McAllister	'Glasgow Oct 96'	CERT
C4	Jack Schofield	'Poldhub Falls'	CERT
C6	Colin Snelson LRPS	'Liquid Cooled'	CERT
C8	Ray Manning	'Bates Family At Rest'	CERT
C10	Reg Roskrige	'Joanne'	CERT
C11	Colin Southgate Colin Westgate FRPS, MFIAP, APAGB Mick Willis Jim Dolan Eric Hall Hugh Milsom MFIAP Liz Scott ARPS	'Malham Hillside' 'Force 10'  'Stairway' 'Sunlit Landing' 'Rural Industry' 'Cottage & Storm, Cullins' 'Leaping Figure, Birling Gap'	CERT HC  HC HC HC HC HC
C12	Alan Robson ARPS Joan Rooker ARPS, DPAGB	'Concentration' 'Beach Palms'	CERT HC
C14	Chris Taylor	'Arran from Largs'	CERT
C18	Brian Sanderson FRPS	'Winter Reed'	CERT
C19	John Butler ARPS, DPAGB	'Cross in the Clouds'	CERT
C20	Bob Jeffrey	'Time Lapse'	CERT
C22	Freda Grainger LRPS	'Darrell'	CERT
C26	Gayle Kirton	'Night Club'	CERT
A/A	John McCallum	'Himsel, low key'	CERT

## Slide Circles:

C23	Dr P.A.N. Wainwright AFIAP	'The Old Cloisters'	CERT
C27	Andy Llewelyn-Jones ARPS	'Pittsburgh'	CERT
C28	Shelagh Ross ARPS, AFIAP Betty Underwood Betty Underwood Rodie Abrahams APAGB	'Sunset on Lake' 'The Long Shadow' 'Ploughed Field' 'The White Boat'	CERT HC HC HC
C31	Alan Wastell	'Priory, York'	CERT
C32	Neil Humphries Neil Humphries Neil Humphries Ian McDougall LRPS	'Autumn Glade' 'Metropolis' 'Winter Walk' 'Ben Lawers'	CERT HC HC HC
C33	Nick Jenkins	'Rays'	CERT
C34	Bill Dickens	'Saxophonist'	CERT
C35	Eric Ball ARPS	'Rydal'	CERT
C36	Ian Platt MFIAP, FRPS John Butler ARPS, DPAGB Paul Bloomer ARPS, AFIAP Martin Addison FRPS	'Shifting Sands' 'Dawn at Castlerigg' 'Lunchtime Munch' 'Bark Pattern'	CERT HC HC HC
NH1	Ken Linnard FRPS, LBIPP Peter Chadd Eileen Cooke ARPS, DPAGB, BPE3*	'Barn Owl in Flight' 'Wood Sandpiper' 'Female Impala'	CERT HC HC
NH2	David Dixon FRPS David Dixon FRPS Kathleen Bull ARPS, AFIAP, DPAGB Kathleen Bull ARPS, AFIAP, DPAGB Kathleen Bull ARPS, AFIAP, DPAGB John Bull David Jarvis John Fairbank ARPS	'Porcelain Fungus' 'Meadow Saffron' 'Soaptree Yucca' 'Pine Shoot Weevil' 'Rose Aphid' 'Garden Spider' 'Giant Polypore' 'Black-Veined White, Female'	CERT HC HC HC HC HC HC HC

J. Butler ARPS, DPAGB

R. Boud

Competition Secretaries

## JUDGES COMMENTS

Roy King FRPS. Tony Tracy FRPS, APAGB.

On a very hot sunny Saturday in August 13 stalwarts met in a secluded country cottage to organise, record and select the work for the Annual Print and Slide Exhibition.

Before passing comment on the images, we must pay tribute to the efforts of the team who receive, document and generally manage the whole affair, viz., Alan Homes, Len Holman, John Butler, Nick Bodle, Mervyn Williams, John Bullen and of course Liz and Ron Boud. (in whose home we were made so welcome), together with Jean Holman, Heather Bodle and Pat Butler. Liz and the ladies did a fine job in producing an excellent lunch and a pretty continuous supply of liquid refreshment throughout the day.

As in previous years, the overall standard of work presented was very satisfactory; there was however a noticeable difference in the quality of the images in the top scoring circles and the rest! There was some exquisite work from the small print circles – really quite difficult to separate the marking. However, it was not too much of a problem in selecting Jim Walker's "Winter in Prague" for the

Leighton Herdson Trophy (Prints). Nor indeed Gilbert Hooper's broil "The Derelict Farm" as the 'Best Landscape'.

The slides were generally of a reasonable standard with a number clearly head and shoulders above the others. Ian Platt's Leighton Herdson Trophy winner (slides) "Shifting Sands" was an absolutely superb slide.

The work from the Natural History circles was exceptionally good and set an example to all in their presentation and quality. It proved difficult to pick a winner from the many fine images but "Porcelain Fungus" by David Dixon really did stand out when we took a second look at the final short list.

There was surprisingly little evidence of digital production or manipulation in the prints and slides. With the recent formation of two DI circles, no doubt this will change next year (surely nobody is going to suggest that DI work is not to be included are they?).

We congratulate all who have had work entered for the exhibition and particularly those who have received awards.



Council members pose for photographs prior to the AGM



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## MEET THE WINNERS

### Leighton Herdson Trophy & Plaque (Prints)

It was indeed a pleasure attending the AGM at Hillscourt Conference Centre in September this year, not just because I happened to be presented with the Leighton Herdson Print Trophy. Rather that my wife and I rediscovered the pleasure of mixing with like-minded people, meeting many old friends and making new ones.

The last AGM we attended was in 1971 (cries of shame!) when I also won the LH trophy for a 4"x3" B&W print, as there was only one trophy at that time I shared it (6 months each) with the colour slide winner.

I'm sure that it's not just my imagination, but I thought that the proceedings at Birmingham were smoother and much friendlier than at London. I say that even though for us in Berwick, it's easier to travel to London than Birmingham. The food was good (can anyone tell me where I can get a supply of that delicious breakfast bacon?) and the accommodation excellent. The judging was first class (well I would say that, wouldn't I?). I found the organisation excellent – without being over formal. All credit to the hard-working officials for a first class effort.

As I figured fairly recently in The Little Man 'Profile' feature, personal details of my progression from a Brownie to a Bronica in 60 years can be dispensed with. I will say that UPP has been a powerful force in developing my work, and I am proud to be a member. A few words therefore about the accompanying print. The Leighton Herdson print winner was taken in Prague last Christmas on the famous Charles Bridge. I'd visited Prague 30 years ago in summer and thought it beautiful, but in winter when the snow falls, it becomes really magical. Though very cold, it is not the bone-chilling experience that we have in this country.

One other pleasant duty I had to undertake at the AGM was to accept the plaque for the Gold Star Circle on behalf of Brian Hirschfield, our hard working Circle Secretary, Brian was up in the Lake District enjoying a well earned holiday.

All in all, a memorable weekend and if "we're spared and well" then next year (even if I'm not on the prize list!) I hope to be enjoying the bacon at breakfast amongst my many UPP friends.

