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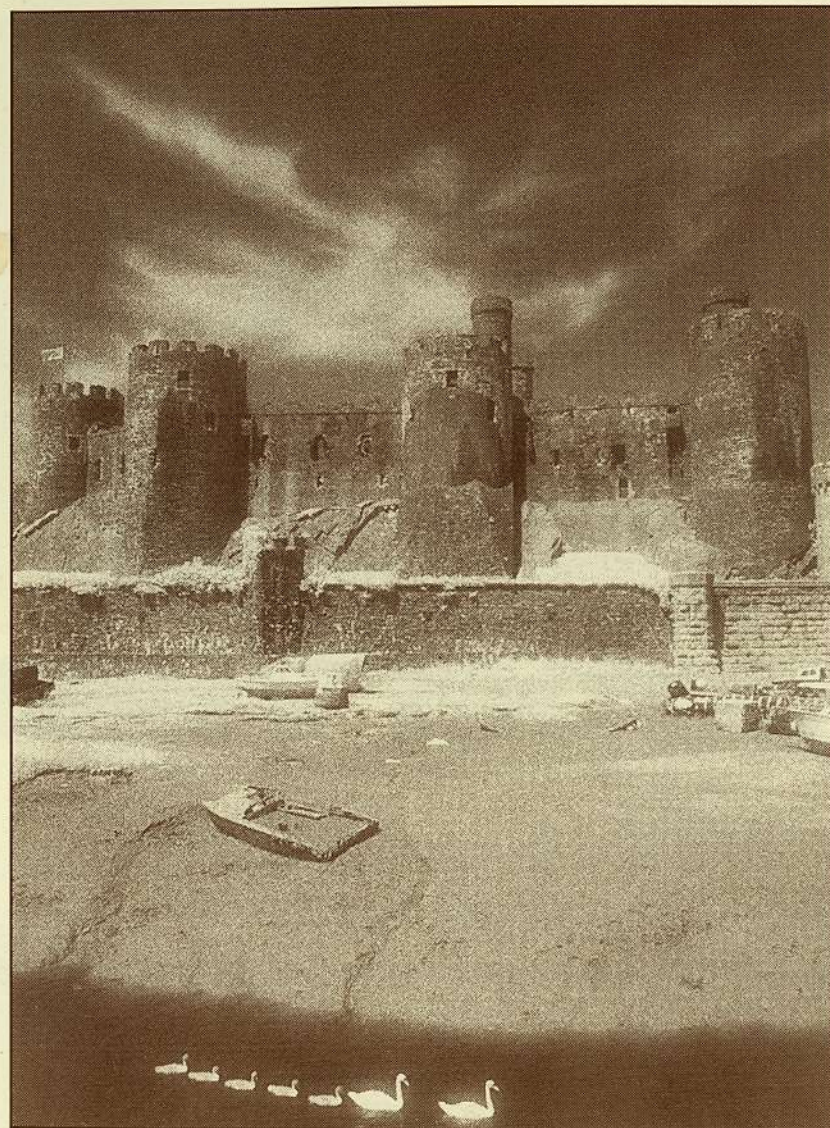
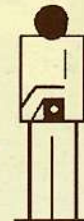
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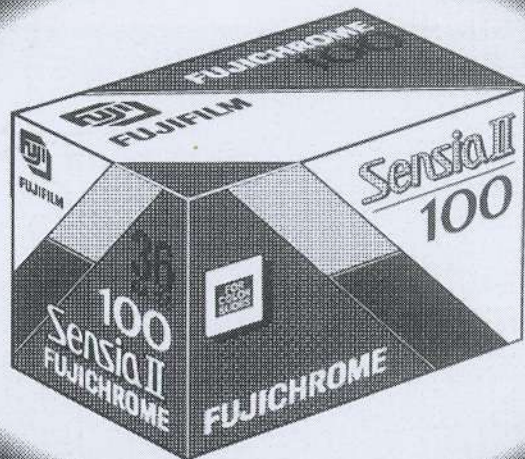
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THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

The Little Man



SPRING 1998

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THE LITTLE MAN

SPRING EDITION 1998

NUMBER 111

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Cover Picture

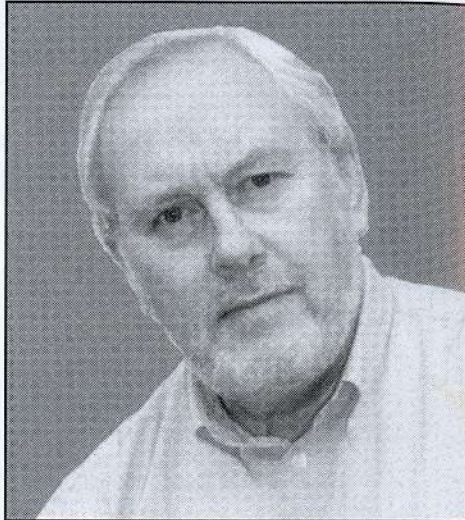
'Family Outing' by Ken Breare FRPS, EFIAP - Circle 10

PRESIDENT'S VIEWPOINT

There is no doubt about it, times are a changing! UPP, and I suspect many other clubs and associations are in the midst of great changes to photography. I thought long and hard before addressing Council to put forward the case for admitting Digital Imaging into UPP. Even at that early stage I realised that there might be problems with integrating this new media into the old and long established methods of producing prints and slides. Over the years many innovations have appeared on the scene, not all readily accepted.

At the time I felt that whether we liked it or not, DI was here, and here to stay. Having said that, no one could have foreseen the explosion with which it would take off in the amateur field. Since the inception of our first two DI Circles many more members have started to dabble, and obviously need an outlet for their newfound talents. More and more DI work is appearing in exhibitions and competitions (not always recognisable as such), and is also appearing more and more in UPP Circles, not always welcome I'm afraid.

As President I would ask for tolerance on all sides, there is no reason why the old and the new should not live together side by side. Surely it's the picture that we are primarily interested in, how it is achieved is really of secondary consideration. There is no reason why UPP cannot cater for all tastes in photography so it is vital that we all learn to live together, doing whatever pleases us. In recent times I have made it my business to speak to some of those people who have found it necessary to resign, in some cases it's the lack of intolerance and understanding within the circle that caused them to leave. I would remind everyone that the prime aim of UPP is to bring like-minded photographers together, for the exchange of ideas and work, but most of all friendship. We should not bother too much whether or not a picture has been taken on a certain camera, with a certain film or by a certain technique. Judge the print not the person or their system.



I can report that Council has been extremely busy on your behalf, with much burning of the midnight oil. As I promised in my last viewpoint, I am leaning heavily on those around me, endeavouring to bring UPP up to date so that we shall be up there with the best of them by the millennium. We have sought to bring the rules and constitution up to date, making it more modern and understandable. One of the most important changes for me was to replace the word 'criticise' with 'comment' when dealing with the prints/slides, I feel that it puts a whole new slant on the way we view other people's work. Unfortunately, owing to the very tight schedule, the update will not be ready for voting on by this year's AGM. Brian Hirschfield has compiled a brand new UPP management stand-alone database for the membership records and I have recently written to all Circle Secretaries to confirm these records, when (?) I receive all their replies we can bring our records fully up to date. I am indebted to all those Circle Secretaries that did respond so promptly to my request for confirmation of the circle membership.

Len Holman

ONE YEAR ON

Alan Crosskill ARPS - Circle Secretary DI. 1

The 22nd March 1997 saw a momentous day for United Photographic Postfolios of GB when the first folio of DI. 1 was dispatched. Following many months of behind the scenes activity by Len Holman and other UPP stalwarts the first circle dedicated purely to digital imaging came to fruition. With this move, to be followed within a few months by DI 2, UPP proved to be a progressive organisation well prepared to move with the times. Whilst a number of photographic organisations, clubs (and dare I say judges) were still debating the merits of this new fangled means of producing pictures, UPP set an example.

It would be nice to declare initial feelings of pride, privilege and pleasure when finding myself invited to become secretary of DI. 1, but that would not have been strictly true! Suffice to say the role has grown on me, as has the strength of DI. 1.

Whilst of differing skills in digital imaging, photography and in some cases knowledge of a postal portfolio the initial eleven members have, to my mind, gelled together successfully. We now stand at fifteen with one more in the pipeline. Apart from a few minor administrative hiccups I feel we are flourishing and possibly more importantly, learning new skills from each other. In the rapidly developing field of computers, where products change rapidly in price and

specification, it is advantageous to be able to discuss such pros and cons with like-minded people.

The purchase of a new printer by a member allowed us all to study results, not only as folio members but also if the results produced are as good as the adverts claim!

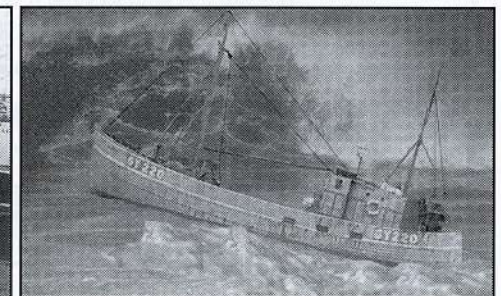
Although we produced a small display of pictures for the AGM of 1997 this year's event will see our first 'proper' input following the result of recently introduced voting. Whilst we see very little of outlandish DI effects it is rather ironic that the first three pictures collected for the AGM vary little from conventional photographs. In the main our circle members seem to be content to use DI to improve pictures, to add subtle improvements as opposed to the 'way out' type of picture the new DI photographic magazines love and most people seem to visualise when the magic word DI is mentioned.

I find the ability to produce a picture from something not normally considered of use to be one of the major beauties of this aspect of photography. I take the liberty of including a before and after picture of a fishing boat to make my point.

With the membership of DI. 1 & 2' now full and names being gathered for DI. 3 may I suggest those wondering if to take the plunge should act now. Who knows next year DI circles may outnumber existing circles!



Original colour picture - Grimsby Docks



Manipulated Picture

LITH PRINTING

By ALAN DYE Circles 8 & D1.2

Lith Printing has nothing to do with Lith film. It is a development technique, which seems to have created some sort of mystique, resulting in a mistaken belief that it is a complicated procedure with almost insurmountable difficulties. The basic skills of Lith printing can be very easily learned. Fortunately, like every technique it can be developed, refined, and be exploited to create beautiful photographs quite unlike conventional prints. Briefly what you do is to take a normal negative and overexpose it on to a sheet of photographic paper. Overexposure is by about two or three stops. This overexposed sheet of photographic paper is then developed in a very dilute Lith developer instead of the usual print developer. The prints produced in this way can show a very subtle colour change – a combination of beige, apricot, brown or chocolate are among those possible. Lith Prints characteristically show dark dense shadow areas and a full range of mid tones combined with very delicate highlights. Lith Printing is not a toning technique – although prints made by Lith development can be given the full range of post development toning treatments. For development I use Kodak Lith Developer. Other lith developers may work just as well – try them. Be prepared to change the developer after every two or three prints. Kodak recommend using Kodalith at 1-3 for Lith Film development but when it is used as a print developer the dilution would be between 1-10 and 1-19. This means that the dilution is at least four times greater than that used for developing film. The temperature is always 20 degrees centigrade. The exposure of the negative on to the paper is not critical as the development is by the inspection method – it is not a method where you work to developmental finality. It is usual to expose by 2 or 3 stops more (I usually expose by three stops more) than for the equivalent sized print when using conventional developers. It is a good idea to make a conventional print first

using the paper that you are going to Lith print with to see in advance how the final is supposed to appear. You can burn in and hold back as with normal printing but the adjustment times will have to be taken into account when exposing for Lith development. The Lith Print will show much more detail in the highlights than conventional printing – much more detail. It is often assumed that a Lith Print will appear hard and contrasty, it is not. It gives a quite different effect and mood – which can be a unique blend of high contrast and subtlety. You should imagine you have a paper that gives both Grade 5 and Grade 1, plus a range of colours. All the printer has to do is to control and exploit its possibilities. Development can take a long time – anything from 4 – 25 minutes – depending on the dilution used. Because of the long development it is important to use a correct safelight. A red safelight is recommended. The developer tray should be rocked continuously (continuous agitation) to ensure even coverage of the paper. After several minutes the print begins to emerge, slowly at first but gradually the speed of development becomes faster and faster. Towards the end the print is changing and darkening rapidly to a point when it will be almost black. The paper should always be face up in the tray. How do you know when to remove the print from the developer? I have a safelight about 12 inches above the developer tray. This gives sufficient light – without fogging the print – to allow me to watch the emerging print. When I feel that the image is about right it is immediately taken from the tray and put into a stop bath. If the effect is not right I will do another print and adjust the development times accordingly. Lith developer is soon exhausted and needs replacing, or better, replenishing. Although this “ripe” developer tends to reveal greater detail and to give better colours, it will go off quite suddenly and will not work at all.

