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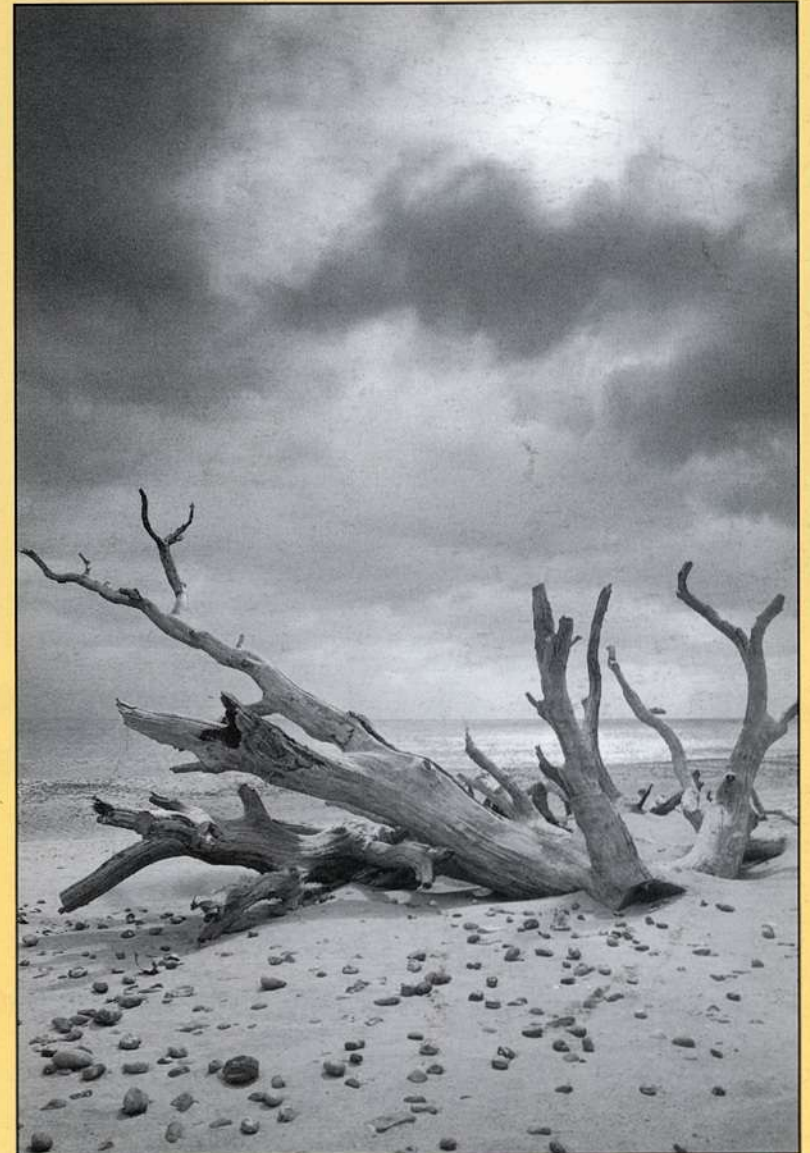
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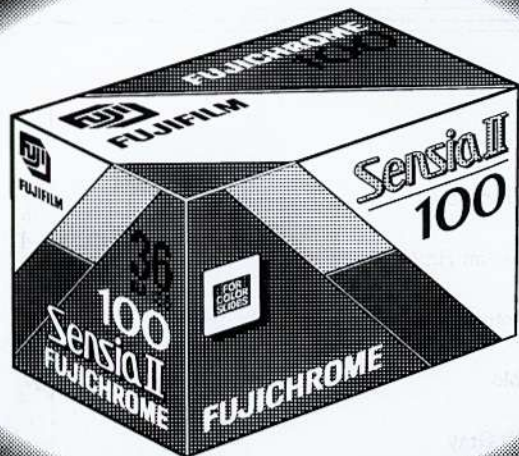
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THE LITTLE MAN

SPRING EDITION 1999

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Cover Picture

'Covehithe 2' by Bob Gray - Circle 10

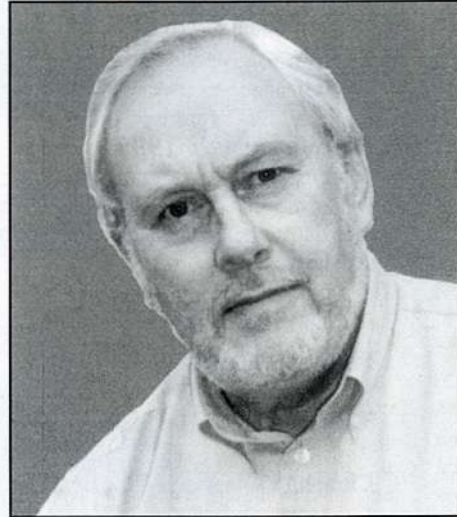
PRESIDENT'S VIEWPOINT

It is with a very heavy heart that I write these notes, the recent loss of a very dear friend, Council Member, Circle Secretary and talented photographer – Joan Rooker ARPS, DPAGB, APAGB has greatly affected those of us that knew her. Joan became a friend of everyone who came into contact with her. Ably assisted by husband Vince she organised many ambitious photographic events for the Northern Counties Federation, the likes of which will be difficult to equal. She touched the lives of so many people throughout the country and will be sadly missed by us all. The true family spirit of UPP was amply demonstrated by the number of UPP members with wives/husbands who attended Joan's funeral, some having travelled from as far afield as Dorset and Gloucester to be there. I am confident that their friends in UPP will ensure the understanding, comfort and support necessary to help Vince through this most difficult time.

Circle 14 recently celebrated their 500th folio with a rally weekend held at Hillscourt – Birmingham. Organised by the Circle Secretary – Pablo, and attended by an astonishing 100% of the circle membership. The circle was kind enough to invite Jean and myself to share in their celebrations and to make the acquaintance of an even wider circle of friends. It was especially moving for us because Vince Rooker came along after spending the night before at our home and then driving down with us, and staying with us afterwards. Both as Circle families and a much wider UPP family, we share the joys and sorrows of each other, which is a measure of true friendship.

Circle rallies and the AGM's help to cement these friendships, meeting people face to face is always better than through the notebook, you get a totally different outlook on people. Those members that do not meet up with one another miss out on so much, they never really get to know their fellow members.

It has been another busy year for Council, reviewing last year's AGM, making



arrangements for this year, and finalising the Rules & Constitution update ready for approval by the membership. I am indebted to all the hard-working Circle Secretaries for keeping the engine running, what would we do without them? I would again like to pay tribute to the members of council for all the hard work and time that they put in, notably Barry Evans, Stanley Berg, Brian Hirschfield, Francis Ouvry and Brian Davis. It has been agreed that we apply for a stand at this Year's Photo Action exhibition in October, we had a fair number of new members resulting from last year's stand and it is hoped that we can improve on that number by continuing with the stand. I do hope that any UPP members attending this exhibition will come along to see us, if you do, please make yourself known.

I have recently come across certain circle boxes where 'No Comment' has been written on the comment sheet of someone's print entry, I would remind everyone that this is not within the spirit of UPP, I would request that whatever the method used to produce prints they should be viewed as 'Images' and judged on equal terms with 'conventional (?) work'.

THE FUTURE?

By Jim Hartje ARPS, EFIAP, APAGB, BPE4* - Circle DI. 2

I was invited recently by the Lancs. & Cheshire Photographic Union to give a talk at their Big Day (Over 300 attended) to give a 30 minute talk on where I saw the future of Photography and Photographic clubs. Below is the bulk of the text, which I used:

You have read the handout, and hopefully taken in all the questions that have been posed. I have taken them all on board myself and taken what I hope is a lateral view in coming to my conclusions. You will not find all the answers today, but if at the end of this talk you can take away some positive thoughts for some new direction then I will have achieved something.