*Jim Walker FRPS*



## MEET THE WINNERS

### Leighton Herdson (Slide) Trophy & Plaque

I became seriously interested in photography in 1960 and disappointed with my first experience of a local camera club joined UPP in 1962. At one time a member of two print and two slide circles, modest print production in recent years has led to my leaving the former. I was founder-Secretary of Circles 36, and the revamped Circle 24. I have also 'done time' as a past editor of 'The Little Man' and been a UPP Vice President, which post I relinquished when invited to join the PAGB Executive as FIAP Liaison Officer twelve

years ago. I am presently also PAGB Vice President, who's anticipated term in the hot seat will occur over the millennium. The Leighton Herdson Trophy win was a pleasant surprise (my third) and it was for my favourite image of all those shot on a recent trip to USA, taken in a raging sandstorm in Death Valley towards sunset, when only a dedicated photographer (or a foolhardy one) would risk his camera and lenses.

*Ian Platt FRPS, MFIAP, APAGB*

Again I am indebted to Vince Rooker for taking on the job of Chief Photographer at the AGM - not an easy task, especially when everyone seems to want to stand in front of the blackout! For those who feel that we should have more photographs, we do try, Vince more or less takes care of the AGM magazine but for the 'spring' edition I need **your** support. Again! I must ask for submissions for the 'Profile' series, otherwise I have to make the decision of who to ask, if this satisfies you, then so be it.

Ed.



Ian Platt receives the Leighton Herdson Trophy and Plaque from President Alan Homes

## MEET THE WINNERS

### Roland Jonas Landscape Trophy & Plaque

The 13<sup>th</sup> October 1948. That was the day when my interest in serious amateur photography was born. It was caused by another birth, that of our first child, a baby daughter. With very little knowledge and very inadequate equipment I tried to record the first hours of this momentous occasion and as you will now have gathered, I failed miserably. So I decided that something had to be done.

Coincidentally, at that time a Hobbies Exhibition was being held in Swansea at which the local camera club had a stand. I visited the exhibition and saw what I then considered, were the most wonderful photographs I had ever seen. I then and there decided that "If they could do it", "then so could I"! The following week I made it my business to join the camera club.

I picked everyone's brains and sorted out what was required to achieve the apparent success of the best workers and very soon discovered it was well beyond my pocket. So I purchased the best S/H camera that I could afford, a Voightlander Bessa - 2 1/4 square format, with Tessa-lens. I bought a book and set about building an enlarger. Working all hours God made I managed to finish it in about ten days, it was rather Heath-Robinson, but it worked! I made quite good progress towards producing acceptable images and in a reasonably short time was amongst the winners in the camera club. I tried most facets in photography but soon discovered that my main interest was in tabletop. The reason being that I found I had more control over the final results. In my photography I have always been a 'fiddler', and I learned very early on that 'you could fiddle as much as you liked as long as you didn't get found out'.

At this point in my photographic career I was introduced to Circle 2 of UPP by the late Mr Evan E. Evans ARPS, who was the secretary of the circle at the time. I received a lot of help and encouragement from the members, learned a great deal and gained a number of

lasting friendships. A few years after I joined Circle 2 numbers decreased so Circles 2 and 25 were amalgamated to become the present Circle 2/25. This made no difference to the camaraderie enjoyed by all members, past and present.

After a few years of reasonable success, including acceptances at various exhibitions throughout the country I was then introduced to the Bromoil Process. Again it was Mr Evan Evans who gave a demonstration at the club. During the demonstration he invited anyone in the audience to "have a go". Being a 'fiddler' I immediately saw the vast control of the final image available by this process. I became completely 'sold' on the process, and from then on I had very little interest in any other method of producing prints. It was quite difficult in the initial stages since all bromoil supplies, due to lack of demand disappeared off the market., and it was necessary to try and substitute inks, brushes, photographic papers etc. However I stuck to the task and eventually in 1971 gained my ARPS in the process. I was then invited to join the Bromoil Circle, a band of about a dozen dedicated bromoil workers determined to keep the process alive. I persevered with bromoils and in 1981 gained an FRPS, again in Bromoils. I now have the honour of being the President of the Bromoil Circle of Great Britain.

I consider that one of my greatest achievements is that I was awarded the Roland Jonas Landscape Trophy by UPP, again with a bromoil, and I thank the judges for considering the print worthy in such august company.

Finally, I would like to pass comment on this year's 'Exhibition of Gold Label Prints'. I found it a great pleasure to view such a fine display of 'honest to goodness' high-class photography without the 'gimmickry' so prevalent in many of the so-called Photographic Exhibitions of today.

*Gilbert Hooper FRPS*

## Sabattier

By Paul Bloomer ARPS, AFIAP

In eighteen hundred and sixty two Sabattier turned the air quite blue. While developing plates in his darkened room a shaft of light attacked the gloom.

His plates were only partly done and were not ready for the sun. But Armand, doctor, scientist too left the plates in his favourite brew.

The Frenchman, not deterred by fate carried on with each glass plate. Into water, pre perrier soak then into fix, and that's pre 'coke'.

The plates quite dry the following morn Armand surveyed what he had born. With heavy heart and moistened eyes he first encountered 'Solarize'.

The tones were different, if not wierd his plates not ruined, as he had feared. The image that he'd seen immersed was partial neg, and part reversed.

Now, wanting to impress his peers and not be subject to their jeers. The accident, he did not speak but said, "it is my new technique".

"How was it done, what innovation"? with bated breath he told the nation. "Re-expose with light actinic "It really works, its not a gimmick"

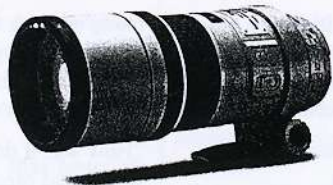
Those early days of black and white when pioneers first saw the light. Think of them now in monochromatic doing your own thing, in cellar and attic.

Try it in chemistry 'C41' colour, my word how things have moved on. Results are achieved by trial and error Trying things out hold me in no terror.

So try this technique that started in France the slides that you have, will surely enhance. Copy your pic's on 5072 the effect Sabattier, is named after you.



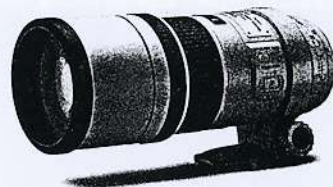
Gilbert Hooper receiving the Landscape Trophy & Plaque from President Alan Homes



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# Whither Landscapes?

By Onlooker

Has traditional landscape photography been laid to rest? No, not through the increasing input of the computer which will ultimately change every aspect of photography as we know it today but because I believe the influence of its founding Victorian fathers has finally succumbed to the dying twentieth century. It is time to move on and even without the intrusion of digital imaging undoubtedly the misty landscape as we know it has gone for ever.

Mind you it is a tenacious art form and will persist in club photography for a little while yet and Gold Labels will continue to be won by its persistent practitioners to the delight perhaps of us all. But it has been dying for some time now as is evidenced by entries in competition and exhibition. Look at any international exhibition and you will find little evidence of this long standing and expressive branch of the monochromatic skill. Selectors and judges have grown tired of what they clearly consider to be an old-fashioned subject which they consider in any event has been done to death. Some years ago being a judge for the RPS International print exhibition I was emboldened to express dismay at some wonderfully evocative landscapes which were being cast aside by my fellow selectors. In fact I insisted we had a second look at the rejects and was able to persuade my colleagues ultimately to include several very good examples of the genre. But it was a lost battle as my experience of such occasions subsequently was to prove.