LITH PRINTING

A good idea is to work with two litres of developer in a 16x12 tray.

This is where the replenishment idea comes into play. After working for about an hour replace one litre of used developer with one litre of fresh developer. These quantities assume you are using 16x12 paper.

CHOICE OF PAPER. Lith printing does not work with all photographic papers so I will outline those I use, but there are others. You may wish to try them.

STERLING produce a paper called **Process Lith** made especially for Lith Development, which is a semi matt fibre paper. This paper sometimes exhibits pepper fogging (that is, covered all over with speckles of coarse grain). This suits some but not all subjects. Colours tend to be fairly cool yellows, creams and greys.

FOTOSPEED produce a paper called **Tapestry**, which when Lith printed is almost identical to Kentmere Art Classic. It is a fibre-based paper.

KENTMERE produce two papers which are good for Lith printing, **Art Classic** and **Kentona**. These are both conventional chlorobromide fibre papers sharing the same emulsion. Art Classic is on heavyweight textured matt surface and Kentona is on a medium weight glossy surface. They give a lovely range of colours which are perhaps, a little too warm for some subjects.

KODAK produce a resin paper called **Transtar TP5** especially for Lith printing. It gives very pastel colours. Because it is resin coated and needs less washing this is my preferred choice.

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FROM TODAY D76 IS DEAD

Brian Davis LRPS Circle DI.2

To misquote the words made in 1839 by the famous painter, Paul Delaroche, the future of photography is set to alter. Some members look forward to the future with "doom and gloom" whilst others look forward with joy at the current developments in this wonderful hobby of ours. It all was finally put together in 1839 when Daguerre produced his first images onto a highly polished sheet of silver plated copper, which was then sensitised by exposing the silvered surface to the vapour formed from heating solid iodine crystals in a fuming box, this made silver iodide on the surface of the plate. The plate was then loaded into the camera and exposed. The image was fixed, by suspending the plate over a dish of mercury, which was heated by a small spirit lamp. The plate was then treated with a solution of salt, this dissolved away any of the silver oxide which had not been affected by the light, a permanent image was then formed on the plate.

Today the circle has now completely turned as digital cameras are recording their images onto metal again this time it has been magnetised and the image is now held in the same form as music on a tape or a CD. This revolution has occurred in the cine field as all traditional cine cameras have disappeared off the amateur market and only video are now available. This change occurred several years ago and there were no marches in Hyde Park, or major objections from the various societies around the country. I recently visited a cine society in Chesterfield where all the members are using only digital as a recording medium. They say "it is cheaper and better". They were talking of £20.00 per reel for conventional film stock.

The same is now beginning to move into the still section of photography. The first digital cameras are readily available. The problem at the moment is that the file size of the image on the current cameras are so small that the maximum size print of a reasonable quality is

6" x 4" and even that is not as good as one obtained off a traditional negative. There are some cameras available that have separate discs that can be inserted into the camera, these are of varying sizes. The largest and most useful of the discs which hold 240Mb of information, cost £1000.00 each, i.e. that is the cost of the "film" although it is reusable and it can only hold 12 to 15 images of a reasonable size.

In the March edition of the RPS journal they were describing a new Olympus digital camera which can take between 10 and 80 images, depending upon the quality that you require, but only has a card of 2Mb. When I scan in my images off 35mm slide film for a 290 x 200mm picture the file size is in the region of 30Mb, so you can see the quality of the images that will be obtained off that camera, which is on the market for £900.00.

It is also possible to take the photographs on conventional film, then for the whole of the film to be recorded onto a CD disc by Kodak, with this method a larger file size can be obtained and consequently it is then possible to obtain a large sized print off the CD of any of the images.

It will not be long before the quality of the image being recorded off the digital cameras, will be of a size that can be used direct from the camera, to produce large size quality images. Although I feel that it may be several years before files can be obtained, of a size that are capable of being printed to 16 x 12 or greater. But for the amateur field the large use of the digital camera is not far away, as and when the quality can be improved for a standard enprint.

From a close examination of many of the current entries in national and international exhibitions it can be recognised that many of the images have been slightly altered by workers with computers. In most instances it does take one to recognise one.

Currently the PAGB have accepted the FIAP

FROM TODAY D76 IS DEAD

ruling, that images altered in a computer, providing the origination comes from a photograph, is acceptable. This has excluded fractils, although prior to this ruling one member of the RPS was given his fellowship for a panel of fractils. (A fractil is a mathematically produced image and is wholly produced by the computer).

At the present time most workers in DI scan their image into the computer using a print on a flat bed scanner, or direct from the negative, or slide using a dedicated 35mm scanner. The resultant image can then be printed at up to 1440 dots per inch by modern colour printers, the quality is such that it is not possible to differentiate the print from a conventionally produced picture. The standard printer is A4 size, although A3 ones are now available costing nearly £1000.00.

One of the most important decisions that has to be taken in the printing stage, and this equally applies to the wet darkroom workers is the type of paper to be used. The availability of this important component is increasing all the time and the manufacturer early into the market was Kodak, with glossy paper costing £1.35 per sheet of A4. Kentmere have now entered the field, with a whole range of papers

of different weights and textures, at prices considerably cheaper than the yellow giant. They have recognised that DI is here to stay.

The only difference at the end of the day is that all of the work is undertaken in the light and in the dry. All of the traditional techniques are available including burning in, adding screens and many more. Some steps can be completed very quickly in the computer when compared with traditional methods and one such example is posterisation. This can be undertaken and altered to suit the photographer's requirements in less than one hour and this shows a considerable reduction in time.

In the end it is the final image that is important, not how it was achieved. Recently on the television there has been the winter Olympics with a lot of coverage of the ice-skating. In that sport they give two marks, one for technical merit and the other for artistic interpretation. With photography we only have the latter, so it does not matter if the image is created in the wet, or the dry or by the use of Cokin filters.

The two methods of working will continue together for many years, just as art has continued since 1839. Long Live Photography.

THE HISTORY OF U.P.P.

Researched and published by Brian Hirschfield ARPS

This is a most unique and comprehensive account of our Society, 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:

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CRI-de-COER

By Bill Armstrong FRPS, Circle 36

About twelve years ago I retired and decided to return north of the Tartan Curtain, about 450 miles. This was a time for taking stock, both figuratively and practically speaking. Being a bit of a squirrel the accumulation of junk, both household and photographic was considerable, its a common disease needing drastic treatment. I had 30 plus years of U.P.P. "large" prints, "had" is the operative word, I burned practically the lot at the bottom of the garden. My stack of "exhibition" prints, mainly 20"x16", flush mounted and many with VIP labels on the back were sympathetically pruned. They were carefully packed and have only occasionally been nostalgically looked at, but they are of little use as their presentation is very dated.

More recently, during a spell of dismal weather I had a pruning session on colour slides, I now have at least a thousand mounts available for re-use, and still thousands more ready for the next prune. Most of my efforts were of course taken with a "club/exhibition" eye, it was a hobby, a pastime, a sport and even good fun. Now they have served their purpose, so what do you do with obsolescent objects d'art ?

A friend of mine, an ex U.P.P.ite is having about a couple of dozen of his large prints with few, if any, stickers - tidied up and glass framed. Hoping, I suppose, that his offspring will hang a few of Dad's pictures, they may even develop some commercial value, more money than sense, I reckon!

About 30 years ago an internationally known

bird photographer donated many of his prints to the local museum and art gallery. At about the same time the Curator, a friend of mine, suggested that the art gallery could use some film strips of the City. I purchased some FP3 from Marston & Heard (remember them ?) and shot them off while wondering round the streets and parks. Anything and everything of interest was taken, all horizontally. These I processed into film strips (positives that is). Enquiring some months ago at the gallery I found that there was no trace of our 'donations', they were not on the inventory. Another, probably knowing better, gives his prints of local scenes to the library for their archives.

Some clubs keep permanent collections, having no premises I doubt whether U.P.P. does. Possibly the only historical record that we have for prints will be in The Little Man. Many years ago a film strip was made of the AGM exhibition prints and was available for a nominal cost, I have some somewhere.

Recently, while at the showing of a well known national slide exhibition, the projectionist told me that each year he copies the whole exhibition and it was these copies that were being shown. This exhibition, which is a long established one, has little sponsorship and finds it difficult to make ends meet.

Maybe U.P.P. keeps some sort of record, if not wouldn't it be worth a thought ? The question still is, what do squirrels do with their nuts ? I'm sure that Len (Editor) would like you to write and tell him!

PUBLICITY OFFICER'S APPEAL: We are all aware of the Internet page for UPP run for us by Geoff Camber (Circle 8). Our thanks go to Geoff for doing a grand job of updating the UPP page. However I have also come across another UPP page by Geraint James of NHCC1. I am currently collecting all sites together so that they can be connected to search engines for anyone who is surfing for photography to find us. It will also allow existing members to look at other circle's work. So if there are any other members who have put their circle onto a web page could you E mail the www site address to Philip@light.softnet.co.uk and if any of you are on the Internet and want to put your circle onto your web site but are not sure how to proceed, again contact me on E mail or ring 01792-391033



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NEVER THE TWAIN SHALL MEET

Ray Beaumont Circles 9, 21 & 27

I love photography, I also enjoy playing about with computers. Mixing the two to produce Digital Images can be fun – or frustrating. (Very similar to working in a darkroom.) The trick is to constantly save the progressing picture file to disk, just in case the mouse does something it shouldn't or the Undo Button freezes, or there's a bloody power cut! When everything works well the result can be a fantastic picture. If it doesn't work out at all then there's always tomorrow night to have another bash at it.

Digital Imaging is yet another creative medium that is now widely available to all who might wish to participate in its processes. Whether it is used simply to "spot" a scanned enprint or completely rebuild the contents of multiple slide images to produce an exhibition quality glossy print doesn't matter at all, that is for the individual to decide. But is it art? And more to the point, is it photography? It has been said that photography is a medium for those who cannot paint. Could it now be said that digital imaging is for those who can't take a decent photo?

In the Autumn 1997 issue of *The Little Man*, Sir George Pollock suggests that "DI can take an understandable and acceptable place in photography today". He also informs us that both the RPS and the PAGB now accept the modern definition of a photograph as being "an image made by radiation of any wavelength using any means available". Does this mean that if, following a visit to Sellafield, I inadvertently leave an incandescent image of me bum on the park bench it could win a Gold Label? In contrast to Sir George, the RPS and the PAGB I have to disagree with their thinking. Certainly, DI can have (and is very welcome to) a place *alongside* photography, but surely not in it. No matter how loudly and for how long the supporters of DI shout, the medium is not and never will be on a par with genuine

photography. My copy of the Oxford English Dictionary states that a photograph is produced as a result of "a chemical reaction of light upon a photographic (light sensitive) emulsion". It is the presence of this emulsion in the **end result**, which is the key.