First of all let us all go back to our roots. We should take stock of the past and perhaps briefly define where we are today, not only in terms of photography but moreover what we love as hobbyists - the Camera Club scene. Photography has been defined in many ways over the years but I think the following is a pretty accurate description: The art or process of producing permanent and visible images by the action of light or other radiant energy on chemically prepared surfaces. Its history dates back to Fox Talbot in the 1800's. Taking a lateral view - photography is the most accessible of all the art forms, and I use that word carefully, because I believe that the two skills are closely related. Inside many photographers is an artist who does not have the dexterity or the time to paint or draw what is essentially co-ordination of eye to hand, but pushes the shutter release to capture that image. It is a medium open to anyone and requires no exceptional faculty of hand or mind. Yet there is a profound difference between a good photographer and someone that simply aims a camera at the world and presses the shutter. This difference is partly intuition, partly imagination, and trained perception.

Up until the 1950's the photographs mostly regarded as 'art' were Monochrome or Black and White abstractions of reality. Then came the revolution 'Colour' Negative & Positive Film, Paper & Chemistry were available to the

man in the street, its origins started back in the thirties but a World War held up its development. 'It will never catch on', 'It is not real photography anyway', were the cries in those days - now where have I heard those words being echoed lately?

Actually colour had always been a vital ingredient - it had been used in graphic art since the first cave paintings centuries ago. So where do photographic clubs fit into the scheme of things? We are all members of one or other of the 1300 or so clubs that belong to the various federations who in turn are brought together under the mantle of the PAGB. To all intents and purposes this body is still expanding, with a further two Federations being accepted into the fold this year bringing the total now to Sixteen. A healthy sign you might think? Some clubs have stood the test of time having celebrated their centenaries others are still only a few years old. Take the RPS for instance, this is a registered charity and we the members collectively hold the nation's heritage of photography. We cannot and will not let that go. Clubs, and club photography has changed over the past few years not by any great degree but change has taken place, and we have to accept that whether we like it or not membership of most of these clubs is in decline at the moment. I visit several clubs every month whether it be to lecture or judge and with few exceptions this is the case, but what is more worrying the average age is also creeping up. Very few seem to be able to attract new younger members. There are so many other activities available in leisure time especially for family participation. Photography is really for the self-motivated. It is a singularly self-indulgent hobby that is low down in the popularity stakes.

How do we reverse this for the future?

Clubs will still be here in 10 years time and for the foreseeable future beyond that. They have gone through these ups and downs in the past, and they will go through them again, it is up to all of us to fashion where they go from here.

But what you might ask do you the individual

THE FUTURE? - CONTINUED

get out of being a club member?

The real answer to that is - Only what you are prepared to put in. We no longer have many allies on the journalistic front. The magazines need to be encouraged to re-introduce the profile for clubs that was evident in the 80's.

Unfortunately in the world of commerce, they like us have to survive in the jungle, and are now employing young journalists who neither have a real flair for photography or in some cases for the written word, or any sympathy with photographic clubs. We need to anticipate change and make it work for us. Get out and promote the clubs to the public at large. Quite how we go about that is for us all to decide. It has been tried in the past by the PAGB but obviously not forcefully enough. A strategy must be put in place to try again. I believe collectively we can do it - as individual clubs it will be very difficult.

So what do clubs exist for?

They bring together photographers from all walks of life to share a common interest basically as a hobby. Lets face it photography is not a cheap hobby and revolves around one's disposable income, without that none of us would be here today. Some are more fortunate in that it becomes an extension of their career in some professional photography capacity, but the majority of us are proud amateurs. Clubs attract all sorts of members, be they the equipment Junkies, Traditional Printers, Slide Workers, Specialists in one particular facet like Natural History, Portraiture, or Creative, or those just out for a good social time. Each and every one is welcome and an integral part to a successful club. Now if they happen to be of a mind that they are prepared to give up even more time as part of the administration of their club they are absolutely invaluable. What we must do again as part of any survival package is eradicate what I see as too much politics creeping into clubs, small groups, particularly now that Digital Imaging has arrived seem to be breaking off into cliques and throwing some clubs into turmoil. Maybe there are too many clubs at the moment. Certainly down in the

Midlands area they are tripping over each other, to the extent two clubs meet in the same building on different nights of the week. The smaller ones really need to consolidate their existence by possible mergers with the bigger ones.

A balanced syllabus is essential to cater for all, be it lectures, practical evenings, visits, and competitions either for the members or between clubs. All that is tried and tested as the main ingredients of club life, but the bigger the club the better the resources to attract the best speakers. It becomes self-perpetuating. We can be very insular sometimes scanning the handbook for visiting speakers but only within our own federation. We must encourage new lecturers and judges to join the lists, or are they not prepared to give of their time. I remember on one of my travels, and I will basically go anywhere within reason, as my job allows me to, I was asked why did you join the lists. Quite simple I said. For some time I had taken a lot out from my club with advice, guidance and help to further my aspirations for my hobby, and now wanted to put something back into photography. As far as judging is concerned I love looking at pictures, and passing on constructive criticism. The real bonus is that you meet such interesting like-minded people.

When I was President/Programme Secretary of my club I brought in Speakers and Judges from all over the place, mostly from outside our federation and the members thought it was like a breath of fresh air to see something new and stimulating. If clubs on their own cannot afford the expenses, then either get together with other clubs and run a few evenings jointly, or better still fix up a three or four day tour. We have run these very well in the EAF for years. The cost comes down considerably.

Healthy competition within clubs is great, as every club will have its star worker, there to be shot at and for the less experienced someone to aspire to. I remember a very prominent member of our Society at Peterborough telling me that the first time he took in some work for a monthly competition - he never entered it

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THE FUTURE? – CONTINUED

having seen the quality of the prints that were laid round the room he felt his work was totally inadequate. He overcame that and eventually became a Fellow of the Royal and gained a string of other distinctions, and all because someone took the time to give him some help and encouragement. I have seen it happen – new member walks in – a few introductions are made to a committee member – he gets distracted by someone else – new member sits through lecture, gets up at end – never seen again, because they did not feel they were wanted. It's a bit like the art of salesmanship, which is what I did badly for a living so they made me a Manager. It is hard securing the first order, or in this case tempting in a new member, but the hardest part is getting the second order especially if the first one was not handled to his satisfaction, or in this case getting your new member to come back again. We must keep them at all costs!

For those who feel they are doing well within a club, there is the magnum leap from Monthly Competitions to National Exhibitions, then onto the International Circuits. I can remember the days, and I have only been involved with Photography for 17 years, when the opening of an exhibition was revered. Enthusiasts queued for them because they wanted to see some good Pictures be they hanging as Prints or as an A/V of Slides. How many people here have recently attended an opening or even gone to an exhibition. How many clubs still take the London Salon reproduced as an evening of slides with three eminent Photographers giving a taped discussion on every shot? We need to get back to that ethos. All too many people are entering pictures into exhibitions these days just to chase points for this or that distinction. You only have to look at the BPE circuit, great idea in its initial concept to increase participation, but now many photographers having reached the 5 Crown Awards along comes another set of distinctions for yet more points. FIAP are no different they just make it harder to get them but it's the same principle. So where will it all end? They will probably

introduce the first to 5000 points with 500 different works and 50 awards in 15 different countries will be awarded a ??????????

Entrants I'm afraid are no longer interested in seeing other people's work, or exuding new ideas before the selectors. All too often it is find the Punk or local extrovert and park him up against a brick wall for maximum impact. Bang three judges 4 buttons each guaranteed an acceptance. I'm no different I have done it myself, I even invited two old stagers along to the shoot.

Yes we have to encourage exhibitions, but where are the new breed of photographers coming from. There aren't any, it's the same old faces week in week out that take the awards, they know the system they know the judges and can perm work from their extensive tried and tested folio to suit their needs. The judges must take some of the blame for this it's a vicious circle if they stopped selecting it the entrants would put something else in. At the root of the clubs is the actual Photography and where it is going.