You will have noticed in the previous paragraph that reference was made to

"monochromatic" work. Quite deliberately so because it is only in this style of work that the beauty of recession and the expression of mood can truly be portrayed. I accept that there can be the occasional exception but it only goes to prove the rule.

What has taken its place? Certainly landscapes persist but they are no longer romantic records of the countryside. They have been replaced by wide angle, low key, threatening images mirroring perhaps the increasing concern for the environment and supporting the Green revolution in its attempts to warn us of the Apocalypse to come. Hey, steady on that's going too far surely? Perhaps, but artistic influences do work very slowly.

Nevertheless, everything changes; everything has to change otherwise decay sets in; it is only amazing that Victorian values in photography have lasted for such a long time. They were wonderfully inventive people but it is now time to move on to create our own form of photography for the next century. Whether the computer is the instrument for such a task only time will tell. If that unjustly denigrated lot had had access to a computer just imagine where we would be now!

Modern men and women (pc) are becoming increasingly detached from nature but misty, moody landscapes expressive of a much closer contact with the soil have given a lot of pleasure over the years. May the art form now rest in peace in the knowledge that many wonderful examples exist in private and public collections from the RPS downwards. Sic transit gloria. (So passes the glory.)

**Late addition to the obituary notice for Charles Bernard Fox:** An appreciation from Circle 32. Bernard was a gifted photographer and his entries were always of a high standard and quality. His notebook entries and comments were always constructive and helpful, appreciated by all the members. In his Landscapes and seascapes he paid great attention to content and pictorial composition, in his beloved railway studies he captured the essential detail vital to this type of work. Members of Circle 32 already sadly miss him

# JUST FOR THE RECORD (Part 3) continued from the spring edition

By Geoff Corney Circles 12 & DI.1

Statues Altarpieces Reredos etc.

These are the middle ground and again offer promise to both medium format and 35mm. The DOF is still important but less of a problem at distances of between 2 & 4 meters, the subject matter itself assumes the major consideration. Life size wooden figures in the UK are rare, but stone, marble and alabaster abound, with plaster scenes of the cross being fairly common. Stone is something I rarely take as the edges are usually absent and detail is missing so they don't enlarge or print well. There are however exceptions to this now, where digital manipulation can enhance contrast and texture and offer endless combinations of colour and shadow detail. On the whole though stone carvings don't weather the ages very well.

Marble on the other hand can print well showing the delicate surface patina and exquisite workmanship of the sculptor. Here the lighting is everything if the translucent qualities of the stone are to be retained by the film. Metering off marble is difficult and varies much like snow, giving +1 reflected light reading for starters. I check it against an incident reading pointing the dome towards the subject from the lens to centre the meter, add the reciprocity for shot 1 and double it for shot 2. The level of light is normally so low in these situations that doubling the exposure time doesn't increase the reaction of the emulsion by two. A plateauing out occurs during reciprocity where much more time has little or no increase on the amount of silver laid down on the film. This is usually apparent at light levels around LV4-5-6 when the times are long to start with.

The second shot will often contain the better shadow detail and if highlights can be minimized will print well as the lighter zones move up a grade during the longer exposures. Alabaster is a gift, being a soapstone and is my favourite as it has been cunningly wrought by many fine sculptors. The 3 main quarries were in Derby/Notts so churches in these 2 counties

have more than their fair share of beautiful statues and tomb tops. Unfortunately like some marble figures they have been moved into dark and inaccessible corners to make way for old wooden crosses, Xmas decorations, pews and chairs of more immediate importance. This elevates the order of difficulty by reducing the number of vantage points, tripod sites and chances of shafts of light illuminating them. Sometimes only the muted colours from stained glass windows will show them in something of their former glory. This fact prompted me to exchange my hand torch for a powerful lantern from Argos with a 6" beam which can be set to blink and therefore avoid patchy negs. Careful movement of this beam across the carving or statue can fill shadows with detail and lift the highlights to give the neg the 5 full stops. My choice of 1 and 2 minutes often 8 mins gives me plenty of time to do this properly should the lighting be so poor. The big problem with alabaster is being a soapstone it breaks easily and you will be hard pressed to find a figure with all fingers toes and noses intact. They also accept graffiti easily so the best ones are in areas normally cordoned off from the job society who delight in defacing others works of art or property held in regard by everybody else. A word with the verger vicar/priest will usually gain you access and all the undisturbed time you need.

I find with all these figures and carvings there is one time of day when the light is at its best and this changes with the seasons so it is sometimes better to calculate the time and date of your visit rather than rely on a torch. You can however always count on a torch and not the sun.

Altarpieces and Reredos' are a gift in lonely churches where you have free access to meter direct and set up correctly. In cathedrals however they are often unapproachable especially abroad where the tripod would be set on hallowed ground. I was rudely ejected



St Francis & Child - Taken in the Basilica, Vèselay - France

## JUST FOR THE RECORD (Part 3) continued

Statues Altarpieces Reredos etc.

from 3 last year. This means metering from outside the rope or grill unless special permission can be gained, using a longer lens and coping with strong overhead spotlighting. I find going in at 0700 and talking to the workers/cleaners usually gets you in the choirstalls and then it's up to you.

Lecterns are usually accessible if not surrounded by too much clutter, but brass ones can be too reflective of specular highlights

which abound in choirstalls. Wooden ones like the amazing one at Ainderby Steeple can be beautifully carved but very heavy to move into an uncluttered position.

These 3 excerpts are some of my views on Architectural and Record Photography at the present time after 5 years of practice, and I still enjoy trying to get it "right", what exactly this is seems to be a matter of opinion, but it is all very satisfying.

### THE HISTORY OF U.P.P.

Researched and published by Brian Hirschfield ARPS

This is a most 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. If interested, please send cheque/PO to: **The Hon, Treasurer - Francis Ouvry LRPS**

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# NATURE VERSUS NATURAL HISTORY

By Ian Platt FRPS, ESFIAP, MFIAP, APAGB

Within club photography there is a comparatively well recognised, if unspoken or undefined, understanding of what is and what is not a suitable subject for a 'Natural History' (N.H.) type of picture.

We take for granted that photographs of wild mammals, wild birds, wild flowers, insects, butterflies and moths etc., are covered by this subject categorisation, as indeed they are. We also probably accept the fact that however wild your dog or cat may be, or however unruly your pot-plant, they are not suitable subjects to be called potential N.H. picture material!

There are some quite detailed 'official definitions' covering the subject. I won't bore you with complete versions. Suffice to say that the common message of both the FIAP and PSA (Photographic Society of America) versions is that evidence of human activity is not (normally) permitted. This, of course, effectively excludes all 'arrangements', whether floral, or even caged zoo animals. PSA has added a Wildlife clause, whereby the organism shown must be certified as living free and unrestricted. This last-named definition has been inserted to permit the many couch-potato wildlife photographers to continue submitting pictures in N.H. events of (typically) home-reared butterflies and moths, outside the Wildlife sub-section. It can be argued that this type of N.H. photography, taken not only in controlled conditions but also in distinctly non-standard environments, does actually break the spirit of that part of the definition that "photographs of ..... obviously set arrangements ..... are ineligible". The interpretation seemingly to hang upon the solitary word "obvious". A close-up shot of a moth laying eggs on a leaf, taken indoors using multistrobe lighting, is seen by the photographer as being not 'obviously' a set arrangement, although the too-good-to-be-true lighting used will often jar the purest into disagreeing.