All sides of the argument seem to agree that a photographic image must originate from a process involving light. The "problem" would seem to revolve around how we accept or reject the end product, regardless of any processes in between. My personal argument simply states that:

- **If the End Result is produced by a combination of light/chemical reaction on a light sensitive emulsion then it is a photograph.**
- **If the End Result is produced by any other means than above then it is not a photograph.**

If a true print or slide is subjected to after treatments such as toning, inking, hand colouring etc. ("a non photographic procedure") the fact remains that the underlying picture is a genuine photograph. In comparison, something that is regurgitated from computer memory can only be described either as electronic (digital/binary) data or a graphical representation of that data. In direct opposition to Sir George, who states that, "it is not the method of production that distinguishes 'pure' photographs from others", I would argue that the method is the all-important factor. If not, then any picture which started life as an original genuine photograph and is later printed in a newspaper, magazine or book, or is displayed on any roadside advertising hoarding retains the right to be called a photograph. I think not!

Yes, we can make prints via computers and photocopiers (another ill-defined operation?) but a print is not necessarily a photograph.

(continued at the bottom of opposite page)

WHITHER LANDSCAPES-WHERE AND WHY HAVE THEY GONE

By Don Maslen CPAGB BPE 1* - Circle 8

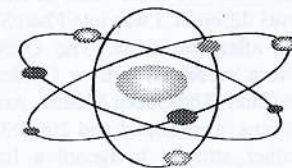
Onlooker's article in the Autumn issue of *The Little Man* was interesting and perhaps written with the intention of provoking a reply, certainly there is much food for thought there. The assumption was that misty landscapes and similar examples of monochrome photography had withered and died, at least within the confines of National and International Exhibitions. Thankfully Onlooker agrees that the art is still practised in camera club photography and in their competitions and long may it remain so, for however often these efforts are denigrated we should remember that but for the skill of the dedicated club photographer, there would be no national or international exhibitions as we know them today.

All of this raises the question of content in those exhibitions. Even the briefest of looks is enough to currently show a preponderance of heavily printed work having excessive contrast and a very restricted range of largely unnatural tones, parading under the banner of 'impact' as if this had to be the only criteria to grab the viewer's attention. Whilst this might be satisfactory for instant appeal, might we perhaps wonder whether they would provide a lasting memory.

Discussing this with friends recently one said, "Ansel Adams would be struggling to gain acceptance in an exhibition these days", and all felt that there was more than a grain of truth in that comment, which left us wondering whether the 'fashions' in photography which seem to influence selection should not be broadened to include a wider gamut of photographic art.

A 'chicken and egg' situation can be said to exist. The exhibition selectors accepting prints that are offered and the entrant submitting work for consideration based on the 'current fashion' in the belief that this will be the selector's choice.

Could it not be said that the exhibition organisers are the vital link in the chain, who could influence the type of exhibition finally hung? Surely there has to be a place in exhibitions for the 'old fashioned' photography, for it will always be timeless, giving a lasting pleasure to the viewer, will not fade away, and live long after current fashion, fads and gimmickry are long forgotten.



NEVER THE TWAIN SHALL MEET - CONTINUED

If I scan one of my watercolour sketches into PhotoShop, play about with its image and then reprint the result back onto watercolour paper via my Inkjet printer, does that resultant picture remain a watercolour? After all, the inks are water-based so the medium used is far nearer the original than when using a real photographic original. No doubt such arguments will give food for thought for some time to come.

I like making pictures; be they photographs, pencil sketches, watercolour paintings or digital images. As is often said, it's the picture that counts, but let's not confuse one medium with another. There's a world of difference between a true watercolour and one containing body colour. I suggest that the difference between a true photograph and a digital image is no less important.

DI WITH MILITARY PRECISION

By Alan Crosskill ARPS Circle DI. 1

Military precision - an oft used phrase, yet demonstrated in its true meaning when applied to a regiment of the British Army on parade. Whilst straight lines of wheeling and marching troops, colourful uniforms, gleaming brass and the stirring music of a band is impressive, to a photographer confined to one place, it presents a great number of problems and frustrations. Well, that was my firm view until I became a devotee of Mr Adobe's PhotoShop.

Confessing to having been a National Serviceman immediately dates me. To have served in a regiment swallowed up in one of the amalgamations of the fifties, places me firmly—into the category of a geriatric! But, having served in a cavalry regiment (long after the demise of the horse I might add) and although that regiment amalgamated again a few years ago, I am still a member of the strange phenomenon, 'the regimental family'. I receive a biannual newsletter, and invitations to infrequent parades and functions. Over the past years I've attended regimental parades and decried the lack of photographic success. They never organise parades with a photographer in mind, and the best I have produced always has some annoying military clutter within the frame. As readers will know all too well, a long lens may cap" an image, but it also compresses what you don't want to include. But this year was different, I was into PhotoShop.

Five years after formation, The Queen's Royal Hussars were presented with a Guidon by their Colonel in Chief, The Queen Mother. Armed with a 100 - 300 lens, a monopod and 200 ISO Provia, I made another attempt to record a little of the splendour of one of the few remaining line cavalry regiments of the British Army.

Arriving early, I found a seat in one of the stands erected on one side of the parade square, almost central to where events would focus. A backdrop of matt black and green Challenger tanks lined the other side of the square. "1st the parading troops wore khaki, colour was added by their scarlet caps. However the scene-stealers were the escorts and markers. The cavalry has always considered themselves a step above the rest of the army, and

whilst the bearskins and scarlet tunics of the Guards are impressive, they are a not uncommon sight. Not so the full dress of a Hussar. The navy blue uniform with yellow frogging and wide double 'tramlines' down each leg has changed little from the mid nineteenth century. From personal experience of years ago, I can assure the reader that the uniform is designed for looks as opposed to comfort. A short busby, sword and jangling spurs set off the outfit.

When the Royal Hussars parade, they are led by the drum horse, a relic from my particular regiment. Two silver kettledrums dating from the battle of Dettingen are never sounded. The white drum horse Peninsula and rider, flanked by two escorts make a most impressive sight.

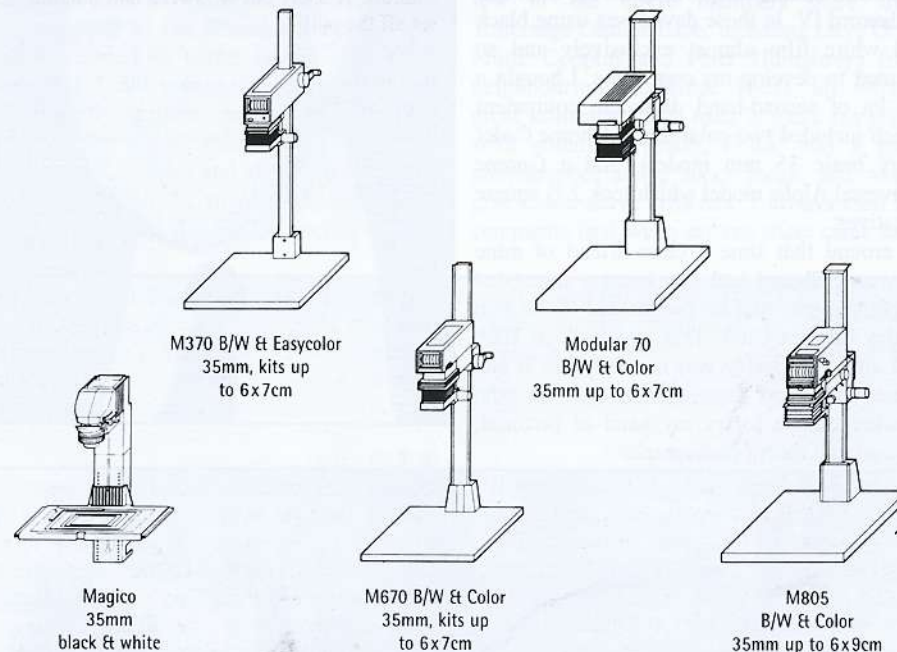
On that day last June, for the first time, I was confident the usual clutter that had caused me such heartaches on previous occasions was gone for ever with the knowledge that what I did not want would, thanks to PhotoShop, soon be removed. After the parade I enjoyed an excellent lunch, visiting displays, learning of life in the modern army and of course meeting people I had not seen for many years. As stated it is a 'regimental family', one of which I am proud to belong.

On receipt of processed slides I spent time studying each on the light box and deciding which to use. Apart from a few which only required the removal of the odd item, I enjoyed working on each with the various aspects of PhotoShop's artistic filters. My main photographic target had been the drum horse, for all accoutrements belonged to my old regiment. Removing surrounding people allowed me to transpose horse and rider into other situations. I solved the problem of a large expanse, which had contained a Challenger tank, and dozens of people, by filling the area with 'noise' the first time I had used this feature.

To date, the picture that pleases me most is Guidon, Escort and Drum Horse. This was made up of two slides and, having to cheat, a scan of the Guidon from the souvenir programme. In all it consisted of five layers: the horse and parade square. An extra area of flooring cut from another transparency.

(continued at the bottom of page 24)

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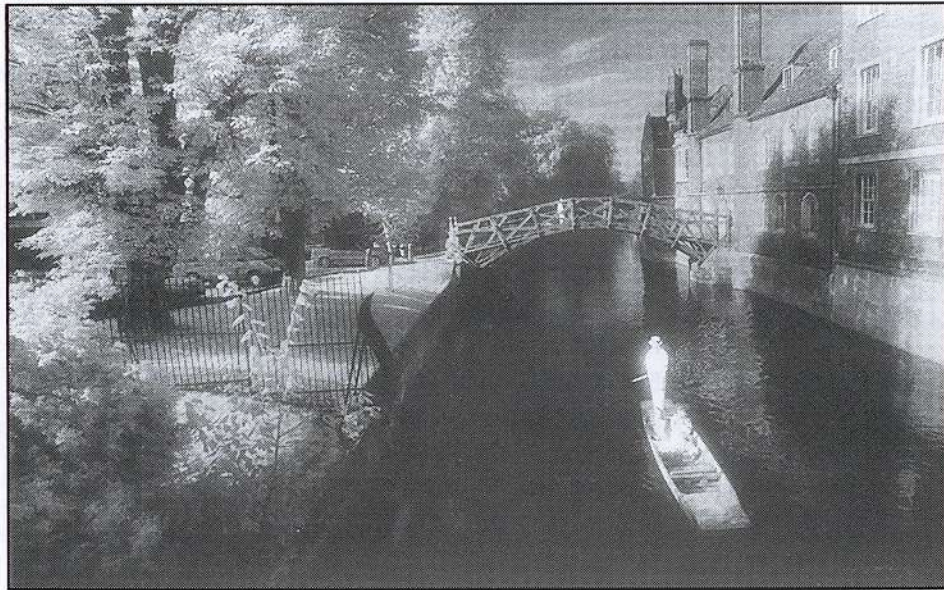
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PROFILE

Ken Breare FRPS, EFIAP - Circle 10

Apart from the ubiquitous box Brownie, which I owned as a child my first real camera was a Russian FED and was given to me on my graduation by a cousin in 1963. I believe it was modelled on one of the Leica models. It was three years later when my first son was born that I began to use it seriously, and in the quest for better quality I bought a second hand Rolleicord IV. In those days I was using black and white film almost exclusively and so decided to develop my own films. I bought a job lot of second-hand darkroom equipment which included two enlargers; a Gnome Cadet (very basic 35 mm model), and a Gnome Universal Alpha model which took 2 ¼ square negatives.