The main ingredient you need is light – nothing was ever produced without it, but I am not saying that could not happen in the future. Today you still need Cameras, Lenses, Film, Chemicals, Paper etc.etc the list is probably endless. We must preserve the traditional methods of photography, as long as the film companies keep producing the products then it is up to us to use them. I will personally never get rid of my enlarger. I do not use it that often now but it will stay and the processes with it. Everything is now leaning more and more towards Computers and Digital Imaging. The buzzwords today are, how much ram have you got? How big is your drive? Instead of which lens did you use? Or what enlarger have you got.

So what of Computers and all this fanciful Digital Imagery. Its exciting isn't it?

We have not even started yet. Who remembers the advent of Computers? If you go back to the humble Abacus – some say it started then. Most of us have fond recollections of the first

THE FUTURE? – CONTINUED

interactive games in pubs – Do you remember after work popping in for a swift half and playing tennis – the two bats hitting a white dot across a screen, or Pacman or Space Invaders? Times have moved on and Digital is moving faster and faster, and if we do not harness it and use it to our advantage, it stands to become alienated. Bill Gates is quoted as saying computers double in speed, power and halve in price every two years, so what you buy today is out of date tomorrow. As regards our future with computers in 10 years - the things that you will be using in 2 years from now never mind 10 have not even been thought of or invented yet.

Everyone laughed when Teletext was launched as an innovation, what do we want that for? Now it is on most TV sets as standard. Digital Cameras are already with us. They are already taking over the some of the Video market and 35mm to some extent. They of course go cap in hand with Digital Television, which now has the option to beam you 700 channels. Personally at the moment I can only watch one at a time – but who knows in the future.

Some clubs, federations, and organisations are trying to consign Digital Imaging to obscurity, but why? Hey would you believe it if I told you that due to computers toning using chemicals on prints has gone through a resurgence. Why fight it? Let's face it you can't.

This has been coming for years, so why are we so unprepared for it. It is here to stay, and what's more Bill Dunn now 82 years young from our club tells everyone that he does not know what all the fuss is about as he has been Digitally Manipulating Images for the past thirty years. Then when he gets a blank unknowing look from his audience he holds up his two hands and explains that he has been dodging and burning under an enlarger with these ten digits ever since he took to his darkroom. To date all that has been done with the introduction of computers is to enable current darkroom techniques to be translated into Digital reproduction through a different medium, faster and more efficiently and

without getting your feet wet. It is not rocket science that we are looking at – in fact if you think about how many of us dabble with PC's and have moved over from darkroom work. Well you can all bear me out on this. Fact – You can go into a darkroom, get set up and you will produce something be it a test strip, a new print, a revamped old one, but you will produce something during that session.

Fact – You can turn on a computer, you can fiddle and diddle as one of our more distinguished photographers calls it. Sit there for hour after hour and come out with nothing, except aggravation from the Missus when she knocks on the door at 2 am asking politely but firmly are you coming to bed tonight?

So it is not the be all and end all of ones prayers to getting that exhibition stunner. Out there right now somewhere someone is working on a new technique using digital or even a combination of digital and traditional that will blow all our socks off and take the Exhibitions and Distinctions Panels by storm. It will not be me, it may be one of you but mark my words this innovation will happen. Where do I see Imaging going? Let's drop the word Digital we all produce images. At the sharp end you will have access to cameras that will automatically capture images that you will download into your television, that is almost with us and will continue to develop. You then you have to ask yourself at some stage could film disappear into obscurity? Your television will incorporate an output port to connect to your printer that will allow you to reproduce prints to whatever size you want on paper that is indistinguishable from traditional printing. That television will come complete with its own built in computer, with a modem that will give you access to a vastly improved and faster super Internet. You will have the facility from a built in video camera to have visual contact between callers. It will have the facility to send your latest masterpiece by Email so that both parties can view it and discuss it at the same time, a sort of Instant Portfolio analogy. Furthermore you could probably hold a camera club meeting

THE FUTURE? – CONTINUED

with the lecturer sitting in his own home, connected to all members sets by this link and give his lecture on-line, with dialogue on screen when it came to question time.

Your Televiscompute phone or whatever it is called will also have the facility for you to write on screen or better still using voice recognition systems for you to make communication instantly, and probably dispense with static telephones. There will be a perfection of 3 dimensional screens to enable you to see the image without the use of special channel separators. Holograms are nothing new but the viewing of them will be revolutionary. There will be the development of larger and larger screens, so that in the end you have one flat screen on the wall big enough to enable you to either watch TV in widescreen, or segment it off to watch more than one channel at a time. At the same time keeping an eye on 24-hour news, you could be using PhotoShop version XYZ to manipulate your latest captured image. At the same time separately on smaller satellite screens about the house your wife will be doing the month's shopping live in virtual reality shops. The kids will be watching as many Channels at once that they can cram on the screen whilst chatting to their mates on mobile phones that interact with the main monster, or playing interactive games with friends without leaving the comfort of their own rooms. Some of this is already available so it is not that new but the single machine that allows you do it all from one main base has yet to be conceived, but mark my words it is coming and not light years away. You could even run a major competition by this means of

hook up, so perhaps we would see the expansion of the now infamous Wigan 10 to become 'The Wigan World-Wide 100'. All this is entirely possible but not necessarily probable, you have to look at the commercial aspects is there an advantage of having one piece of kit to replace ten not necessarily.

Take the PAGB Slide Championship finals day at Warwick. No technology on earth can replace the atmosphere, camaraderie and enjoyment that you get from attending this function considered by many as the best social day in the photographic calendar, meeting old friends making new ones, and a bit of friendly rivalry. Seeing & Taking pictures is what this hobby is all about.

So lets sum up the main points again.

- 1) Anticipate Change and make it work for you.
- 2) Fix a strategy to put Camera Clubs more in the Public eye.
- 3) Get rid of the Power Politics
- 4) Keep new members
- 5) Encourage existing members
- 6) Broaden your horizons when inviting Lecturers & Judges
- 7) Change back the ethos of Exhibitions
- 8) Preserve Tradition
- 9) Welcome the world of Digital Imagery don't fight it
- 10) Keep Taking Pictures

But what you must remember is not to get pigeon-holed into doing things by remote control, we are all specialist at something, so try and broaden your horizons it is all too easy to get into the remote control syndrome, and to do things without even thinking.

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CLOSE-UP PHOTOGRAPHY

BY Ian Platt MFIAP, FRPS

I saw an excellent lecture at my local camera club recently, and the speaker showed images most of which were ultra close-ups, including those that had obtained him his RPS Fellowship in slides. Those of us who indulge in reasonably frequent close-up photography almost always own some kind of macro lens for the job. Not only do all the camera manufacturers have their own versions, but all the good independent lens manufacturers provide at least one genuine macro lens, but there are other ways of getting in close to your subject.

I used the word "genuine" with some trepidation because there are a number of zoom lenses and a few longer fixed focal lengths that sport the term 'macro', and that are not by any means true macro lenses. A few years ago it would have been widely recognised that a true macro lens was one capable of focussing close enough to give life-size (or larger) images on the film. Nowadays I doubt whether anyone would be quite so pedantic, because many makes of specially designed macro lenses only focus down to half life-size. So for the purpose of this article half life-size is my criterion.

I use Nikon cameras, and this marque offers three different focal lengths of macro lenses (60mm, 105mm & 200mm), as do many other well known manufacturers. Independent lens makers Tokina offer a 90mm, Tamron a 90mm & Sigma a 50mm, 90mm & 180mm. So there's no lack of choice. In the case of the Nikon lenses, in their earlier manual focussing construction they only went down to half life-size, but with the advent of lighter materials in the auto-focus models, they now all focus down to 1:1, or life-size. One of my favourite general-purpose lenses is the Sigma 70-300mm APO Macro, and this does live up to my personal criteria since at the 300mm focal length it is possible to engage a close-focussing range which takes you down to half life-size. And astonishingly good quality it is too. I say astonishingly because it is also

superbly sharp at all focal lengths in general use, and a few years ago these two characteristics would have been impossible in the same lens.