We occasionally see some interesting varieties

of N.H. subjects consisting of colourful fish, unusual crustacea, or pond-life such as anemones, some of which have no doubt been photographed in-situ, perhaps even the camera being underwater. But frequently the camera (and photographer) are in the dry, looking into an arranged 'set' in a tank.

One thing for sure is that interpretation of the validity of the arranged picture is very much a grey area. And yet, dare you so much as **think** of putting a beautiful utterly-natural landscape with absolutely no evidence of man's influence into the N.H. category, it will be booted out unceremoniously by 99% of the judging fraternity. Fly-on-the-wall observation at such an occurrence might hear "wrong section"; "should be in the General/Pictorial section" or some such dismissive remark. If the landscape is NOT beautiful, but has a clearly identified informative title, e.g. 'Erosional landform Pattern; Tripodhole National Park, Arizona', there may be a short pause whilst the (frequently blinkered) expert judges mull over this insidious non-standard entry, before giving it such a modest score it never sees the light of day again. It could even be the SAME PICTURE as the beautiful landscape taken under less dramatic lighting. And yet, many a good N.H. picture of more orthodox subject matter, is rendered even better by the advantage of lovely (dare one say it; pictorial) lighting.

In an article of mine entitled 'Just a load of old rocks' I gave my thoughts on this subject where geology is the theme of the pictures. The same dismissive outcome is the likely result of having the effrontery to put such images into a N.H. section of an exhibition.

In the UK in particular there seems to be a general hang-up where N.H. pictures that fall outside the very narrow area mentioned in my second paragraph are concerned. This is not the case in Europe in general, where a much more pragmatic attitude seems to be held. Usually N.H. is referred to as 'Nature', which

## NATURE VERSUS NATURAL HISTORY continued

seems to me to be perfectly reasonable, for there isn't a lot of history in N.H. photography anyway!

I am particularly proud of the fact that I have won both a FIAP HM Ribbon and a FIAP Silver Medal for landscape images, taken in Namibia, and entered in Nature events held in continental Europe. I wouldn't dream (or dare) enter the same pictures in UK Nature exhibitions for the reasons already mentioned.

Some years ago I was actively involved in setting up the Smethwick Colour International Exhibition. The first year we had only one section - colour slides. Anything and everything was acceptable, from Nature through to Pictorial and everything else along the way. The second year we added a colour print section, and soon afterward a Nature slide section. What became immediately apparent was that the experienced and voracious Nature exhibitor of the day, (especially those from USA) were aiming to get as many acceptances as possible, and frequently they entered slides in both sections. Inevitably some Nature slides were accepted in the General section, although it was discouraged because of the special section for this cate-

gory of work. Occasionally entries of a 'Scenic' type were seen in the Nature section, but non were accepted - even the excellent ones. Not because they were not worthy of acceptance but because the judging panel was always made up of specialist photographers who failed to look beyond their speciality. The sad thing was (and still is) that ever more pigeonholes have been introduced into our exhibitions and competitions. Before I left the Midlands I recall being beseeched by a Nun (honest guv) who was someone high up in the newly formed Photo-Travel Division of PSA, asking Smethwick to add such a section to their exhibition. I resisted, replying to her that there were too many pigeonholes already, but I notice that just such a section was added to that event about 10 years later.

When all is said and done, Nature/N.H. photography is just a sub branch of Applied or Record photography, where the conveying of information is the important factor. The subject matter within this field can easily be differentiated into Nature and non-nature pictures. Where else can the information-orientated geology or geomorphology picture, many of which masquerade as (loosely) landscapes, go other than in the Nature section?

### 1998 AGM - 19th September

Don't forget to make a date for the main event of the UPP year, at the Hillscourt Centre - Birmingham, this attractive and central location which is proving so popular is again the venue.

The centre is situated in extensive grounds with some very picturesque walks in the area. We have the use of a large conference room for the morning and afternoon lectures, and the AGM, with microphone facilities. The exhibition is held in a double well-lit room in the main part of the complex, and can be viewed at any time. There is ample accommodation in extremely clean and pleasant rooms. Bar meals are available, but after the problems experienced this year, it is hoped that a full buffet held in the main dining room can be arranged for the Saturday lunch next year. The main dinner being a carvery, which has previously been successful.

There will again be a morning and afternoon lecture/slide or print show, provisional names have been contacted, but more on that later. Make a note in your diary.

**DON'T MISS IT!**

# A PRINT IS A PRINT IS A PRINT

By Sir George Pollock, Hon. FRPS, EFIAP, APAGB

In the beginning there were prints. Then clever people learned how to tone them, but there were still only prints. Then even cleverer people invented colour prints, and some very keen club photographers learned how to make them and wanted to put them up on walls, in exhibitions. But the PAGB (Pundits AND Gods Below) declared: "Colour is colour and mono is best and never the twain shall meet, not on our exhibition walls they won't" So the upstart colour printers were banished to a class of their own, in the corner. But then a few "real" photographers were subverted, and started putting little touches of colour on their real mono prints, with inks or dyes or even paints; and they were hissed and booed by the pure mono photographers, keepers of tradition, and sent off to join the upstart colour workers in their little class in the corner. But then some more real photographers succumbed, and started split toning, and boldly said: "Look what clever mono photographers we are". But the FIAP (Foreign Interfering Argumentative Pundits) said: "You can add one colour and still be a real mono photographer, but if you add more than one, you cease to be a member of the elite, and will be cast off and sent to join the upstart colour photographers in the corner". But by now, there were as many colour upstarts as there were keepers of the tradition, so the upstarts moved boldly into the middle of the hall, and set up their stands, and said: "We are now the real photographers, you other lot are just distorters of the real world, which is in colour, and you can now jolly well go into the corner and see what it feels like".

But some uncommitted people looked at the exhibition walls, and scratched their heads, because they saw that some colour prints were almost monochrome and some prints labelled monochrome had lots of colour and were far from being just black white and grey, so they went to the incasts and the outcasts, and the upstarts and the downstarts, and they said "Look chaps, this is silly, the boundary between colour and monochrome is so blurred that it doesn't really exist anymore, and in any case, all the pictures on these walls are prints, aren't they? So why do you put the prints into two classes instead of one?"

All of which may sound fanciful, but nevertheless expresses an important truth: all attempts today to define the difference between monochrome prints and colour prints are arbitrary and artificial, and lead to distinctions that have no rhyme or reason. In the interests of exhibition photography, it is high time that the two classes were merged. Apart from anything else, this will give more freedom to photographers to experiment with combinations of colour and monochrome, thus removing at least one restriction on the development of the art of photography.

Of course, this change would in no way prevent exhibition organisers from keeping or creating special subject classes, such as Natural History, Contemporary, or Record, if this is thought desirable. But open exhibitions of pictorial photography will be rationalised, and therefore improved. After all, some major exhibitions such as the London Salon have never made any distinction between colour and monochrome, and no one can say that their reputation has suffered as a result.

If you have views on any of the articles contained in this magazine please write in and let us know, don't just sit at home and fume! Its always gratifying for an editor to receive reaction to what he considers topical. On the other hand, if you have a topical article in mind, send it to The Little Man, we are always pleased to hear from our readers. Any constructive suggestions will be considered, remember it is your magazine.

Ed.