At around that time a close friend of mine Lawrence Sheard had also become interested in photography and he encouraged me to join Batley Camera Club. That was back in 1969 and although Batley was a small club it had some very good monochrome workers who encouraged me to try my hand at pictorial, portrait and record photography.



Punting on the Cam

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The latter I found the most difficult, but looking back it was very good practice for developing negatives and printing. I remember never being able to get the verticals correct and subsequently concentrated on bench ends etc, where there weren't any! It seemed to take an eternity to 'get off the ground' in the Camera Club and I spent several years in the beginners section. In those days only one person per year was promoted to the advanced section and I always seemed to come second. However, eventually I did manage to come first and subsequently gained promotion - I still remember being quite exhilarated by it! Meanwhile Lawrence and another friend from the Camera Club, Brian Asquith, had joined UPP and had been allocated to circle 18,

a large print circle. They showed me a few boxes and I was impressed by the quality of the prints so decided to join also. I was allocated to circle 10. (Who's secretary at that time was Bill Butterworth from Blackpool), and can vividly remember taking off the lid of my first box, looking at the prints and panicking, and feeling way out of my depth. A few of the circle members were from Tonbridge Camera Club, including Dave Dent, Frank Coppins and Peter Humphreys from neighbouring Tunbridge Wells, all were a great influence. Dave used to glaze his prints with stunning results; Frank was a good photographer and a super judge, and would give constructive criticism. I always read his comments first when my crit sheet came back



Whitby Abbey

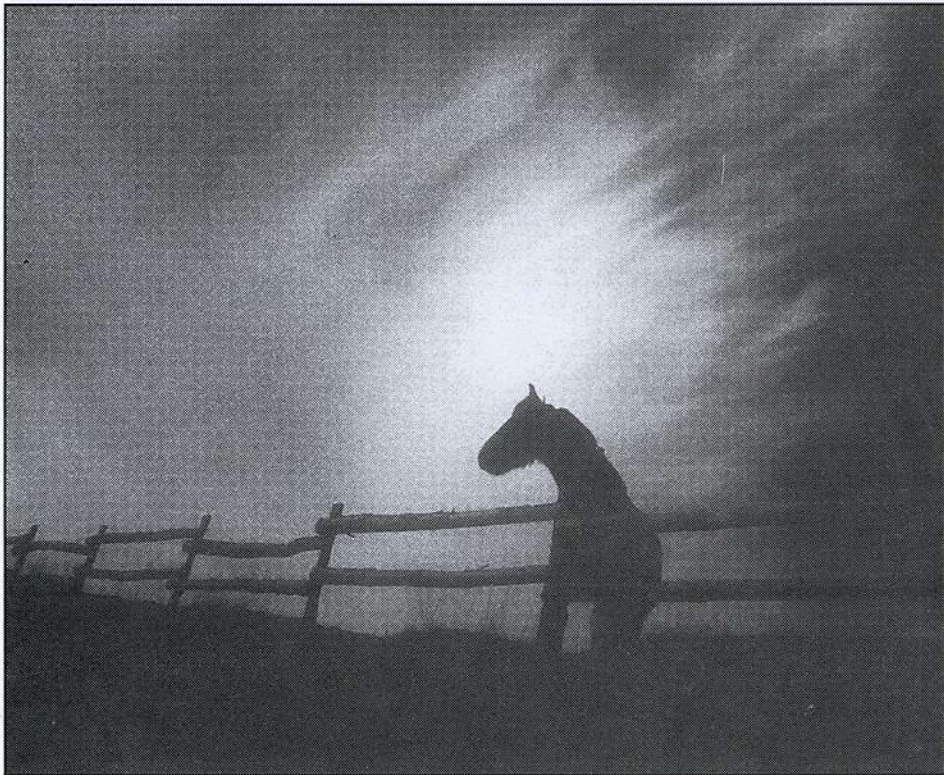
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and greatly valued his feedback.

As for Peter, he was a professional photographer which was obvious to anyone who saw his work - immaculate quality and his prints were also beautifully glazed. Another member of Circle 10 hailed from Lincolnshire, later South Humberside, his name, Len Holman now UPP President and Editor of The Little Man (who persuaded me to write this article). Len soon became Circle Secretary and kept us in order for 20 years before handing over to UPP Vice President John Butler. During Len's 20 years in charge which ended in 1996, Circle 10 won the Leighton Herdson trophy five times, the Best Large Print plaque no less than 8 times, the Gold Star Circle on three occasions and the Roland Jonas Landscape trophy twice - the

last time in 1994, won by John Butler our current secretary. Circle 10 has more than its fair share of U.P.P officials; we can also boast the Hon Sec - Barry Evans FRPS, APAGB amongst our numbers.

If I could pinpoint a turning point in my photographic career it would be in 1979 when I was given a roll of Kodak Black and White infrared film to try and from it produced some pictures for 'the box'. One print was entitled The Hayfield, which Dave Dent wrote some nice things about, and suggested that I send it to The London Salon. (At around this time Dave was very successful in Exhibitions and I was influenced a great deal by him and his work.) However it was 1982 before I eventually submitted some prints to the London Salon Exhibition and was thrilled



Dark Horse

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when two prints were accepted.

Every year after that I received an entry form and always got at least one print accepted together with the odd medal or two. Then in 1992 I was staggered to receive a letter inviting me to become a Member of the London Salon. This rated as the zenith of my photographic achievement. At the same time, I felt just as I did when I received that first box and kept wondering if my work would be of a high enough standard. As it turned out my fears were short lived as the members encouraged me and very quickly made me feel welcome. Whilst we are on the subject, this is an excellent opportunity to get a plug in as it is now my job to distribute a tape/slide commentary on selected prints from the Salon, and for the princely sum of £10.00 Camera Clubs can hire these presentations, it really

does make a good club night. Each year a different Salon Member comments on the slides and this year Tony Worobiec has that honour. If anyone is interested in this fabulous offer then please get in touch with me for details. End of plug.

As well as the London Salon I joined the Royal Photographic Society in the early eighties and tried for an ARPS in pictorial photography and, much to my surprise was successful. Most of the printing was done on the Gnome Cadet and it certainly taught one how to burn in print corners etc. Spurred on by my success I then drove my family mad with two unsuccessful attempts at a Fellowship before eventually gaining it with a set of infrared prints in the Pictorial section (now Visual Arts). By this time I acquired a Leitz Focomat 1C enlarger (which I bought at



Pidgeon Panorama

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a flea market in Batley), which had a VAROB lens which I still use and much prefer to the Focotar which succeeded it.

In 1986 I was invited to join Gamma Photoforum, one of the conditions of membership is that every year or so every member has to give a half hour talk to the rest of the members about the type of photography that they have been involved in, I found this difficult and still do. I also found a different attitude towards photography - members have different aims and ambitions, creating panels of prints on a theme was encouraged and one or two members were involved in having One Man Exhibitions.

It was at Gamma that I met a group of photographers from the North East, Les McLean, Geoff Stevenson, Bert Snell and Arnold Hubbard who used to travel down to

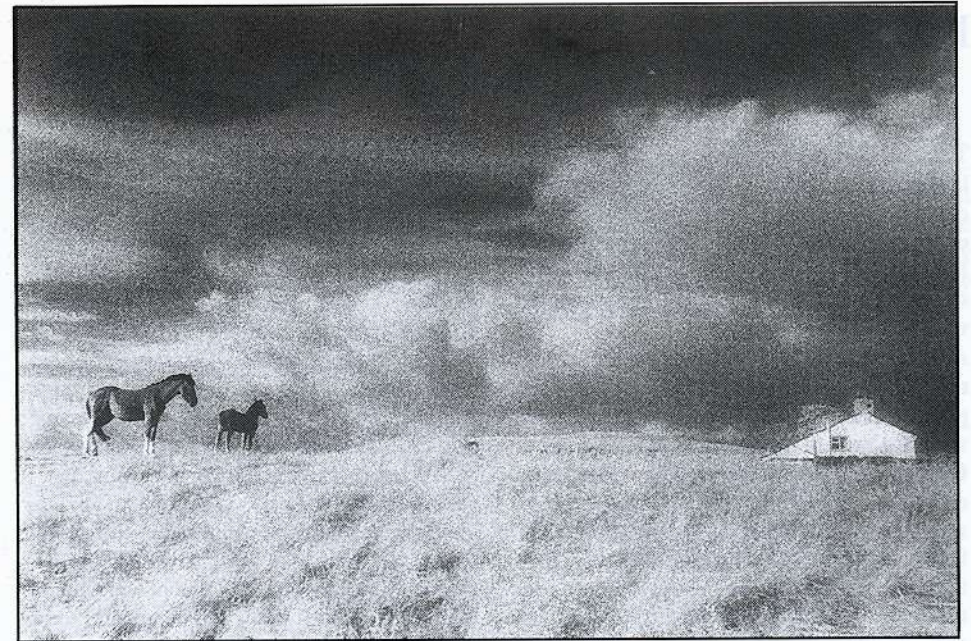
Knaresborough where we met, but when Gamma found a new home at The Photographic Museum at Bradford, this distance was too much for them. I miss them all very much, but Arnold and I still keep in touch and had the pleasure of judging with him quite recently.

In the same year I decided to embark on a more long-term project - an AFIAP that takes five years to achieve, I was successful in 1991 and an EFIAP followed in 1995. I must admit I still get a buzz from sending prints to international exhibitions although it's getting a bit pricey, I now approach them with a more cavalier attitude.

As for equipment, I'm far from being a photographic anorak, up to quite recently I was using a variety of Pentax screw lenses and Spotmatic and ES bodies - the Super



Solo Flight



'Neigh'bourhood Watch



Fantasia

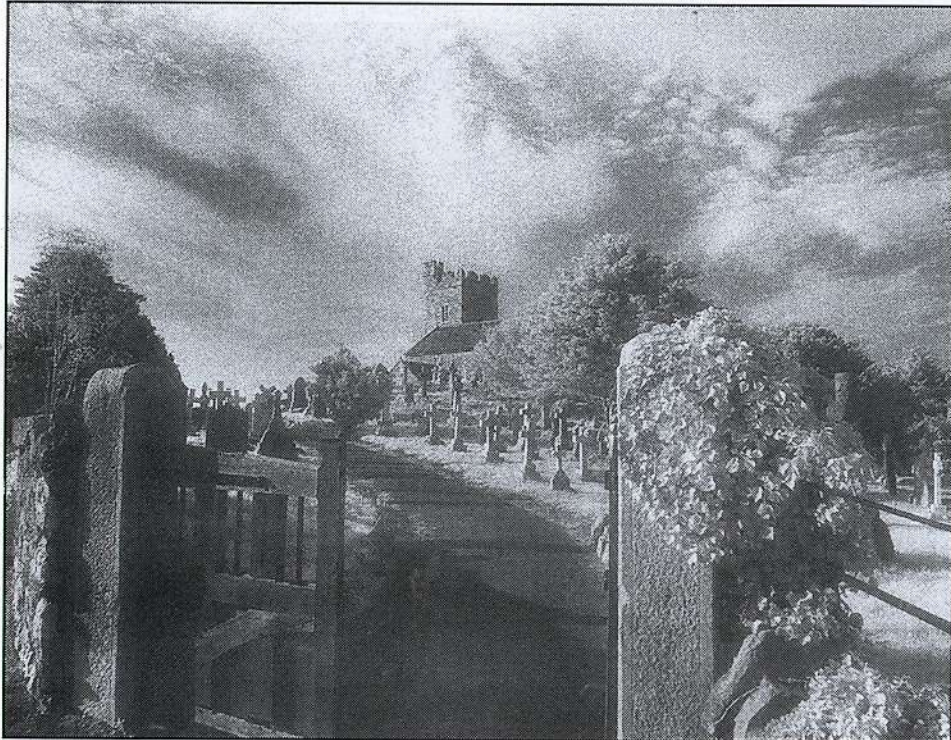
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Takumar lenses were great. Having said that, I recently decided to get some autofocus equipment because of my failing eyesight and ended up spending quite a bit of money; but I'm not sure it's helped me at all and I still secretly go back to my trusty Pentax set-up which I keep in the car.