The main reason for the very high cost of macro lenses is that they have been specially designed for close-up work, and the production run is comparatively small compared to general-purpose lenses. They do deliver superbly sharp results which is what you are paying for, and the independent makes are less expensive; typically a 90/100mm macro from Tokina, Tamron or Sigma costs in the order of £300-350, whereas the latest incarnation of the Nikkor I use is a mind-blowing £750. If you are seriously thinking of buying a macro lens in the near future and do want the life-size focussing facility, I would recommend getting a 90-100mm focal length rather than the 50mm version if you can afford it. The extra distance between lens and subject of the longer focal length is a great advantage because the photographer does not 'loom' over the subject and frighten it off (butterflies etc.) or cast a shadow on it.

However, there are other ways and means of getting good close-up pictures without spending what seems to be the equivalent of the GDP of a small country!!! A cheap and cheerful alternative is the close-up lens, available in different dioptric ratings that will fit onto the front of one of your existing lenses, and enable you to focus much closer than with the prime lens alone. Good for occasional and non-critical use, a range of excellent Hoya lenses can be obtained for prices between £12 & 25 each. Try one out in the shop before you buy to ensure it will get you close enough.

The next approach could be extension tubes or bellows, which when placed between your camera body and your chosen lens, can give magnifications up to and sometimes much larger than life-size. A set of tubes with a standard 50mm lens on a 35mm SLR will

CLOSE-UP PHOTOGRAPHY – continued

give you 1:1, and if used with a wider angle lens, larger than lifesize magnifications, but in the latter case beware of possible distortion due to the very small distance between the front of the prime lens and the subject. A set of tubes that retains camera lens automation can be bought for between £75 and 90 if you avoid the camera manufacturers versions! And a set of auto bellows made by Novoflex will set you back £350 to 400. The disadvantage of this arrangement is that if you are using a lens not specifically designed for such close-up distances, it will perform less well than one that is.

Another option is a good converter lens or 'multiplier' as they are sometimes called. These come in various strengths, some of which are designed to retain your autofocus capability with wide-aperture prime lenses. In general these particular autofocus multipliers are not so critically sharp as the better designed 1.4 or 2 times versions. In my own particular set-up, my Nikkor 201 converter (X2) fitted behind the 105mm Micro Nikkor lens gives me a 210mm focal length lens when used on the infinity focus setting, and in macro facility this combination focuses down to TWICE lifesize, albeit with the effective loss of two stops, so my lens becomes an f/5.6 instead of its original f/2.8. This is no great problem because in the main one is stopping the prime lens down to quite small apertures in order to ensure best depth of field, and the lower light levels reaching the viewfinder don't inhibit focussing to any significant degree. Once again a good independent make of seven element X2 converter that retains your camera automation is available, and typically costs about £90. I would recommend avoiding the cheaper 4 element converters since they do not deliver the degree of optical quality you are likely to require.

If you happen to own BOTH a converter lens AND a set of tubes or bellows, there is nothing to stop you using them both together. Here you have the choice of setting up your

equipment as either: Camera + tubes + converter + prime lens OR Camera + converter + tubes + prime lens. There is a big difference to the amount of magnification you can obtain with these two arrangements.

Some actual data might help you decide which of the above options is of most use to you. Presupposing a non-macro 50mm lens is used, lifesize images can be photographed e.g:

(a) Set lens on infinity, and add 50mm of extension tubes (or bellows extension) between lens and camera body. Working distance to subject is about 4 inches, and you lose two stops of light with this extension.

(b) Set lens on infinity, and add a X2 converter between lens and camera giving effectively a 100mm lens. To focus to lifesize you now need 100mm of extension (tubes or bellows) between converter and camera body. Working distance about 8 inches, and you lose 4 stops.

(c) Set lens on infinity and add 25mm of extension tubes or bellows. You now have half lifesize. Now put the X2 converter between tubes and camera body for lifesize work. Working distance about 6 inches and light loss 3 stops.

(d) If you are keen on experimenting yourself and have a set of extension tubes, you can split these into differing lengths. Then with a camera + tube + converter + another tube + 50mm lens it is possible to arrive at a hybrid arrangement of lifesize. This can give you a working distance up to 7 inches and a light loss of typically 3.5 to 4 stops.

It is possible to purchase a reversing ring that will enable you to place your standard or even short zoom lens on the camera back-to-front. This will give you considerably bigger magnification than with the lens on the correct way round, but, of course, you will lose all the automation between camera and lens. This is quite a good inexpensive arrangement with older manual cameras, and they typically cost in the order of £10 to 15. Frequently the sharpness delivered is greater than when

CLOSE-UP PHOTOGRAPHY – continued

using the lens the correct way round. The usefulness of this arrangement can be gauged by the fact that Canon make one themselves that retains all the lens/metering automatics, but at a cost of £200 !!

And leaving the most interesting to the last, yet another variation (and very probably the best of the 'budget' solutions) is to fit a zoom lens on your camera, and then reverse your standard lens into the front of the zoom. All you need here is a double filter-threaded adapter. The major advantage of this set-up is that you retain all your aperture/metering automation on the lens fitted to the camera and just use the reversed standard lens as a back-to-front magnifier. With no other aids it is possible to get quite decent magnifications, often well beyond lifesize. For example, with a 70-210mm zoom set at the 210 end, I can achieve 3.5 times lifesize with the zoom focussed on infinity, and just over 4 times lifesize when set at its minimum focussing distance. The reversed standard lens is left at full aperture, and if focussed down to its closest distance setting, actually achieves a sort of pseudo lens-hood arrangement because

the rear glass element is recessed into the focussing mount. This little device for coupling two lenses together is an extremely cheap option, and a likely source of these can be found by contacting SRB, at 286 Leagrave Road, Luton, LU3 1RB (Tel: 01582 572471) who make just about any adapter to fit any set of circumstances. Before hastening out to get one of these clever devices, just ensure that your chosen lens combinations do actually cover the full 35mm frame by holding the reversed lens up to the front element of your zoom. On the set-up described above for example, all is well with the zoom set on 210mm, but very obviously not OK at 70mm because the image seen is circular. If you add extension tubes or bellows or even a X2 converter (or both!) the mind begins to boggle somewhat at the possibilities. I have photographed 10 times lifesize images using bellows with just such a combination of lenses, and very good optical quality results too.

Almost anything is possible. Give it a go and have fun.

AMUSING – IF IT WERE NOT TRUE! - A little snippet.

The following modern parable appeared in Robert Tallack's 'Commercial Management for Shipmasters'.

In the beginning was the Report, and then there were created the Assumptions. The Assumptions were without form and the Report was without substance.

And darkness was on the face of the workers and they spoke unto their seniors saying "It is a crock of excrement and it stinketh". And the seniors went to their heads and said "It is a pile of dung and nobody may abide by the odour thereof".

And the heads went to their faculty chairmen and said unto them "It is a vessel of fertiliser and none may abide its strength". And the faculty chairmen went to their director and said "It contains that which aids growth and is very strong". And the director went to the minister and said unto him "This powerful new initiative will promote the development and efficiency of lectures and is strongly recommended". And the minister looked upon the report and saw it was good.

A FIRST WORD ON DIGITS

By Pablo – Circles 14 & A/A

Much has already been written about the pros and cons of digital photography and its place in the world. Not all of the writings have been positive, or even kind and I have to wonder whether we have been approaching the subject looking in the right direction. I think that one does not have to listen too long to 'photo chat' to realise that clubs, as we know them, are in decline.

This might be cyclic, most living organisms are. In my own local association for example, something like a dozen clubs have died this last year, and more are expected to go soon. It is one view, not mine I hasten to add, that internal digital photography battles and strife are helping the problem, not the solution. I am convinced from my own experience that the problem is demographic and fairly easily demonstrated, although to do so we have to look back in history some 40 or 50 years.

Most clubs of almost any interest might well be steered by 'Greyheads', but they are generally driven males in their middle years. Men who are secure in trade or whatever, who have families and housing established and who are looking to make some sort of mark in a field different to the one they normally inhabit.