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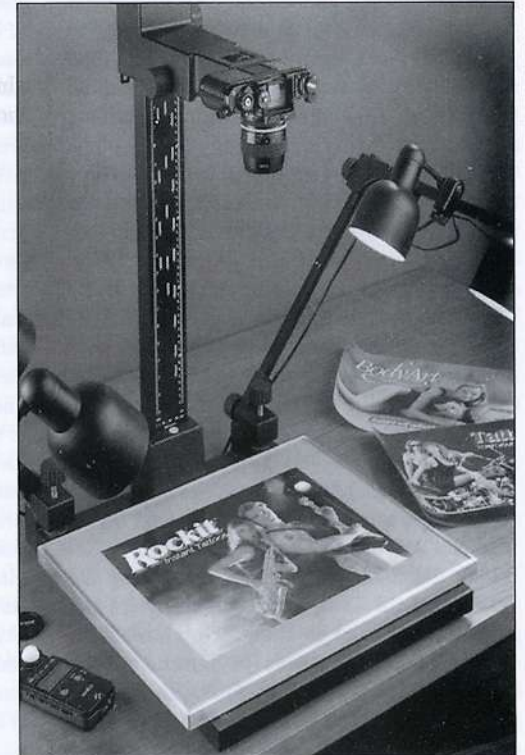
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## ROUND IN CIRCLES

### CIRCLE 6:

Lincoln May 1997: Feeling for the pulse of Lincoln's history and atmosphere one might put one's finger on Edward King's House. It is part of the Cathedral complex, our first magical view from the doorway of the house being the tall floodlit towers disappearing into the misty Friday night sky.

Circle 6 is now a healthy 12 strong but only five of us gathered round the medieval oak table for our first meal at EKH. Luckily we also had four guests, the group nicely occupying our private dining room.

The reason for our small turnout is principally that five of our number have joined the circle in the last few months and had prior commitments on the 16<sup>th</sup>. We had a bad year in '96 losing four members in the same month and leaving just seven souls and very light boxes! With Stanley's help however we are now back to strength and I'm sure next year's weekend will be well supported.

Friday night was print night. Following the tradition of Circle 12 weekends, members and guests were asked to bring prints and show them with a few words of information or explanation. The current Gold and Silver prints were also shown and afterwards a small exhibition was put together in the library, which was our meeting room for the weekend. It was nearly midnight when one of our number went outside for a smoke and called us all out to see the majestic towers of the cathedral rising into the mist and gloom of a dark rainy night. Photos were taken!

Saturday was grey but fine, excellent for interior photography of the cathedral (£1 for a weekend sticker). There was enough in the centre of Lincoln to provide interest for each of the little groups who set out after the 'light' breakfast. A more than adequate lunch in our dining room gave us chance to catch up with each other's doings and we finished off the meal with several 'social' cups of coffee/tea. The evening meal was to be accompanied by wine, which we agreed to buy between us during the afternoon. Corkage was £2 and we

decided on four bottles, which proved just about sufficient to make our dinner a time of deepening of the spirit of Circle 6. A meeting of circle members after dinner confirmed our decision to become an exclusively darkroom-based monochrome circle for the foreseeable future. We also had a long discussion about presentation of the Gold Label prints at the AGM. The suggestion that we follow the example of other circles and remount our prints for the judging and exhibition was thrown out. It was recognised that remounting would make our panel more competitive but it was felt that the decision about colour, shape and type of mount made at the time of entry of the print into the folio should be respected. The secretary was asked to bring up this point at the AGM and request a decision to ban all such remounting of prints.

Sunday was a day of improving weather. Breakfast and lunch framed a pleasant morning of further discovery of the centre of Lincoln and then we gradually dispersed to our various not too distant folio addresses. The city had proved to be quite a convenient venue and Edward King House an excellent little conference centre which can be recommended to all other circles.

### Circle 10:

Circle Rally, 2nd to 5th May: It was with some trepidation that the South East contingency motored around the M25, heading for Blackpool, wondering what lay ahead of them and who were these villains from the Northwest who would organise a rally in such a place. What GL pictures could there possibly be in **Blackpool!** The greeting at the hotel was warm and friendly. waiting in our rooms was an envelope containing a program for the weekend with listed options for good photography. The rest of the day was free for us to do what we liked, so, although the options left for us were all very interesting and inviting it was decided to take a walk into Blackpool town centre to brush away the cobwebs of the days travelling and leave the

## ROUND IN CIRCLES

photography for tomorrow. That evening paved the way for the rest of the weekend. On the Saturday, using the information that Alistair Parker had left in our rooms, it was agreed that we would take the tram to Fleetwood purchasing an all day ticket. We had not been informed how bumpy the ride would be, although this did add some excitement to the journey, who needed the big dipper. For a while in Fleetwood we lost the females of our group who just happened to find a Saturday Market, luck was with us as they didn't see anything they liked, and who was going to carry it anyway. It was then suggested we take the tram back to the south end of Blackpool, where we had been advised there were sand dunes and tussock grasses. That evening we were joined by the remaining circle 10 members, including Alistair Parker, Peter Guy and Tom Richardson and their partners, who had organised the weekend. We had an excellent dinner, followed by a circle meeting and presentations, for the Photographer of the Year and the Hans Hoyer Trophy for the most improved photographer, won by John Butler and John Butler respectively.

Sunday saw the highlight of the weekend,

Peter Guy and Alistair Parker had arranged for us to visit Stocks Reservoir and Water Treatment Plant, followed by a pub lunch, a day full of interest. A trip was taken down under the damn through a service tunnel and under the tower leading up and out through the middle of the reservoir. A detailed tour was given on how the damn and its filter systems operate, and it's function for supplying water for Manchester. A much needed pub lunch followed in a wonderful little village pub, followed by some local photography. Then more photographs at the many places of interest along the Trough of Bowland, and back to Blackpool. Back at the Hotel saw some very exhausted Circle 10 members, following a most enjoyable full day and indeed weekend.

Certainly a rally to remember, the hospitality and friendship received was one of real credit, the rebels had indeed done us proud. On behalf of all the members that attended could I take this opportunity to thank Alistair Parker, Peter Guy and Tom Ricahardson for a most enjoyable, exciting and well-organised weekend. I would also like to thank the Bergwyn Hotel and staff for their excellent service and good humour.



Circle 10 Rally. L to R: Bernard Ormrod, Nick Bodle, John Grainger, Len Holman, Alistair Parker, Peter Guy, John Butler. Front: Heather Bodle, Freda Grainger, Jean Holman, Pat Butler.

## ROUND IN CIRCLES

### Circle 11:

Circle member Peter Yeo and his wife Francis at their home in Marton, Lincolnshire, hosted this year's rally. Ten members and their partners enjoyed a very relaxing May Bank Holiday weekend strolling around the Lincolnshire countryside, catching up with the latest news and taking the odd photograph. This annual event has become the highlight of the circle year, next year, our 15<sup>th</sup> rally, will be even more special. It is planned as a reunion rally for all past and present members. The hosts for this event, Paul and Christine Damen are currently trying to trace any past members of the circle. If there is anyone out there who was (or knows someone who was) a member of Circle 11 at any time, could they please contact Paul Damen. Telephone or fax on 01263-720973 with their name and address so that full details can be forwarded to them.