Although I'm not an equipment junkie, one of my big weaknesses is buying second hand photographic books. I can often be found spending my lunch hour at local bookshops or fleamarkets because I'm trying to build up a collection of the old Photogram Yearbooks and also a collection of Photography Yearbooks. I thoroughly enjoy looking at photographs and admire the work of many contemporary photographers. Last Christmas, my wife bought me a copy of Salgado's book

'Workers', it's full of stunning pictures, and highly recommended.

Looking back I feel very privileged and often think that I've taken more out of photography than I've ever put into it, but I do try to make the time to visit clubs to judge and do the occasional lecture. Although I've exhibited all over the world I still have a great affection for local Camera Clubs and on the whole think that they perform an important role. Having said that, I'm concerned about the average age of the members of some of the clubs that I visit, it must be approaching sixty. They are all desperate to attract younger members but few clubs seem able to do this successfully. One way must surely be to accept and explore digital imaging as youth and computers seem to go hand in hand. I think it's something that



Invitation

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has to be encouraged if club photography is to survive into the next millennium. Thankfully UPP has seen the light and at present, has two digital circles up and running, I'm sure there'll be more on the way.

As for me, computers are a bit of a mystery and rather than e-mail I rely on the conventional postal service. When the folio arrives on the doorstep I still get as excited as I did when I opened that first box twenty five years ago - is it really that long? A quarter of a century means that this year I'll get my long service certificate, following Lawrence and Brian from Batley who have already had theirs and who are both still members of UPP.

I suppose one of the nicest things about photography is meeting and chatting to other photographers, it seems that only nice people take up photography and over the years I have made some very good friends. I hope to enjoy

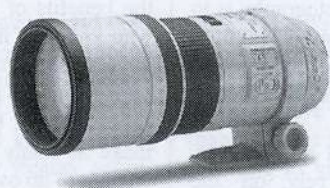
the benefits of UPP for many years to come, who knows, I might even qualify for my 30 - 40 years long service awards! I hope that all UPP members get as much pleasure from the folios as I do, but more importantly that they make as many friends as I have been lucky enough to do over the years.



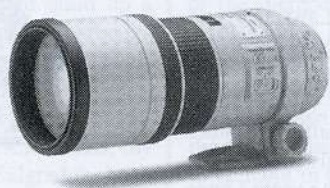
Good luck with your new venture Ken



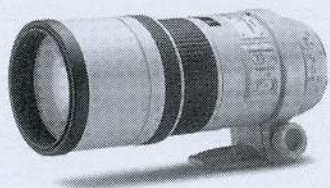
Looking Out



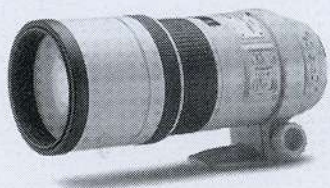
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People's Photography

By Onlooker

And why not? Everything seems to belong to the people these days – we've even been presented with Europe. But just how did any of us get into photography in the first instance? The Profile articles in The Little Man together with the interesting 'Meet the Winners' reviews in this wonderful little magazine of ours provide some of the answers. But they also indicate how diverse were the paths which led us into this fascinating hobby. The old adage of starting off with a Box Brownie was once the popular way into a more serious approach to photography and how true it was for many of us. I can remember when I was involved with a Federation's annual exhibition the guest of honour was always the local mayor and without exception their speech always began with the statement that they had never progressed beyond using the proverbial BB. There was nothing wrong with that of course because after all it was the very first fully automatic camera some wonderful pictures were taken with this much maligned instrument. Look back through your much treasured family albums and you can bet your life that most of the snaps therein were taken with a Box Brownie in one of its many forms. Are they any better now I venture to ask. I once had the privilege of interviewing Lord Snowdon for an illustrated article I was writing and to the question as to where he had learnt his photography I was given the answer "At my mother's knee". No mention of a Box Brownie mind you but I expect it features somewhere in that great photographer's progress.

Several year's ago I visited an exhibition in Birmingham of the work of the Second World War photographer George Rodger. Amidst the wonderful images were hanging a number of boards with his personal comments, one of which stated "Looking back over fifty years to my early days in photography I see no burning urge to be a photographer, rather a sort of wonderment that I ever made the grade at all". I suspect that for a lot of other photographers, whether they made the grade or not, this is probably also their own experience because clearly the taking of pictures is addictive and the urge to take more and more 'snaps' takes over without any positive motivation in the first instance and in the twinkling of an eye or the click of a shutter we are all changed. We had joined the Family of man and because there are so many of us become a willing participant in people's photography.

I suppose the greatest exponent of PP is the inimitable Henri Cartier-Bresson who with his Leica (!) captured the very essence of ordinary people's lives in candid snapshots in the truest sense of the word. The marvellous images of his own age reflect in some ways the paintings of William Hogarth who in the eighteenth century portrayed the goings on of the people of his time.

It is interesting to note that in old age Cartier-Bresson has returned to painting. I suppose it could have been back to an old Box Brownie – truly a camera of and for the People. In our own varying ways we continue that process began so many years ago.

DI WITH MILITARY PRECISION - (continued from page 12)

The sky made from Clouds, Pantone: 625 with a lighting effect of Omni at the default resolution. The Guidon was cut out and using the texturizer filter changed to 'Burlap' with the opacity reduced to 64%. Once cut out the Escort was brightened considerably. A little moving within the frame and I had a picture I was happy with. Before merging the file was 36.2 Meg, flattening layers reduced it to a manageable 7.7.

Apart from the pleasure of now possessing a number of images of my regiment I also have a number of different items for future use. Equipment details if required.

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DIGITAL CLARIFICATION (An alternative view)

By Ian Platt, MFIAP, FRPS, ESFIAP, APAGB

I enjoyed reading the article on the title subject by Sir George Pollock in the Autumn 1997 issue of LM. It was good to read such a lucid and welcoming discussion on the subject of DI, after some of the near Luddite thoughts expressed in other publications recently.

It would be useful, I feel, to advise the readership that the world-wide FIAP essay competition to which Sir George refers, was instigated as a direct result of a most interesting presentation made to the FIAP Congress in Vitoria (Spain) in 1991. The subject that was raised was "How do you define a photograph", and although the presentation was made in a light-hearted manner by the two Spanish photographers, there was an underlying serious note to it. Apparently in recent years many of the Spanish National and International exhibitions of photography had received entries from a new breed of 'artist', who frequently made no use of a camera at all. Examples were shown, copied onto slide film, of images accepted into exhibitions that had been made by manipulating chemicals on colour print paper to produce interesting abstract designs. No one thought that they were not art, but did they qualify as photographs?

In view of the (now) agreed definition quoted by Sir George, that a photograph is an image made by radiation of any wavelength using any means available, these abstract Spanish prints clearly were not photographic.

It is at this point that my views differ from those of Sir George. I feel that it is both undesirable and unwise to 'pigeonhole' any form of photography that is arguably manipulated by non-photographic means. Whatever category is suggested - e.g. Photography Plus - it will be open to misinterpretation, misunderstanding and also be impossible to 'police'.

It is one thing to suggest that e.g. a Bromoil fits neatly into this suggested new category, but what about toned monochrome prints?

I can visualise an argued case for saying that this sort of work is acceptable in normal categories because the 'chemistry' used to impart the colour/tone is essentially of a photographic nature. OK, I'll go along with that, but what about a print toned in cold tea? I'm not joking either, the results I have seen from this method produce a pleasant sepia-like colouring. Clearly this would be a P+ image. But who would know if the author 'cheated' and entered it in the normal class?

When we get on to DI, the situation becomes even more blurred. It is possible to take an image on a DI camera and make a print direct without involving the computer. Clearly not P+. You can take a normal neg or transparency and just 'spot' out those annoying little highlights that you would ordinarily do on the final print, but because you do this via a manipulative computer programme, the result would seem to fall into P+! If you burn in or hold back areas of a print made directly in the darkroom this is clearly orthodox photography and not P+, but do the same via a computer and it is!! As much as anything else, this is the weakness in trying to categorise what is and what is not manipulation that results in an image being clearly identifiable as P+.

Some of the images seen via DI today are very clearly and unambiguously heavily manipulated. And yet somehow it seems to me to be daft to postulate seeing two prints hanging side by side on an exhibition wall, one of which was posterised via a computer programme and another by the usual neg/pos stages, and yet they could be in different categories. Wonder what the general public would make of that?

If one does have a special category for non-photographically manipulated images, it is almost certain that judges will reject the ever-so-slightly-manipulated work because they instinctively feel that perhaps the entrant accidentally entered work in the wrong class. Not so farfetched as it may sound, because

DIGITAL CLARIFICATION (An alternative view)

exactly this happens with ever-so-slightly 'creative' images entered into a special creative section in some of our exhibitions. I have sat alongside and heard muttered comments from fellow judges just to this effect.

One of the genuinely good things that has come out of the enormous success of the PAGB Merit Awards scheme (or distinctions as they are often called), is that work seen by the adjudicators is classless. There are no pigeonholes. I would personally very much prefer the images manipulated by non-photographic means to remain equally classless, to be viewed as pictures that started and sometimes finished as photographs, whatever happened in-between.

An analogy could be drawn by thinking back to the days when the internal combustion engine took over from steam as the main engine of motive power. They both do essentially the same thing but in different ways; and the former had been in use for about

the same number of years (150 or so) as 'wet' photography has today before its successor came along. And make no mistake about it, DI is unquestionably orthodox photography's successor. A very large proportion of mainstream professional photography has been via DI for several years, with more and more sub-branches converting to it all the time. Within amateur photography, this conversion is less rapid but still happening. Of course this does NOT imply the complete demise of 'wet' photography in the future. Today there are more paper surfaces for the fine-art monochrome printer than ever before, and just as the steam enthusiast (my wife is a member of the Steam Boat Association of Great Britain) continues to get huge enjoyment over their chosen activity, so will 'wet' photographers I trust.

However, in the meantime, let us treat the DI image no differently from other forms of photography that have preceded it.

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TRIALS & TRIBULATIONS OF A CIRCLE SEC

By Tony Potter ARPS-Circle 20 Secretary and NHS Manager!

Let no one be under any illusion, being a Circle Secretary is a very enjoyable and worthwhile position, very few people in UPP will rise to such heights of respect and authority. To have the guardianship of the photographic endeavours of such a diverse circle of aspirants in the pursuit of Gold & Silver stickers is an awesome responsibility. To achieve the desired goal of 12 folios per year, no more, no less, given the vagaries of Parcel Force, plus the ailments and forgetfulness of members in order to have the correct number of rounds to qualify for 12 entries in the 'Annual Championships' needs the organisational skills of an NHS manager fulfilling Mr Dobson's requirements of no more than 12 months wait. (It was stated at the last AGM that some circles had been sending in 12 entries even though fewer than 12 folios had been completed, personally I don't believe it, was it not just a rumour put out by Circle 11!)