Children who entered adult life before, say the mid fifties, spent most of their youth in a very different world to the one they live in today, for a start they had experienced the war. Not a problem, except that for example, toys to keep kiddies amused were not generally obtainable, so many were home-made. Many things were turned into toys, I well remember playing for hours on an air-raid shelter with tiny trucks made from matchboxes, running on skids along roads more or less flat because I didn't have the skills, facilities or materials to make and mount wheels of the required strength! Most of these home-made efforts required a pretty fair stretch of the imagination to play with, never mind the manual dexterity to manufacture in the first place.

Skills thus learned were easily converted to the learning of other skills, in my own case music, and would you believe – photography! My very first enlarger having its lamp and condenser house made by me out of one of those almost cubic biscuit tins.

Enough, one of the changes that is affecting photography today started basically in the fifties, when idiot tubes (otherwise known as televisions) began to flood into our homes. Instead of being encouraged to 'do' things off their own bats, or in the company of friends, kids started getting dumped in front of the 'thing' to 'Watch with Mother'. Great training eh? So far as I can see this trend is still with us. So now, without any trying it is easy to find, even big kids with neither the ambition nor the skills to 'do' anything. Tie this to men currently in their middle years, and who were the first to suffer television sitters and I feel that it is not too difficult to see where the driving forces are not.

I have to say now though, that all may not be lost, the answer may well lie in the digits! The 'Internet' and all it holds might well be a bit of a bore to greyheads like me (although I love the communications facilities that I use daily), but being a bore to people like me doesn't mean that it's a bore to the younger element.

What it does mean, is that most youngsters now have access to computing, from there it is not a very large step into using the computer for 'imaging'. Where some of us greyheads find learning the necessary skills for image manipulation a bit of a chore, it doesn't mean that the youngsters will, or do.

I feel that we should be doing a lot more to encourage more young people into computer imagery in the hope that some of them might take that one step further into 'purist' activity? Especially since the 'traditionalist' route into photography doesn't seem to be doing too well at the moment!

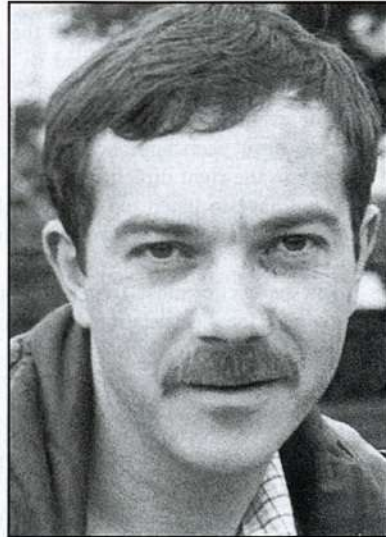
What say you?

PROFILE

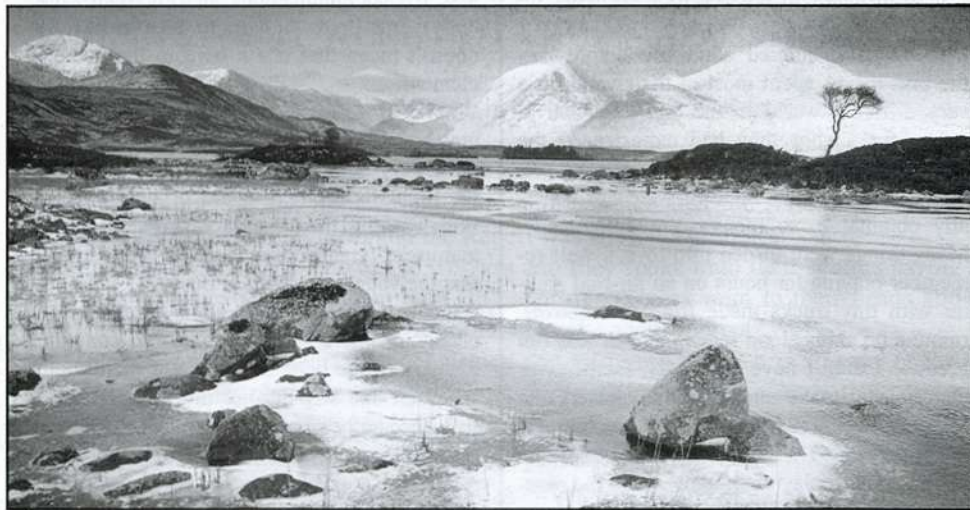
By Bob Gray – Circle 10

I've been trying to cast my mind back to my first encounter with a camera and photography and was somewhat surprised to realise that it was a little over 25 years ago. It all began when I inherited my Grandfather's Pentax S1A. At the time it seemed amazingly complicated with dials and numbers all over it, but looking back it was wonderfully simple.

After leaving school I decided to make life rather difficult for myself and joined the Royal Marines, but during the rigours of basic training the old Pentax was put to one side. Despite its rugged mechanical strength it wouldn't have lasted a week. There were times when I thought that I wouldn't last much longer than that either! However once basic training was over, I did manage to take some photographs whenever the situation allowed. It was towards the end of my three years in the Royal Marines that my interest in photography really started to take hold. After leaving the Marines and with the aid of a grant from Kent County Council, in 1979 I was able to embark on a two-year, full time, City & Guilds Photography course at the Luton College of Art and Design. It was back to being a student again!



Most of the projects at College involved using medium and large format cameras and I began to explore the versatility of the view camera and the benefits of the large negative. It was at College that I was asked by one of the tutors if I had heard of the Zone System. I said that I had and it was something to do with focussing!



'Loch Na H' Achlaise & the Black Mount'

PROFILE – continued

He then gave me a quick demonstration of what it was really about with a Weston exposure meter and the basic principles fell into place, it all seemed very logical. This method of calculating exposure and development brought a new level of proficiency to my work and allowed me to devote more energy to other aspects of image management.

One of my work experience attachments was with the PR department of British Aerospace at Hatfield where most of my time was spent photographing the progress of their latest aircraft, the Bae 146. Other aspects of my work including photographing visiting dignitaries and group shots and processing large print runs, all in black and white even in those days. I must have been keen because I even went back during college holidays. My particular interest in Landscape photography began during my final year at college where I was introduced to the work of Ansel Adams, Edward Weston, Bill Brant and John Blakemore to name a few.

After leaving college I began working full-time

as a photographer for the Ministry of Defence which involved using a wide variety of techniques. It was around this time that I joined Sevenoaks Camera Club where I thrived on entering the various competitions and benefiting from seeing the work of other members. I also had some success in the Ilford Awards and was fortunate to be awarded 2nd place in the General Folio category and also to have a couple of my pictures used by Ilford to promote some of their films and papers. Although I am not a member of the RPS I entered their International Print Exhibition in 1990 and 91 and in 1991 was awarded a silver medal for my print entitled "Rocks 2 – Isle of Lewis".

I use monochrome materials almost exclusively so that I can concentrate my eye on subjects that lend themselves to this form of expression. In the past I have tried to take both colour and monochrome on the same occasion but I found that doing this doesn't work particularly well for me. I will use a particular camera, film and developer combination for quite a few years so