### CIRCLES 12/8:

True to the Editor's footnote (Little Man Autumn '96) this year's Circle 12 combined rally was held at Thornbridge Hall Nr Bakewell Derbyshire. During the afternoon of Friday 18<sup>th</sup> April, 33 members comprising of Circles 6, 8, 10, 12, 14, 24, and DI.1 plus assorted partners arrived and were welcomed by our organiser and secretary Joan Rooker and husband Vince. Managing not to get lost amongst stairs and corridors we discovered oak panelling, embossed plaster ceilings, wood carving, statues and stained glass windows. We had the Hall to ourselves for the weekend so were at complete liberty to use the snooker room, play table tennis or explore the large gardens.

With a very long history, it is known that a James Morewood bought a house at Thornbridge in 1790 on lands originally granted to a local family by William the Conqueror 700 years previously. In the following 100 years or so to the beginning of this century changes of ownership and alterations to the property produced a grand

house in a parkland setting with the village of Ashford-in-the-Water close by. In the forties the Sheffield Boys' Preparatory School moved to Thornbridge for a short period. After the war Sheffield City Council acquired the whole 185-acre estate and in 1947 the buildings and 9 acres were transferred to the Education Department to set up a teacher training college, requiring many changes to create study, work, dining and dormitory areas. More recently the Council's aim has been to run the hall as a conference centre and at the same time restore it to its former grandeur.

After the evening meal Circle 12 members and some of the guests each presented a few of their own prints to the group and these were later left out on display for longer perusal – a great opportunity to view a wide variety of work. Before retiring for the night there was a short meeting of Circle 12 members to discuss current circle business.

Then on Saturday after a wonderful breakfast we split up and spent the day variously visiting local attractions such as the Crich Tramway Museum, Chatsworth etc., or simply enjoying a local walk through fields and along a disused railtrack – now a greenway. Joan had arranged our evening's entertainment by a photographic threesome calling themselves 'Triangle'. Rob Palmer, Andy Wilson and Dennis Morley who were accompanied by their partners, brought us a show with a difference! Just ask anyone who was there to tell you about the Egyptian fez, the synthesiser and the lavatory pan! Hard to explain in a few words but let's just say it was a distinctive style of presentation.

Some of the party had to depart after Sunday breakfast but a good number were able to spend a relaxed morning at the Hall and leave later in the day following a super lunch. The weather had not been particularly friendly but the atmosphere amongst the group more than compensated.

*Latest news is that Thornbridge Hall has been sold by Sheffield City Council.* Ed



Circle 11 rally, back row L to R: Colin & Jennie Southgate, Peter Yeo, Pat & George Jones, Arnold Hubbard, Sue & Mick Willis, Paul & Christine Damen, Brenda Whiston. Front row, sitting: Gill Haynes, Penny & Jim Dolan, Richard Poynter, Francis Yeo, Brian Whiston,



A happy group of UPP'ers at the combined Circles 12/8 rally, held at Thornbridge Hall

## ROUND IN CIRCLES

### CIRCLE 19:

It was with the usual enthusiasm that members of Circle 19 accepted Lynne and Adrian Smithson's invitation to the 9<sup>th</sup> Annual Rally at Yate, near Bristol. Unfortunately not everyone was able to attend on the day – and they were missed, but those present enjoyed the tea party.

Circle 19 rallies have achieved a family atmosphere, this year's was no exception, helped in no small way by Sharon and Peter Mcleod's charming little girls. There was plenty of good food and drink and a splendid celebration cake, cut with proper ceremony by the hostess. In between showers the weather allowed the group photographs on the lawn.

John Butler as usual, won the circle trophy. In memory of our sadly missed friend, members unanimously agreed that the trophy should now be named the 'Alan Pickersgill Trophy'. Plans are now being made for next year's rally, to be held in Norfolk on the 10<sup>th</sup> June.

### CIRCLE 28:

Not even a power cut could put out the spark of Circle 28's rally – though it did delay the coffee!

Almost a 100% turnout of members and partners converged on Petersfield on a fine sunny day in May to start the day with lunch at the Half Moon. We had almost finished the meal itself before the lights went out, and were still out when we left for the short journey to Petersfield Community Centre. Ever the optimist, we set up Ray Smith's AV projector and John Wigley's computer, power was restored just in time and we were entertained first of all by Ray's Antipodean travels – some wonderful scenery allied to Ray's superb photography. Geraint James then treated us to his Associateship panel of Natural History slides before John Wigley took us into the world of DI and briefly demonstrated what can be done to a picture. A wonderful feast had been prepared by Betty Underwood, Paula Wigley, June Bullen and Debbie ("just thrown something together") Ouvry, when duly despatched we toasted a wonderful day of good food, good company and good photographs.



Circle 19 members enjoying a patch of sunlight at their rally, despite the ominous black clouds in the background!

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## ROUND IN CIRCLES

### Circle 31:

Following the success of our 500<sup>th</sup> folio anniversary reunion at Ironbridge Gorge in November 1995, the circle held another reunion centred on the Hope Valley in the Derbyshire Peak District in May of this year. Our base was Underleigh Guest House, a secluded house offering excellent accommodation and sumptuous food, cooked and served by local character and chef, Anton (known as Tony Singleton outside the kitchen.)

Friday evening started with a short amble to exercise the weary limbs of those who had travelled from as far afield as North Wales and Hampshire – but only as far as the local hostelry – which had been given 3 stars in the Christine and Don Langford good pub guide. They had come up the day before and had already sampled the ale.

After dinner at Underleigh Circle Secretary Stan Johnson and Hampshire member Les Maxwell entertained us. Stan showed slides depicting the renovation of the Severn Trow 'Spry', a project he had been involved with for a number of years through the Ironbridge museum. The project had culminated earlier in the year in the re-launch of the vessel. Many of Stan's pictures had been used for a book about the project. Les topically chose Hong Kong as the subject for his talk, a place he had got to know well from a number of visits. His informed narration and well-composed slides taken both on the island and in Mainland China brought the evening to a close.

After a hearty breakfast we had to say goodbye to new member Anne Harrison who had joined us before travelling on to Malham to lead a walking group for the Holiday Fellowship. The rest of us then set out for Cressbrook Dale with its profusion of early purple orchids, cowslips and other limestone flora, which added colour to an otherwise grey and misty morning.

A sandwich lunch at the Barrel Inn Bretton was followed by an amble along Eyam Edge to view both the limestone and gritstone

landscape and a steep drop into Bretton Clough for the more adventurous. After lingering awhile in hope of some rays of sun to brighten the landscape we descended to Eyam for a quick visit to the plague memorials and a cup of tea in the courtyard of Eyam Hall.

Taking the scenic route back to Underleigh via Whinats Pass and Edale, a short stop was made at the foot of Mam Tor for a view down the Hope Valley and to see the landslide that had finally closed the main road from Castleton to Chapel en le Frith in 1979.

After dinner we were again entertained by members of the circle. This time Ian Whiston from Cheshire and Christine Langford from Abersoch North Wales. Ian showed slides from his Natural History collection with some amazing life size close-ups of insects. Christine showed slides from a recent holiday in Ireland with many spectacular shots of the colourful and unusually decorated buildings.