Of course the Circle Secretary knows how well the folios are circulating because the receipt of voting cards regularly updates him, that is provided the sender remembers to put his/her name on it, and doesn't leave it on the mantleshelf for days, or even weeks before posting. But even the receiving of voting cards leads to a high degree of interpretative and mathematical skills being called into play. The interplay of the correlation of the picture numbers down the left-hand side with the writing down the centre often leads to some confusion. If the numbers down the left relate to the picture number on the folder then why is there very often one too many, or one too few? The purpose of the written column appears to be a complete mystery, is it the authors name, initials, picture title, or what? Putting both together on a small card that the Post Office can frank on the wrong side and then smudge, makes it that anyone can be a winner! Did someone say winner? That is the mathematical bit, all the adding up and then working out of

the averages down to whatever decimal points, thank goodness for 'Microsoft Excel'. We mark out of ten then multiply by two (we also use half marks) and still only manage to mark out of a range of five. I have heard that there are some circles that have given up marking altogether, rising to a higher plain of enlightenment where the best picture emerges as if by consent. Surely its only a rumour and will never catch on, how on earth can we reward our friends (or those who give us good marks) or show others what we really think about them without marks. I do know that there are some circles that are so afraid of members knowing who voted for what that the secretary keeps it a secret, is openness such a dangerous thing?

If there is one word that sums up the most desirable attribute of a Circle Secretary, then it must be 'Diplomacy'. There are three areas where this is most needed; firstly in setting out a new folio on its way with a bright "please all" and 'congratulate winners' notebook entry. Setting the tone, thought provoking but never controversial, complementary but never critical, an example of moderation and tolerance. Its purpose is to encourage and if certain members are in the photographic doldrums then one can always talk about golf. The second area is in calming those who have taken offence at the uncharitable remarks on the crit sheets.

The Secretary must help some members to understand that when a fellow photographer called your prize picture 'a load of' He was failing to see the deep aesthetic meaning that was obvious to everyone else, and then quietly advise the offending member whose remarks had caused such offence to return to safer comments, such as 'Not up to your usual standard' 'Trim it here' or 'Nothing to add'. The most difficult area that needs the most diplomacy is with those who have been in the circle for many years and feel that they have

(continued at the bottom of next page)

To Dig - or not to dig

By Jack Schofield - Circle 26

The Photo-magazines seem to be disappearing under the sheer weight of argument for 'digitography' as someone dubbed it, with the accent being on the manipulation possibly rather than the quality of the results. I recently saw a letter by a lady bemoaning the fact that she would be forced to join a DI circle even though she had no intention of changing the image and would be joining a group where the competition would be decided by who could come up with the most manipulated image. The writer was using the computer printout as she had no room for a darkroom, and while I have some sympathy for this I have created enough room somehow wherever we moved to. If the will is there a way will be found. Don't get me wrong, I am not anti computer, after all this is written on one, but I have yet to see a print produced on an affordable printer that comes anywhere near the quality and definition of the chemical process, to say nothing of the disappearing act that occurs when the print is exposed to daylight for any length of time. (of which I have proof positive). I have a sample print from Epson which I half covered and left the other half exposed in daylight, within six months the exposed image has all but disappeared. After all the whole point of producing a print is to show it!

If or when these problems are overcome then maybe that is the way the future will be, and

who knows it may even be accepted as 'Art' one day, but will it be photography?

The letter really exposes the root of the problem, for who is to know whether the image has been manipulated or not (?) and secondly does it really matter? I suggest the only time it does matter is when the picture is presented as a true portrayal of events, and in the end that is down to the integrity of the author. Where I do draw the line is where the 'image' has been generated purely within the computer and therefore has no connection with photography at all. This type of picture should never be shown in a photographic exhibition for it has more in common with the 'art' gallery where anything passes including cows in formaldehyde or piles of brick purporting to be 'art' (whatever that is).

Within photographic folios there is obviously a case for like-minded people to exchange views on the processes they are interested in, whether it be B & W, Colour, or DI; but when it comes to the exhibition wall should they be separated? Why not scrap all the categories and put an end to the borderline decisions as to what constitutes a B & W print or colour or DI?

(I heard a rather pertinent comment from one of tender years the other day " Granddad, if you keep on letting the buses go by won't we end up walking!")

TRIALS & TRIBULATIONS OF A CIRCLE SECRETARY (continued)

the private ear of the secretary, and any idea that all members have an equal say must be against the constitution. Change is equal to disaster, it must be for it says nothing in the constitution about Digital Imaging, the start of the slippery slope was when trade processed prints were accepted. Holding the ring amidst threats of resignations and factional interests is at times akin to the UN Secretary's visit to Baghdad. There are many other tasks that this elevated job entails, from Travel Agent for circle weekends to box repairer extraordinaire. So why do we do it? Quite simply because it's an excellent way of seeing and showing pictures, and you get to meet some great people who become very good friends, and someone has to be daft enough to keep things going. It's not the Executive Council of UPP that does that but the Circle Secretaries. The highlight of the year should be when the secretaries meet at the AGM to learn from each other and get enthused, but it isn't, we usually end up having a go at the Post Office. If you recognise any of the above, then you must be a Circle Sec!

Discovering Nepal (concluding episode)

By Gisele Steiner

1-10. My diary says: "Up early, catch glimpse of the mountain tops on roof terrace before breakfast and leave by bus with slightly uneasy feeling about the forthcoming white water rafting we had signed up and paid for. Walter enthusiastic. We found our amiable local "captains", rubber dinghy rafts, safety helmets and life vests on a beach next to the fast flowing river Trisuli and were off after a short course of instructions, mainly of what to do should the raft overturn. 5 per raft + captain and in some cases helper. My primeval fears turned out to be unfounded - they vanished after a few minutes, I felt quite safe even on the rough patches, when getting wet, and having to paddle through high waves, and thoroughly enjoyed the experience. Obviously the organisers do not want to lose any tourists, therefore do not choose the more dangerous stretches of river, which Walter says he would have preferred. A lunch break was provided on another beach and all too soon it was over, there was our bus complete with non-rafting members of the party. On to Chitwan, stopping briefly on the way in front of Uddhav's house and school. He said hello to his wife and younger son (the older is at boarding school in Kathmandu) and collected some clean clothes. Our bus had to stop where the made-up road finishes - we transferred to waiting Landrovers which took us as far as the river from where the transport to Chitwan Jungle Lodge is by elephant. How does one get on? Easy! The animal is told by its mahout to sit down, someone holds up its tail making a U shape. You step on the elephant's foot (and feel like apologising to it), then into the tail loop, clamber up to its bottom and from there into the howdah holding four, one at each corner, the mahout sitting in front. Two elephants carry the luggage and off we go. The ride is surprisingly comfortable once you get used to the slow surefooted rhythm, the world looks different from that height and passes by slowly. Through the river and various tributaries, through high elephant grass, then the jungle - barely a sound apart from the elephants

ripping off bits of grass or branches on the way, munching them and neatly expelling the end product of this fibre rich diet at the other end. Instinctively the otherwise quite noisy party grew silent and listened to this new experience. Jungle Lodge consists of a series of chalet type buildings clustered around the reception and dining hall, basic but comfortable. Lighting is by kerosene lamps, which are deposited in front of everyone's bedroom and along the paths at night but must not be kept inside the room during the night. An additional torch is a definite advantage, nevertheless things "get lost" in the semi darkness as underneath the dense tree canopy it does not really get light during the day either. We much enjoyed our stay which included a ride in dug out canoes, several elephant rides, early morning nature walks with rangers talk about the Asian elephant, watching the daily bath of the Chitwan working specimen who transport not only the tourists but all the supplies including the post to the Lodge (there are several other more expensive lodges in the park, one even has a small airport). The Chitwan National Park which used to be a royal hunting ground was founded in the 70's after the worst swamps had been drained and the malaria carrying mosquitoes largely eliminated. Thereafter the original local tribe, the Tharu, who are immune to malaria, were able to move down from the hills and farm the land around the park. Unfortunately we never saw a tiger, of which there are some (non man eating), just his paw marks from the night before, but we did observe a rhino on two occasions, some rhesus monkeys, wild boar (as well as a not so wild one which the elephant keepers had tamed) deer and lots of birds.

18-6-2052 (Nepalese calendar) or 4-10 - back to Kathmandu and civilisation? There is a power cut, no hot water and candlelight at the Yellow Pagoda!

5-10 Early start on a beautiful morning looking good for our flight to Everest from Kathmandu airport. A small 18-seater aircraft propelled by two engines, pilot and co-pilot plus a stew-

Discovering Nepal

ardess dressed in a beautiful blue sari awaited us. Even next to all the new impressions we had already gathered this was a once in a life time experience which is hard to put into words. It meant coming face to face with the worlds largest peaks, at times seemingly flying straight at them, snow and ice covered tops glinting in the early morning sunlight - how can anyone manage to climb up there? Cameras clicked incessantly, we were even allowed to "shoot" through the cockpit windows - but could any of this really be captured on camera? The views below of Kathmandu, the valley and the foothills were beautiful too. Back for breakfast and a free morning, which we spent in the city getting to know it more intimately. Lunch at (of all things!) the Viennese Delicatessen Shop was another experience. Fresh crisp rye rolls generously filled with ham and cheese respectively, and lemon soda, quite cheap and very clean, all thanks to this continental lady who came to Nepal and apparently became a guru. There must have been some culinary and business knowledge as well as investment somewhere. The enterprise seems to thrive and is patronised not only by tourists from the West but also Asia. Afternoon bus trip to Pathan, the old Royal City, with more very beautiful temples and palaces decorated with stone and

woodcarvings. Then visit to another Tibetan refugee centre with carpet factory and workshops.

6-10 our last trip for one night in the hills at Nargakot. First stop at Bakhtapur, a jewel of an old city in Kathmandu valley. The ancient town centre has been restored largely with the help of German money. It is traffic free and by Nepalese standards very clean. The bricks on most of the old buildings have had to be renewed but the spectacular wood, metal and stone carvings are original, 17th and 18th century. Nargakot lies in the foothills 7000ft high (2300m), unfortunately the view was not clear on our arrival but the air was beautiful and there was a warm welcome at "Nagarkot Cottage" Neither hot water nor electricity in the comfortable cottages scattered throughout the hilly garden, romantic with candles and slippers provided, buckets of hot water on request. Spent the evening around a roaring fire in the round fireplace with a jolly singsong after a good meal (and various drinks).

7-10 Last Day. Up at 5.30a.m. for a sunrise in the mountains at last. Travel up to the hilltop. The sun slowly appeared on the horizon and started to light up the tops of the Himalaya range. Wonderful views all around.

continued overleaf



Tibetan refugee women spinning wool for carpets in Nepal

Discovering Nepal

Back to guesthouse for breakfast, then a long walk with our local guide Harrie. Walked through several villages, one for "Untouchables" only, to a newly opened snake farm where Nepalese scientists in co-operation with the University of Munich carry out research into the snakes of Nepal. Quite primitive but impressive exhibition of various live snakes in glass cases with hand written explanations and diagrams. They keep individual specimen for 6 months only, then release them into the wild. Snap Walter holding a snake (non-poisonous!). After a good lunch on the guesthouse lawn it was goodbye once more and back to Kathmandu to pack. The final joint dinner at a rather expensive restaurant proved to be a strain on our diminished resources also took a long time to come. The staff were willing but out of their depth because the group did not follow Uddhav's suggestion of a shared order. Waiting for our food made us drink 3 bottles of Miguel! "Deputy Leader" Marion made a farewell speech flattering Uddhav and presented him with the envelope containing our thank you-contributions. We had come to like him although he will have to learn to project his voice and improve his spoken English to become the perfect leader, but he is very committed.