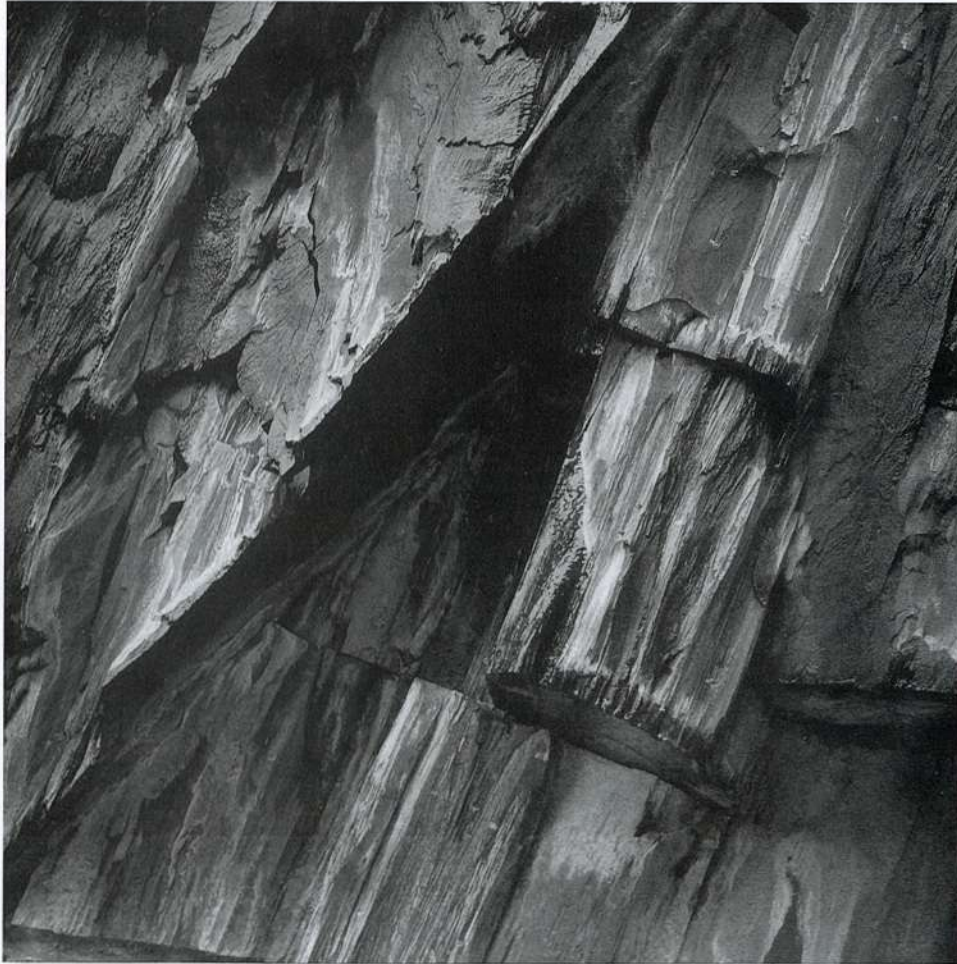
'Rocks 2 – Isle of Lewis'

that I become thoroughly familiar with their behaviour and characteristics. I do of course experiment with different materials now and again or maybe change to a different camera format for purely practical reasons. However I will usually only adopt a new combination when it appears to offer me some real advantage.

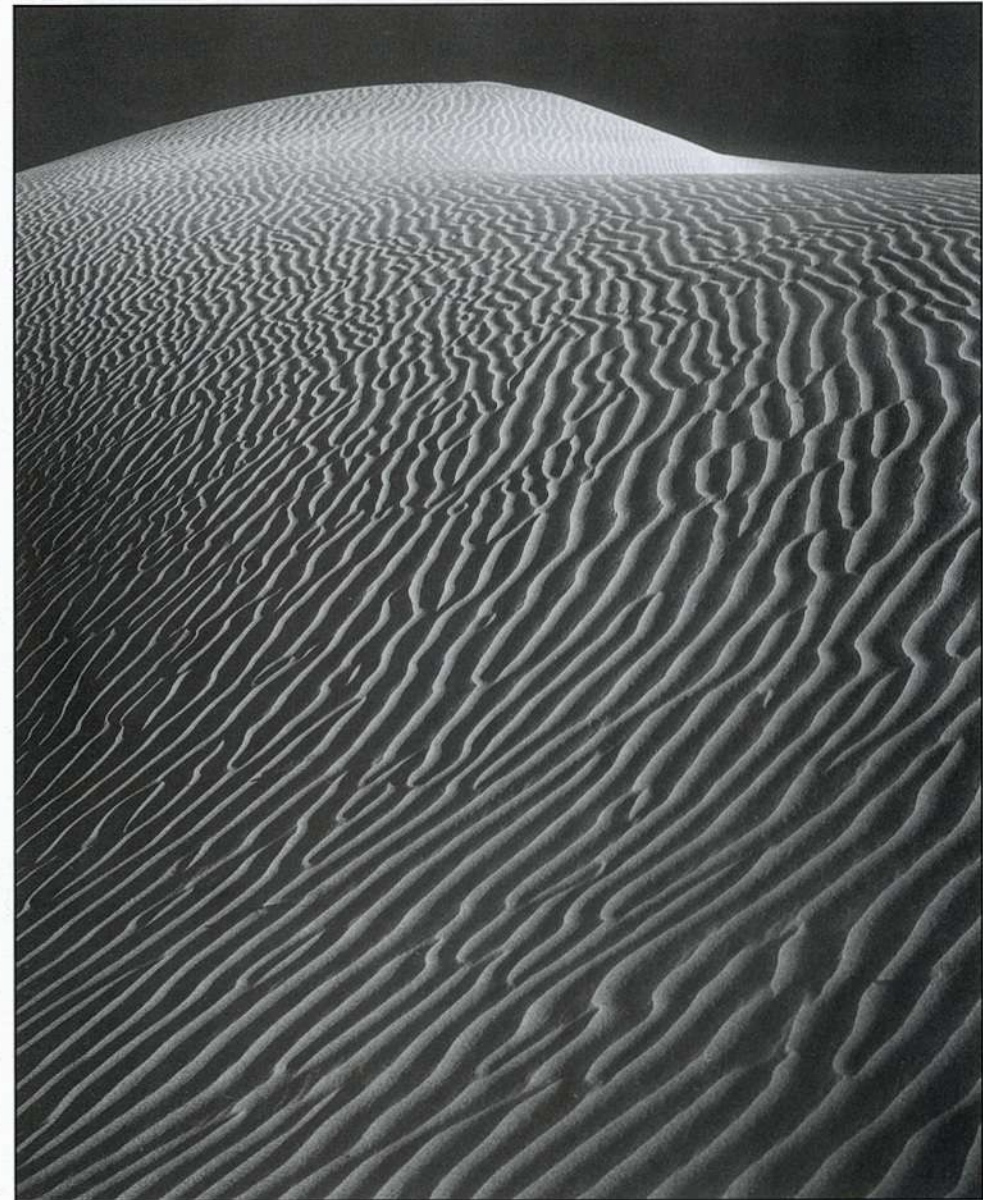
From a purely technical point of view I like my results to be predictable so that there are no shocks when I look at the developed negatives.

I have a pretty good idea of what the negative should look like even before I release the shutter. Some of my most successful images have been taken using long exposure times, usually between ten and twenty minutes I find that I rather like this leisurely way of taking pictures and looking at the long exposure negatives after the final wash is always exciting.

The negative holds all the information required to make the print including composition,



'Slate Quarry 2'



'Death Valley Sand Dunes'

PROFILE – continued

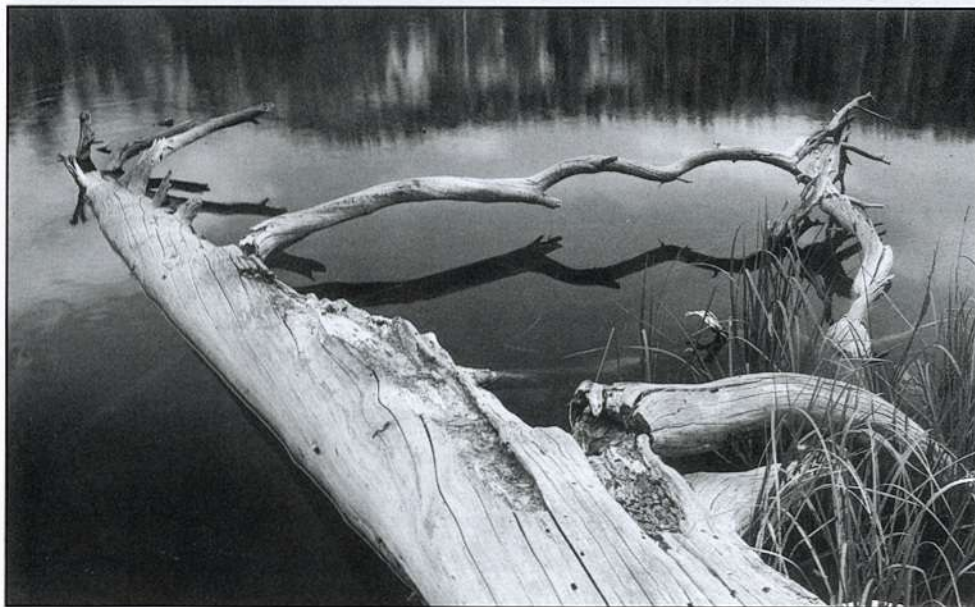
sharpness, density and contrast range and I feel it is important to achieve the optimum negative. Each exposed sheet of large format film is assigned to a batch, and each batch is developed according to the subject contrast characteristics and exposure. Roll film cameras are used with two or possibly three film backs and subjects are exposed on a designated film back. Occasionally I adopt a similar technique with 35mm using two camera bodies. I feel that I obtain better results this way than I would have done if I had followed the more usual method of a single development time for all negatives, relying on paper grades to control contrast. After all, there is little satisfaction to be had from something that is too easy.