Sunday saw our weekend truly take on the nature of the rally. A combination of hill fog and a desire to avoid the traffic around Matlock took us in convoy through the narrow lanes around Beeley Moor. The fog was so thick that at one point Brian Davis in the lead car had to stop and make sure that he was still being followed. We finally arrived at the National Tramway Museum at Crich just in time for the 11am procession of trams in front of our cameras. The mist added an extra element of nostalgia and since it was a special event day and all the trams were running there was plenty of opportunity for photographs.

After lunch the sun finally shone as we made our last stop, this time at Chatsworth Park where we enjoyed a pleasant walk up to the Emperor Lake and Hunting Tower before saying our farewells and vowing that it should not be too long before we met up again. Next time in the New Forest perhaps

*Derbyshire seems to be a popular county for holding circle rallies, several have been held at Cressbrook Hall, and Circles 12/8 stayed at Thornbridge Hall last year.*



UPP Circle 28 rally 11th May 1997. Back row: Garaint James, John Wigley, Don Langford, Brian Skelton, Rodie Abrahams, Roy Jamieson, John Gateshill. Front row: Keith Brazier, John Bullen, Betty Underwood, Francis Ouvry, Ray Smith.



Circle 31 rally May 1997. Left to right: Ian Whiston, Annie Harrison, Renée Johnson, Stan Johnson, Marigold & Les Maxwell, Brian & Shirley Davis, Christine Langford, Jonathan Ratnage.

## ROUND IN CIRCLES

### CIRCLE 36:

Two members of Circle 36 have been 'elevated' to Vice Presidencies of major photographic organisations within the last few months. Ian Platt was elected to this position on the Executive Committee of the Photographic Alliance of Great Britain, with the pleasure of being able to look forward to his two-year term of Presidential office over the Millennium. John Butler has been elected Junior Vice President of the Kent County Photographic Association in addition to his many other commitments.

Circle 36 News. The main subject of discussion during the last twelve months has been the circle's attempts to rid itself of the vagaries of Parcel Farce (!), that last word has been deliberately spelt.) We gave a trial to a lightweight plastic box that was able to go by 1<sup>st</sup> Class letter post for less than the old parcels and were lulled into thinking that after two complete circuits without serious damage, it would work in the long-term. Alas, having converted completely to this new method, we now find that the lids of the plastic boxes are being systematically destroyed by the Post Office. Makes one wonder if their motto ought to be "Break it if you can"! We are now about to embark on our second phase of lightweight post trials using an Envopak. Keep your fingers crossed for us! During the last year we have unfortunately lost long-time member Rob Lloyd, but better news cheered us up when John Butler gained his DPAGB (Distinction Award). We also had cause to celebrate the issue of our 400<sup>th</sup> Folio.

### NHCC1:

The year started with some very sad news when we heard that our only Scots member, Alasdair Fergus had died suddenly. Alasdair had courageously battled against several illnesses and disabilities including what must be the photographer's worst nightmare - failing eyesight. Having lost his sight completely in one eye he was advised by his

doctor that he should not now put undue strain upon his other, already weakened eye, by peering at the folio slides. After suffering a haemorrhage in his 'good eye' he was completely blind for a couple of months and it says a lot for his courage that he used this time to experiment with his autofocus camera to see if he could successfully photograph that which he could not even see. Even though he did regain some sight subsequently, he reluctantly decided to resign from the circle and only two months later we heard that he had died suddenly but quietly at home. We shall miss his kind and constructive comments on our work and his own sensitive studies of the flowers of his beloved Kingdom of Fife.

During the last twelvemonth we have gained several new members in Judy Smith, Roelof Boersma and most recently, to bring us up to a full compliment, Nigel Turnbull. The variety of their specialities within nature photography will enrich the circle. We hope that their stay with us will be a long and happy one. Ken Linnard returned to the circle after a two-year period away due to pressure of work. He soon got back into winning ways with several Gold Labels and the Circle Certificate with his superb bird photography. It was also good to see Ian Thompson return to full participation in the folios. Conversely, Peter Howell has had to withdraw temporarily from active participation due to recurring ill health. We wish him a full recovery and early return to 'doing the boxes'.

Several circle members have distinguished themselves by adding to their collection of RPS, PAGB and BPE distinctions during the year. We congratulate them and await the announcement of more F's and M's in due course.

We repeated our exercise of a few years ago and engaged our sister nature circle NHCC2 in a friendly battle. A folio of their slides was circulated in one of our monthly boxes and was commented upon and marked in the same way as our own slides. The individual mean marks and the overall average of the whole

## ROUND IN CIRCLES

group were then compared with the corresponding marks for our masterpieces. I regret to report that they easily gained their revenge for the narrow win we gained last time. Just wait 'til next time NHCC2! We must also congratulate Kath Bull and her members on being voted Gold Star Circle in the Annual Exhibition for the second time in three years, and gaining, what must be a record, eight certificates for their twelve GL slides. We can take a little pride in the fact that we were runners-up (or so a little bird told us!).

We had hoped to arrange a circle get-together during the year, but due to holiday commitments and the Circle Sec's procrastinating nature, we have had to postpone it until 1998. It would be great to see 100% turnout at some convenient nature site 'somewhere in England'.

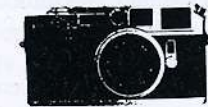
*The numbers of circles submitting their news this edition is a very good response to my request for more circles to advertise themselves. I am more than happy to dedicate more space to circle news, as I feel it vitally important for all circles to be involved.*

*For those who haven't yet sent in any news, come on try your hand at a little writing - it's not the end of the world you know! Let the rest of UPP know that you exist, tell us all what sort of a circle you are - sell yourselves. After the last edition of the magazine I received the following comment in a letter from a member of A/A Circle, 'I have just received the Spring 97 Little Man, packed with interesting articles but few photos'. Fair comment but I need to receive the photos to be able to include them. However, please don't send in photographs without a few words to accompany them, as the above writer did!*

*Ed*

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## OBITUARIES

**Alan Pickersgill - Circle 19:** The sudden death of Alan Pickersgill Circle 19, At the age of 52 was to my wife Liz and I, a sad loss of a friend, born out of our membership of Circle19. Liz and I first met Alan and his wife Jean, when they came to stay the night, prior to flying out of Gatwick. Alan was the first Yorkshireman that I had met socially, before that the only Yorkshire people I knew were cricketers and comedians that I had seen on telly!

Our love of photography meant that all four of us would get together at regular intervals to talk about and photograph places and things in our respective counties. We were staying at their house, when he made the decision, to take a position here in the south. It was a major decision to uproot from their home in Halifax to go and live in Hampshire. We visited them in New Milton, where they lived and spent wonderful days photographing in and around the New Forest. Alan was always smiling and joking about the Grekoes (tourists), I did wonder if his Yorkshire bluntness would survive in the south but both Alan and Jean quickly settled down, and having joined Bournemouth Camera Club, soon made friends. A year or so later on a visit to us I remember him saying that he felt that he was soon to leave his company. He then told us of his intention to start a photographic business, being the professional person he was, I knew it would be a success. We visited the shop when it opened and was amazed at the professional way Jean and Alan had laid it out. Although it must have been a stressful time, never once did we hear him complain, just typical Alan, laughing and joking, it was a pleasure to be in his company. He always carried in his car his favourite prop, a bunch of artificial poppies which were seen in many of his pictures, and whenever or wherever I see them growing, I will be reminded of this fine Yorkshireman with a wonderful sense of humour.