It must be a strange situation for him coming from a simple village culture, quite highly educated and politically very aware, being confronted with ever changing groups of different nationalities and totally different backgrounds for 6 months of the year, then going back to his wife and family every May - September during the monsoon. He is hoping to be sent to Britain by Explore for further training in a year or two and has our addresses and several invitations.

8-10 Say goodbye to Kathmandu, Uddhav (with embrace and kiss) and Nepal, also those of the group who are staying longer or travelling a different way. Parting is always sad. We had particularly enjoyed meeting Gail (38) and Thoraiya (16), the remarkable and very likeable mother and daughter from Australia (who we all assumed to be sisters when we first met them) and with whom we had many good conversations and joint elephant rides. Beth also Australian, Lorna, Scottish radiographer operating a scanner in Tunbridge Wells, Irish Ruth, a buyer for W.H.Smith in Swindon, and all our other travelling companions. We had shared a lot of wonderful experiences and laughs, there had been few disagreements.

This was a holiday we shall always remember. Namaste, Nepal.



Walter & Gisele Steiner in front of 'our' hut (shared with 3 couples) in Nepal

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ROUND IN CIRCLES

Circle 2/25

Last year saw our circle operating at full strength with 16 members, which was very satisfying apart from making things very tight for the postal rota. So after the AGM I introduced a 6th box, which immediately eased the problem. But as inevitably happens we have since had one resignation, due to pressure of work, and two other members have asked to rest for a couple of months, due to ill health and house moving and are hoping to be back in circulation by the summer.

The boxes are moving quite well with no hold-ups, Parcel Force Redhill have not tried to trip us up over the past few months, perhaps they got fed up with the strong letters of complaint from one of our members. We have a good, interesting and helpful notebook and a variety of work in the boxes. We are predominantly monochrome with some colour thrown in for good measure. Techniques cover the full range from the superb bromoils of Gilbert Hooper to the odd digital, now creeping in. Apart from the GL awards we have two other trophies that are keenly contested. The 'Yorkshire Trophy' for the highest number of marks received throughout the year, won this year by Gilbert Hooper, and the 'Bert Smith' Natural History Trophy, won this year with a superb shot of a Dragon Fly by Maurice Booth.

This year's AGM saw 6 of our circle in attendance, the largest number we have had for quite a few years, and hopefully the favourable comments in the notebook will encourage even more to turn up this year. Geographically we are rather spread around the country, making a rally virtually impossible, although members have met up whilst on holiday. So I do try to get the message over that the AGM with its excellent facilities and motorway access is a very good alternative.

Tony Elliott-Circle Secretary

Circle 4

When after 25 years at the helm a Circle Secretary steps down, one can expect problems. Despite the stalwart job done by Jacqueline Clark the circle dwindled down to 5 members and we were about to throw the towel in. However Council thought otherwise and launched a rescue package that will hopefully see Circle 4 rise like a phoenix from the ashes to become one of the first circles to embrace the changes that are ahead for all of us as we approach the millennium.

Remaining a large print circle (the smallest size being 75 sq. inches of image) we are to become a circle that accepts prints in both colour and B & W made by the chemical process, home or trade, or by the ever increasing use of the digital darkroom. We are for the time being going to restrict digital work to producing images that have originated via the negative (as per UPP directive.) The removal of unsightly intrusions is acceptable but not surrealist effects of posterization etc, thus ensuring a level playing field for all our members, old and new. We leave the Full (DI) Monty to the DI circles, but those with A3 printers will be able to make full use of them in our circle. If you are looking for a challenge in a second circle then why not join us, just get in touch with Stanley Berg, asking to be put into Circle 4, the forward thinking circle!

Philip Davies-Circle Secretary

Circle 6

The Circle was very much a Yorkshire based group when I joined it about four years ago. Now I am the only Yorkshireman left and the circle has two main centres, Worcester and the Southeast. We have 12 members (thanks to Stanley Berg who helped us over a rough patch), 8 men and 4 women and we are very much a monochrome circle.

Our rules now state quite definitely that we are exclusively black-and-white and darkroom

ROUND IN CIRCLES

based. All the pictures between the crit sheets of our folios are printed on black-and-white paper with no computer manipulation allowed. A photographer who limits his/her interest in darkroom-produced monochrome and who ignores colour and the possibilities of the computer might be thought somewhat blinkered in today's world but that does not mean we have to saturate our activities with all the possibilities available. It is very satisfying to open one of our black boxes and find 12 prints all produced using the same basic techniques. There is no lack of variety and finer comparisons are possible where differences between prints are less catastrophic! If I had the time I would like to be in at least three other circles with interests in small prints, colour and also computer images but I think my favourite would still be black-and-white and I am very content with the Circle 6 experience. Maybe computer-produced monochrome is a possible extension in the future but I have not noticed any demand for it in our suggestions pages. Though the computer has been kept outside our crit sheets it has nevertheless gradually infiltrated the notebook. I'm sure the word processor and DTP are strong influences in the majority of circle notebooks but recently I have also introduced scanned pictures to remind members of the prints they voted up or down in the previous folio. Along with the results sheet I put in a double page of small but quite high quality sketches of the prints. This isn't difficult with a flatbed scanner and ordinary word processor. I have very little experience as yet with such devices but the results are quite acceptable and will, indeed must, improve as I read 'PhotoShop'! One disappointment in 1998 is that I haven't been able to arrange a weekend meeting for Circle 6. Some of us met last year at Lincoln but most of us have only communicated so far via the circle notebook. I had several attempts at making provisional bookings in the autumn but all had to be cancelled due to conflicting

arrangements among the group. It shows how active we all are!

Colin Snelson-Circle Secretary.

Circle 7

Our numbers are woefully low, it would appear that few people are interested in producing small prints, and we have not been able to replace members who have retired over the last few years. Many of us have been in the circle a long time, one joined as early as 1956 and another in 1960, so there is a reluctance to change the status quo, we would otherwise have amalgamated with another circle by now. Monochrome prints are still in the majority but we do accept colour, trade or home processed. The circle was changed from 12 square inch prints to 7" x 5" many years ago but one member at least, would still like us to return to the smaller size. A suggestion that we could attract more members if we changed to 10" x 8" was not at all popular.

Digital imaging is recognised as the way for the future but is not likely to find much following in C7 unless there are some miraculous changes. There is not surprisingly a nostalgic interest in old copies of 'Amateur Photographer' and 'The Little Man' that are often sent round in the boxes, and we frequently see prints made by cameras of the pre-auto era.

Because there are now only six of us, we are circulating six boxes a year with two folios in each box. This is working well, the boxes are more worthwhile and the extra weight still shows an overall saving in postage. This may give a 'fuddy-duddy' image of our circle but there is still plenty of enthusiasm for a good print and a wealth of lively discussion in the notebooks.

Aubrey Greenslade-Circle Secretary

Circle 14

The circle is getting close to celebrating the publication of Folio 500 - Folio 488 being on

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the road already. Membership has remained fairly steady, down from the 14-15 ish of twenty years ago to around a dozen today.

Sitting on the sidelines though, has been an enlightening demonstration of the changing world. In those days of yore, black and white prints were the only ones around, unless some brave soul entered a toned print, or for heavens sake, a *bromoil!* We have always appeared, to me, to be a very relaxed circle, I think properly considering the message the print has to offer, as much as, if not more than pure technical quality. Superb printers we have always had and indeed still have, bum prints don't ever seem to win much, but the emphasis on what we do, say and think doesn't ever appear to have stopped moving. I well remember when colour reared its 'ugly head', in the days when Roy Jones ARPS was our leader. With one or two exceptions who were none too keen, I don't think anyone turned a hair, and even the more reluctant members appear, for years, to have accepted colour as normal. We do have current members who not only submit colour only, but only submit trade processed colour.

A discussion raged, perhaps 'ranged' would be a better word, at the time colour started circulating. The consensus, as I remember it, was that they were photographs weren't they? If we don't know enough about colour, isn't it about time we learned?

This looseness of attitude, and readiness to accept change, it seems to me, is one of the attractions both of Secing and belonging to C14. Given such attitudes, you will not be surprised to know that two digital prints have already, either completed one round, or only have one stop to go. A third is circulating with only three more stops to go and a fourth and fifth are known to be either on the road or about to join, these five prints from four different circle members! We know of at least two further members who have either expressed interest or are actually equipped and working towards digital printing, this out

of a current membership of a dozen?

I think members took to heart one of the messages that came over from that excellent demonstration at last year's AGM. The message quite simply said that 'A bum print is a bum print, and you can do almost anything you like to a good print and it remains a good print'

I continue to appreciate the days the good prints land on my doorstep!

Pablo-Circle Secretary

Circle 18

At the moment Circle 18 is having its best period for a while. We have the highest membership that we have enjoyed for some time, and some good work is being shown. We now have two lady members, Paula Davies and Margaret Cairns, which is in itself is a bit of a record for the circle.

Brian Asquith, our longest serving member has recently retired, we learn that he is off on his travels for three months, we look forward with anticipation to the results of that expedition! Brian Riddy has struck a bout of ill health and is having to take things at a more leisurely pace for the time being. We also heard that Tony Potter had spent time in hospital following a visit to India, but happily he is now restored to full health. Alan Thompson has recently joined the circle and we look forward to seeing his work.

Circle rallies seem to get a fair airing in our notebook, mainly because we have not had one for some years, they rather faded out due to lack of support. However, now that the composition of the circle has changed over the last year or two, that situation will hopefully be rectified. We have had one or two examples of DI in the box, but as yet has not had any real impact.

Brian Sanderson-Circle Secretary

Circle 22

If you're ever in a London taxi and the driver

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stops to take a photo, then no doubt you will have the pleasure of being driven by a new member to C22 - Ken Payne. Ken is so enthusiastic about his photography and driving around London gives him ample opportunity to practise his skills. Another new member Ray Geator who with his wife has already booked in for the Circle 22 weekend rally that will see us at Liverpool Docks and Wigan Pier! We have also welcomed back a previous long serving member Ted Meek who had been forced to leave us because of difficulty managing the weight of his photographic equipment and the darkroom chemicals. He has now turned to the digital darkroom and has returned to us with renewed enthusiasm, it just goes to show that photography can be carried on beyond the time when one would normally put up the shutters.

Our 1997 rally saw us at the seaside town of Porthcawl, entrenched in the Seabeach Hotel who did us proud and can be recommended to any other circle who would like a seaside venue for their annual rally. Travelling on Saturday to a mining museum at Rhondda Heritage Park a trip underground (where the use of the camera is not prohibited) was a must, and resulted in some interesting photographs being taken. Sunday saw us in the Vale of Glamorgan and the Heritage Coast where the strata of the cliffs has to be seen to be believed.

Last year saw a clean sweep by our female members when it came to awards with Freda Grainger taking the Circle Certificate and Anne Davies the circle shield. This was donated by Post Office compensation when they lost one of our boxes some years ago. We have lost some members in the last year but have been fortunate in having them replaced by the Membership Secretary - Stanley Berg and the thanks of all must go to him.

At the moment our thoughts are once again concentrated on our annual print battle with Circle 10, having lulled them into a false sense of security by letting them win every

year to date, we are determined this year to turn the tables on them, so watch out 10 - 22 is about! John Grainger, our Hon. Circle Secretary continues to work tirelessly for the circle despite periodical attempts to derail him, every member of UPP owes their Circle Sec a debt of gratitude, without them UPP would not exist.