Some will say that the optimum print is achieved by conquering the technical problems, others maintain that it is a question of aesthetics. Every decision I make along the route to a photograph affects the way the final photograph looks and therefore becomes an aesthetic decision. My choice of subject, camera, film and process involve both technical

and visual choices, all rolled into one. Elements such as creating balance and harmony within a photograph should make the picture easy on the eye, but something more is usually needed to hold the viewer's attention. For most of my successful pictures, that extra ingredient is a sense of mystery.

I usually like to work to a theme or series, I have been working on a project entitled "The Back of Beyond" for a number of years which involves photographing in remote locations of the British Isles. Initially I thought this would take about five years to complete but I now realise that it will probably never be finished. I shall just keep adding to it and after all I'm not in any particular hurry!

U.P.P. provides me with an opportunity to produce new work and an incentive to take myself off into the wilds more frequently than I would otherwise do. Most of the pictures submitted for this article are probably unfamiliar to many members of Circle 10. They were either taken some years ago or they are so recent they haven't yet been submitted.



'Siesta Lake – Yosemite'

PROFILE – continued

The following list includes the equipment and materials currently in use. Over the years I have experimented with many film/developer combinations but the Ilford Delta 100/PMK Pyro is by far my favorite at the moment.

I mix up my own PMK solutions from the standard formula, mainly because the pre-packaged developers were not available when I became interested in its special qualities. I believe that it is readily available from one of our main advertisers – **Fotospeed**.
ID11 at various dilutions from 1-1 to 1-6.

Cameras: Linhof Technika 5 x 4. Pentax 6 x 7. Hasselblad Flexbody. Hasselblad 501. Nikon F2. Pentax K2. Most of the camera systems include 3 lenses, a standard, a wide angle of about half the focal length of the standard lens, and a short or long focus telephoto

Films: Ilford FP4 – Ilford Delta 100.

Papers: Fibre Based-Variable Contrast from Ilford and Forte.



'Fingal's Cave – Staffa'

7 point wide-area AF.



The rider remained focused.
So did the EOS 300.



Canon

www.canon.co.uk

The trick looks hard, but the shot looks harder. When your scene has strong backlighting and a fast-moving subject in poor light conditions, you risk disaster. Fortunately, Mike Damaree was there to capture the moment perfectly. Using the new EOS 300, he simply set it to automatic and let the unique 7-point autofocus and 35-zone evaluative metering take care of focus and exposure. Just to be on the safe side, Mike checked the depth-of-field preview, which at the touch of a button showed him exactly what was in focus. So if you don't want to take risks, call 0800 616 417 for a brochure. That should do the trick.

YOU AND
CANON CAN

Display Stuff By Pablo Blow – Circles 14 & A/A

My local camera club like many others in the area folded recently. Before it actually fell over it was involved in a project with the local association: SAPA (Stour and Avon Photographic Association). There had been rumblings of discontent for many months over judging standards in the area, until at one meeting it was suggested that perhaps the playing fields were not level. Various instances of unsatisfactory presentation were voiced and my club agreed to have a look at the print presentation problem.

Most of us have seen the sort of light box that prints are displayed in when clubs have bothered to do anything more than construct an easel. Usually around 3ft x 2ft with built in lighting, generally that is the end of it. Most organisations that I have seen have not taken seriously the fairly obvious problem of light distribution and dare I mention it, colour temperature in the design of their boxes.

The most important is even illumination of the print and the simple way to achieve that is to make dimension 'B', the distance from the centre of the light bulb to the nominal centre of the box, 1.4 x dimension 'A' (actually root 2), or to put it another way, make dimension 'A' 0.707 x dimension 'B'. Elementary? But how often forgotten!

It must be mentioned that there can be an apparent wasted space in the dimensions as seen in diagram opposite, this is the distance between the line 'A' and a horizontal line through the point '1' which marks the top of the largest print anticipated. If this distance is of the order of 4" for a maximum print size of 20" x 16", (distance between '1' and '2') then light from the top tube is reflected downwards at approximately 15° and not straight back into the eyes of the audience! Similarly reflected light from the bottom tube goes up.

The simple reflectors 'D' were actually created in the prototype from plastic water troughing, lined with 'Bacofoil' and stuck down using 'Pritt Stick' with the satin side of the foil as the reflecting surface. The lights are simple fluorescent fittings of a suitable

length to fit in the box, but there are two important points to consider in use:

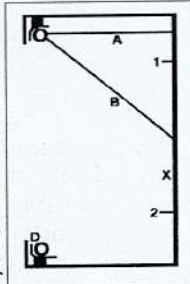
Firstly, the tubes fitted should be of the colour-corrected type i.e. with a colour temperature of 5,600° K, usually denoted by the last two numbers of the tube reference number.

Secondly, that the tubes should be allowed to warm up for a minimum time of 15 minutes before the box is used in public.

Testing: The simple way of testing is to fit a light meter of almost any sort to the end of a blacked out cardboard tube – say 16" long, then holding the tube horizontal, move it up and down the lighted area noting the amount of discrepancy. The prototype we built showed rather less than 5% between best and worst. Incredibly better than its predecessor.

In the prototype the rear inside surface 'X' has been covered in cork tile so that the prints can be supported on easily moveable 'map' pins. The whole of the inside of the box including the cork should be painted with Matt Black paint. Since this box design tends to be rather fatter than most that I have seen, purely to enable correct dimensioning, the sides of box might well have to be cut away to cater for audience viewing angle. For 20" x 16" prints the dimensions 'A' and 'B' will come out around 14" and 19.75" depending on how accurately you do the maths! Rather deeper than the average box.

What else is there to say? I put some of my colour prints into the prototype as recently as last night and quite frankly, they leapt out of the box at me, there was a very strong impression of a 3D dimension present – powerful stuff indeed! For those of you who belong to clubs with such a facility I would say well done, and for those without, I would say get out your toolbox, you don't know what a treat you could have coming your way.



Student Comments By Heather Parr - Student

As a 21 year old student at the University of Lincolnshire & Humberside studying for the Higher National Diploma in Photography & Digital Imaging in Grimsby, I have found a new light in the diversity of photography and digital imaging that has intrigued me. I have only been interested in photography for three and a half years, and a member of Barton upon Humber Photographic Club for one and a half years. Prior to this I had been wondering what career to aim for. I didn't really think that holiday or landscape snaps could change my life for the better, even that I only had a bog standard 110 Le Click Everflash camera, I now have a Canon EOS 5, which I would not change for anything.

What's new-fangled about photography (?) as in the article 'College Experience' by Skateboarder, in the Autumn 98 edition of this magazine. I think that its more to do with the changing technology within the times of the thinking in today's society, in what they seek to believe, and what they see in photographic images, especially when it comes to digital manipulation.

I enjoy creating photographic images such as the one below, which I have named '21st Century Girl'; (Apocalyptic Child). Although to get the child to stop messing about, and

stand still long enough to shoot a few frames off was a task in itself, the results from the session are that I have fifteen reasonable black and white negatives, and at least one that has really come off, or has it?