Alan Pickersgill will be sadly missed by all that knew him, I know that it is perhaps more so, with circle 19 as we had the privilege of seeing his super prints and reading his comments.

Our sympathies go out to Jean and her two sons, Alan and David. Liz and I will always remember him, as a true friend and a credit to Yorkshire folk.

*Ron Boud: Circle 19.*

### **Charles Bernard Fox – Circle 32**

I first met Bernard Fox in 1943 when we were working at a R&D establishment on the South Coast and were assigned to the same lodgings. We found ourselves with complimentary interests and compatible idiosyncrasies and formed a lasting friendship. He had come from the BBC radio transmitter at Moorside Edge, near his home at Huddersfield, with an interest in sound recording and reproduction. He had a connoisseur's knowledge of continental light music and over the years formed an extensive collection of gramophone records. A lifelong railway enthusiast and long-term member of the Railway Correspondence & Travel Society he participated in one of its postal portfolios with a specialised interest in railway photographs.

After the war he went back to the BBC, to the restart of 405-line television among the pioneers at Alexandra Palace. His subsequent BBC career took him around the London television studios as cameraman and technical manager during the evolution of the television service, taking in colour on the way. His work behind the viewfinder stimulated his photographic activities; initially he worked in monochrome with a Rolliflex but his photographic horizons widened as colour developed. This led to membership of UPP and his local camera club. He was an active member and sometime Chairman of Croxley CC and was well known among the club world for his talks on lighting. He joined UPP Circle 32 in November 1976 and his entries of colour slides of landscapes and railway scenes reflected his interests. He had a practised appreciation of lighting as seen by the camera and a well-developed sense of framing and composition.

I remember him as a good companion on many family holidays and excursions (usually not far from a preserved railway). At home, always with a spinning turntable at his elbow.

*Mervyn Williams: Circle 32.*

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

- \*\*C2/25 12X10 max - Monochrome & Colour - Home Processed.
- \*\*C3 10x8 - Monochrome & Colour - Home Processed.
- \*\*C4 16x12 - Colour Only - Mainly Home processed.
- \*\*C6 16x12 max - 10x8 min - Monochrome/Colour limited to 4 per year, Home Processed.
- \*C7 7x5 max - Mainly Monochrome & Colour, B&W Home Processed Colour-Trade Processed.
- \*\*C8 16x12 max - Monochrome - Unmounted Prints Accepted.
- \*C9 7x5 max - Monochrome Only - Trade Processed Accepted.
- \*\*C10 16x12 max - 10X8 min - Monochrome Only - Home Processed.
- \*\*C11 10x8 max - Monochrome & Colour - Home & Trade Processed.
- \*\*C12 16x12 max - Mainly Monochrome - Trade Processed - Computer Imaging Allowed.
- \*\*C14 16x12 max - Monochrome & Colour - Home & Trade Processed.
- \*C17 7x5 max - Monochrome - Home & Trade Processed..
- \*\*C18 16x12 - Monochrome Only - Home & Trade Processed.
- \*\*C19 16x12 max - Colour Only - Home Processed - Trade Processed (temp).
- \*\*C20 16x12 max - Monochrome & Colour - Home Processed.
- \*C21 7x5 max - Monochrome & Colour - Home Processed.
- \*\*C22 16x12 max - Monochrome Only - Home Processed.
- \*\*\*C23 35 mm - Colour.
- C24 35 mm Mainly - Contemporary - 3 Monthly.
- \*\*C26 16x12 max - Colour Only - Home Processed.
- \*\*\*C27 2¼ sq max - Mixed Format.
- \*\*\*C28 35 mm Colour - Glass Mounted.
- \*C29 12 sq ins on 7x5 mount - Mainly Monochrome - Home Processed.
- \*\*\*C31 35 mm - Colour.
- \*\*\*C32 35 mm - Primarily Colour.
- \*\*\*C33 35 mm - Colour.
- \*\*\*C34 35 mm - Colour.
- \*\*\*C35 35 mm - Colour - Glass Mounted.
- \*\*\*C36 35 mm - Colour.
- \*\*CA/A 16x12 max - Monochrome & Colour - Unmounted - Trade Processed.
- \*\*\*NHCC1 Up to 2¼ sq - Colour.
- \*\*\*NHCC2 35 mm Only.
- \*\*\*\*DI.1 A4 Prints (Unmounted) only.
- \*\*\*\*DI.2 A4 Prints (Unmounted) only.



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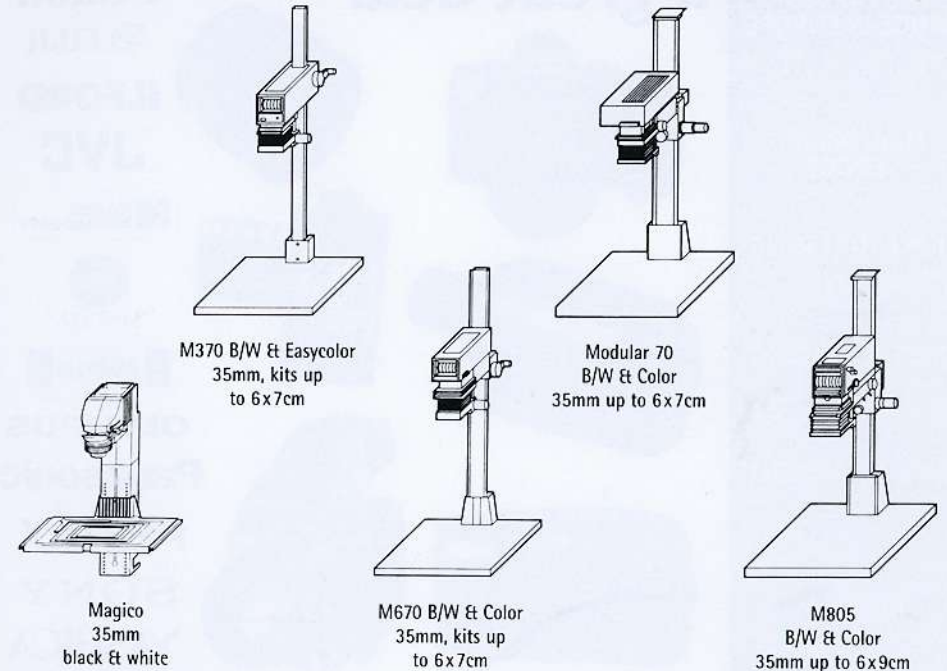
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**C3	<b>F.SEALE</b> 94 Hawthorne Grove, Combe Down, Bath, Avon BA2 5QG. 01225-835017
**C4	<b>MRS J. CLARK</b> 17 Bar Lane, Stapleford, Cambs CB2 5BJ. 01223-842037
**C6	<b>C. SNELSON</b> 'Joan Lear', Middlesmoor, Pateley Bridge, N. Yorkshire HG3 5ST. 01423-755691
*C7	<b>A.H. GREENSLADE</b> 'Eiger', Chestnut Walk, Little Badow, Chelmsford, Essex CM3 4SP. 01245-222775
**C8	<b>D.S. MASLEN CPAGB, BPE I*</b> 107 Oxstalls Way, Longlevens, Gloucester GL2 9JU. 01452-524171
*C9	<b>R. BEAUMONT</b> 16 Ninian Street, Treherbert, Y Rhondda, Mid-Glamorgan CF42 5RD. 01443-771815
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