Philip Davies

CIRCLE 31

With a little encouragement from Editor Len, I have put pen to paper to present a few notes from Circle 31, which I hope, will be of some interest.

I am fortunate in that we have a very good and conforming membership who give me few problems, the folios circulate regularly to schedule, in spite of many members frequent absences on holiday, due to good co-operation between all concerned. We have a fairly lively set of notebook entries and no prima donnas to be easily upset by the well meaning and constructive comments on our slide entries.

Being a general pictorial slide circle, we do not specialise in any particular subject. Many members do have special interests such as portraits, natural history, and tabletop photography, but do not overdo their entries in these fields. All of which results in interesting folios of wide variety. Occasionally, about once a year we do have special set subjects to give an extra challenge, but these are not too restrictive and are on such themes as our most recent, on 'Water'. We are a voting circle and in addition to reporting the average marks received by each entry, being fully computerised, like most circles I believe, the statistics of max and min votes for each slide (I never cease to be amazed at the spread!), are also reported, together with the average, min and max marks given by each individual over the whole range of slides, which give members a feel for how generous or otherwise they are

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with the others. We have a 12-month running average League Table, which is summarised after each folio, these are no trouble to produce and seem to be well appreciated. Our selection of the 12 Gold label slides representing the 12 annual folios issued, for the UPP Annual Adjudication, is done on the basis of picking the 12 highest marked slides over the whole year, rather than selecting the best from each individual Folio, and thus represents our Circle's best work of the year. Our membership, is currently 15 in number and is widely scattered, from Whitby in North Yorkshire to near Cullompton in Devon, but we have managed to hold some very successful get-togethers in recent years, which have been reported in the LM, in Ironbridge, Shropshire in Autumn 1995 and Hope Derbyshire in Spring 1997. The enthusiasm engendered is such that another is being planned for this autumn in the New Forest. We celebrated our 500th folio in 1995 and are now well on the way to the 600th with Folio 530 just issued.

Following the last UPP Annual General Meeting emphasis was placed on making sure new members receive an effective introduction to help them to feel 'at home' quickly and start enjoying their membership and it may be of interest to other Circles to see how we do this. Firstly the following Guidance Notes are sent immediately the Official Acceptance is confirmed: -

Guidance Notes for new Members 'What 'u' will find in the Folio Boxes'.

1. A Notebook which contains the posting rota, the addresses of all the members and a list of the slides you will find in the box. The notebook contains entries from members with views on all sorts of subjects, mostly photographic of course, but other subjects also get an airing. Please join in with a contribution to the notebook right away. Tell us something about yourself, your camera equipment and your pet subjects and interests, so that we may put 'flesh' on our acquaintanceship through the boxes. (In one

of the boxes there also is a collection of self-portrait slides of members with painted personal profiles, which we would like you to participate in, - so please be prepared!)

The notebook is yours!

2. Gummed address labels and pre-printed address self adhesive labels. Stick one of the former securely on the box with the address label of the next name on the rota stuck on top of that, making sure the 'if undelivered return to Secretary' note on the label is kept clear, just in case the box should go astray.

3. Warning cards. You post one of these to the next but one on the Rota to notify him/her to expect a box shortly.

4. Voting cards. You judge the slides in the Voting Round collection and award up to ten marks to each as you think is appropriate.

No finer distinction than half marks is required if you are uncertain between whole numbers. As a rough guide 7/10 is appropriate for an outstanding slide. As long as you make sure that the slide numbers are entered correctly, remembering to leave a blank opposite your own slide which you naturally do not vote on, there is no need to fill in the slide titles. Post the filled in pre-addressed Voting Card to the Secretary, signing it legibly with your Christian name only. Please make sure you have filled in the dates the box was received and posted on.

The Secretary reports on the Voting Results in each new round Notebook. Any slide averaging over 70% is retained for a final annual selection of the top 12 slides of each year for the award of Gold Labels and submission to UPP HQ for entry into the National Competition for Circle Certificates and the Leighton Herdson Slide Trophy.

Please remember to notify the Secretary of any planned holidays, as far ahead as possible, in the spaces provided on the Voting Card, so that the Rota can be planned to avoid your absences. The more notice you can give, the better it is, for the boxes take a long time to circulate.

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5. Criticism Sheets. You write your (constructive please) comments of **all** the slides in the box, both in the Voting and the Collecting rounds on these sheets. There are three sets of these in each box. The set marked 'Last Round' are completed sheets and you remove yours. The set marked 'Collecting Round' start out in the box as empty ones. You complete one when you put in a New slide and add your comments on all sheets entered by previous members on the Rota. The set marked 'Voting Round' are the ones from the previous Collecting Round of the previous box, now sent out as a complete set for voting on. Add your comments on any which were put in after you had it previously.

6. Two Boxes of Slides. The one marked 'Collecting Round' contains slides voted on in an earlier round, so may now be removed. You take out your old slide and in its place insert a new slide for voting on next time round. You do not vote on slides in this box. Fill in a new Criticism Sheet for your new slide as mentioned above. The slide box marked 'Voting Round' contains the slides collected in the previous round, sorted in order, to be voted on and the titles are listed and numbered in the front of the notebook and the numbers correspond to the numbers put on the sheets by the Secretary. Please keep them in this order, which may, sometimes, be different to the Rota Order, due to holiday re-arrangements. You never remove a slide from the Voting Round Box.

7. Parcel Receipts. Your local post office will provide and fill in one of these, for no charge, (a sample of which is included in the Box) when you post the box to the next person on the Rota. You are strongly requested to get a posting receipt which helps should the box go astray, although this has never happened in this Circle (touch wood!). Keep the receipt two or three months to be sure that the box has passed on safely.

It is very important that you do not keep the boxes more than four nights, including the

day of receipt, otherwise the box may not complete its round in time to be prepared and re-issued on its next due date by the Secretary. So do please watch this carefully. You can see how critical the time is for a box, by comparing you're posting due date with the date on the Rota. If it happens to be early you can take a little longer but it helps to post it on early as a cushion against possible delays later in the circulation. If it is late, try to make a quicker turn round if possible, but nevertheless you are still entitled to keep it the four nights if you need to.

FINALLY. If the above is not entirely clear when you get your first box, do not hesitate to contact the Secretary, who will be very pleased to clarify things further or sort out any problem you may have.

Welcome to CIRCLE 31 we hope you find your membership very enjoyable and rewarding. Remember the more you contribute, the more you are likely to get out of membership.

Good shooting.

The new member always receives his/her first Folio within three weeks, usually two, by diversion of boxes already in circulation and is asked to send sufficient slides to the Secretary for inclusion in new folios being issued before the first one in which they appear is received back for re-issue. In this way we ensure the new member is involved very quickly.

We also have guidance notes on marking procedures.

All of this, I guess, is very straightforward and does not give much scope for an exciting contribution, but I hope there is some interest in at least comparing notes with the procedures in other Circles.

Stan. Johnson-Circle Secretary

Circle 35

Stanley Berg has provided us with several new members but they always seem to be matched by resignations, so our numbers

ROUND IN CIRCLES

remain fairly constant at about thirteen. We have lost our two members from north of the border - perhaps they are keen on Scottish Independence and are planning an UPPoS-ition! In the past landscape photography has predominated, but we now have some enthusiastic sports photographers in our ranks, and one retiring member, a keen naturalist, has been replaced by another with similar interests. A more varied selection of slides taxes our critical abilities and there have been some surprisingly wide spreads of marks awarded, 35 to 90% being not at all unusual. It would be great to believe that the large number of Silver Stars this year is an indication of a high standard of work submitted!

Members come and go, they also have an inconsiderate desire to go away on holidays, and there is an occasional lapse by Parcel Force, so it has been difficult to keep a regular delivery of boxes, especially to those members at the end of the rota. The secretary is very grateful for the understanding shown when two or three folios have arrived in quick succession, even once or twice out of numerical order.

Aubrey Greenslade-Circle Secretary

ORDINARY MEMBERS REP

After much thought, following a plea for a volunteer for Council, I decided perhaps I ought to make the effort to do something for UPP so offered myself for a post. The speed of response from Barry Evans inviting me to the February Council meeting illustrated efficiency and, I suspect the reluctance of members to join that august body.

Together with another 'new boy' we were made to feel most welcome and I soon became aware that the majority of Council undertake a lot of hard work keeping the organisation running. Very much like the swan serenely and majestically moving across the lake whilst paddling frantically to keep afloat. What we take for granted does involve many hours work. However one point did cause me concern, whilst now holding the title of Ordinary Members Representative, when I asked of my duties I was a little disappointed to discover they were few. Our role is to voice requests, problems, concerns on behalf of 'ordinary' members, Circle secretaries have a representative but it would appear the role I now occupy is little used. Whilst not wishing to incur the wrath of other post holders would it not be of value for anyone having a problem or concern to voice it to Council via one of the members reps? I await a deluge of mail.

Alan Crosskill ARPS

OBITUARY

Bill Dickens - Circle 34:

Bill's death in December 1997 was a great loss to Circle 34 as to his family. He had been a member since November 1973, and was well known for his beautiful landscape slides of Scotland where he and his late wife Margaret travelled often with their caravan.

He introduced me to C34 and helped to extend my interest. His eyesight became a problem, which curtailed his photography, which meant that he had to temporarily give up membership of the circle until he had a lens transplant operation. Latterly he was unable to travel far but still produced fine slides. He was a helpful critic of other member's work and his opinion was greatly valued. Sadly he never saw C34's 400th card which was produced from his slide, awarded the Circle Certificate, at the 1997 AGM.

In addition he remained an active member of the Mid Cheshire Camera Club where he was popular and outspoken, though never unkind. Behind a rather bluff exterior he was a very kind hearted and gentle man.

Mike Hincliffe

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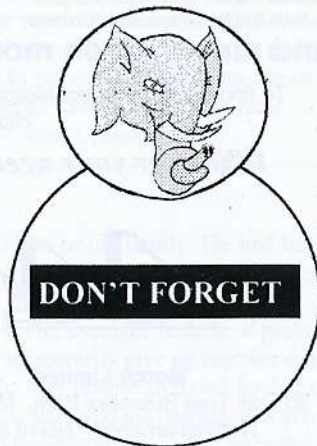
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33	G.P. GREEN 4 Hafod Las, Pencoed, Bridgend CF35 5NB.	01656-860503
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26	R.H. REDFORD 'Fairbank', 39 Rectory Road, Farnborough, Hants GU14 7BT.	
18	A.E. THOMPSON ARPS 'Merlebank', 14 Deepdene Road, Dorking, Surrey RH5 4BG.	01306-743152

1998 AGM

SATURDAY 19TH SEPTEMBER
AT THE
HILLSCOURT CONFERENCE
CENTRE
BIRMINGHAM



CIRCLE SECRETARIES

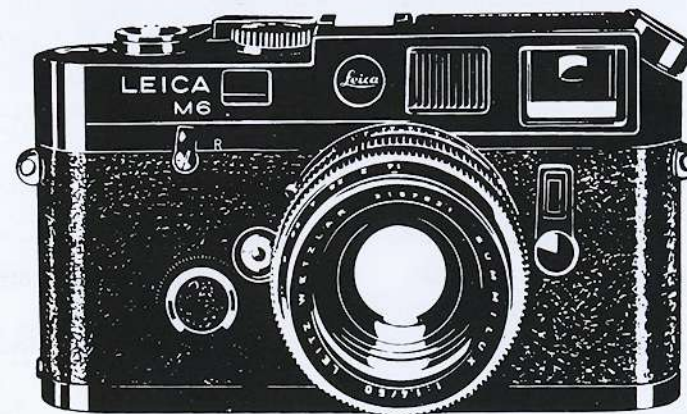
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