This studio session was part of one of my assignment briefs titled: 'The end of the century', 'Apocalypse now'. I have two other images to make up the set, which fits the brief, plus three wacky slides. The challenging part of the assignment is not so much the photography, but more the written element to accompany the photographs.

The bubbles in the image shown tends to fool people, they are **not** computer images but real bubbles. The inclusion of the bubbles is the given space of time in other dimensions inside the bubbles that are a natural force, in simple terms, 'a time warp', but you may not see that. I created this image using my 'semiotic skills', or the ideology of the image, but you will all have your own ideas surrounding the image if there is no incentive or title. Whether we use digital or 'straight' photography they both have their advantages if you use them wisely and correctly.

'Photography is about imagination, without it there is no **image**', and with these **images** you can create masterpieces.



Camera
Bronica ETRSI

Lens – 75 mm
Zenzanon

Ilford FP4 film

Multigrade
paper-grade 3.

SPLIT-GRADE PRINTING

by Ian Platt, MFIAP, FRPS

Most, if not all, will have heard the phrase "split-grade" printing even if they have never tried it for themselves, but for the small number who have no idea what it means, I offer the following simplified explanation. Using a multigrade monochrome paper, it is possible to give separate areas of the image varying levels of contrast by the simple expedient of using different filtration. A typical example might be using the lowest filtration to give a soft rendering of the sky and clouds in a landscape (say grade 0 or 1), and switching to a very high filtration to produce a bold strong foreground (grade 4 or 5). I first used Ilford multigrade paper in the 1960's but ceased soon afterwards because of its less than satisfactory results, but at the time there was no hint of the creative possibilities of this vari-grade filtration technique on the same print.

When the Ilford product was relaunched some years later, its reviews were more complimentary, but it still took some time before I could be weaned away from the various single-grade monochrome papers I was using at the time. However when I did finally give it another try, it proved to be vastly superior to its earlier version, and I stuck with it from then onwards. Soon, so it seemed to me at the time, whispers were heard around clubrooms, where alchemists could be found muttering dark secrets concerning the use of varying filtration to achieve different contrasts on the same sheet of paper.

I tried it myself, and rapidly became delighted with the possibilities this technique offered. Then I was seduced by colour printing. Initially from neg/pos, and later Cibachromes from slides. I nearly wept at the loss of printing contrast control compared to monochrome. So, in the end I never did a lot of colour printing, keeping my output down to just sufficiently small numbers to satisfy the various needs of club and other exhibition work.

Five years ago I moved house to Kent. Plans were soon drawn up to put a darkroom in the loft space, but my hopes were soon shattered when the various building firms I had contacted for estimates, informed me that only the four external walls were load-bearing, and that this necessitated RSJ or I-beam support before the floor could be installed to Buildings Regulations, standards. A makeshift DIY job was not contemplated because of the possible problems with the weight of equipment likely to be located in the loft, so everything went on hold.

Finally a solution was cobbled together and further plans drawn up to cannibalise a chunk of the garage floor space for my darkroom. However before I had chance to get estimates, I saw a demonstration by Barry Thomas of his DI work, and together with all that I had read from the pen (or WP) of Ed Bowman in the RPS Journal over many months on the subject of fine-art printing via DI, I dropped the idea of a 'wet' darkroom in favour of a dry one!

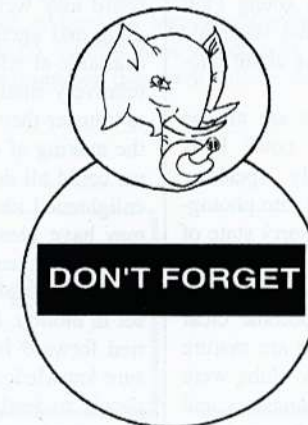
What bliss! Having reached a certain point in the learning-curve inevitable with any new bit of kit - in this case the software programme for optimising the quality of scanned images - I can now split-grade both my monochrome and colour prints, and very precisely control the contrast of different areas of the same picture. In addition, subtle changes in colour-balance can be made to parts of an image, as well as the more attention-grabbing effect of rendering part in colour and part in monochrome. As with any good technique, whether simple or complicated, it requires the author to pre-visualise the effect they would like to achieve, and then to effect the necessary detailed modifications. The truly wonderful thing about DI is that the inevitable boops that one makes in the early stages are not costly on paper and chemical consumption as with wet processes, because the work is discarded before committing the image to paper.

SPLIT-GRADE PRINTING - continued

And, to be perfectly honest with you, making prints this way is a hell of a lot more comfortable than in my last wet darkroom, which was either too damn cold or too hot, and the pong of the chemistry most unfriendly. Yes I do miss that magic moment when the monochrome image first appears from the dev tray,

but my planned-but-never-completed darkroom would have used a vertical dev tank and this thrill would have been lost anyway. I don't miss anything else, and I most definitely do love the extra control that split-grade printing has given me in colour via DI.

1999 AGM



**SATURDAY 18th SEPTEMBER
AT THE
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BIRMINGHAM**

WHO SAID I WAS IN THE GROOVE?

By Onlooker

Just before Christmas I received a long letter from a friend who is now living in San Francisco. It came as a surprise because we had lost touch with each other although I had known that his job as a freelance photographer had taken him many times to the States. It was a double surprise to me when he mentioned that he had been able to make contact again through finding me on the Internet. Receiving his letter reminded me that he had joined our camera club as a very young lad of eight years. In fact the committee was only able to accept him as a member if his father accompanied him to the clubroom, which he did every week and being a non-photographer himself it was a truly dedicated responsibility. Soon we all became aware that young Paul was going places and even at that stage his enthusiasm for learning everything about photography was quite amazing. This led me into thinking where are all the young people in camera clubs now? It is clearly apparent that generally speaking youngsters are not being attracted into photography any more but perhaps that sorry state of affairs has been apparent for some time. Look around in clubs, indeed look at the membership of UPP, and it will soon become clear that the vast majority of members are mature and settled in life. Looking back clubs were never very good at attracting youngsters and those that did join, soon left. My own first attempt at joining a camera club as a young man was frustrated by indifference and unfriendliness. I wasn't even invited to be a member so I left and it was three years before I finally got around to thinking about joining another club.

As far as UPP is concerned we do very little positive recruiting and whilst things may have changed with last year's stand at the Birmingham National Exhibition Centre we fail to target the younger generation. The old cry of photography being an expensive hobby is never really denied and in any event we all have enough spare cameras to lend young budding Pauls should they really want to join. It is only too easy to ignore newcomers and concentrate on old friendships and rivalries to the detriment of the club - this does not apply to UPP of course.

But all this could change if we were to put our minds to it. The computer age where every child from early years is trained to use a keyboard may well provide the answer to dwindling and ageing club membership. PC's are available at school and at home and is it not a relatively small step to encourage youngsters to transfer their energies from screen games to the making of computerised images? After all we could all do with the infusion of new and enlightened ideas and whilst current members may have plenty of these who knows where the next big leap will come from?

The amateur photographic revolution has been set in motion, let us now ensure that it is carried forward into the new millennium in the sure knowledge that there are plenty of young people to lead the way and inspire us all to even greater opportunities of picture making. Someone once said that the only difference between being in a groove and in a grave is the depth.

Let us make sure it is not the latter.

I was privileged recently to attend a NEMPF (North East Midlands Photographic Federation) Seminar at Lincoln, what really made my day was that all three speakers, and the organiser were UPP members! Even more pleasing was that they mentioned UPP. More recently I viewed a NEMPF Slide Showcase at my local club. Several photographers from the area had been invited to submit a dozen or so slides representative of their work, all being of a very high standard. It was again pleasing to see some familiar UPP names amongst them, but not so pleasing to note that not one of them mentioned UPP as one of their clubs!

Ed

LETTERS

Dear Friends

Can I please thank you one and all for the many telephone calls, letters, cards and flowers which we received during Joan's recent illness, we had not realised that we had so many friends. There is no way that I could attempt to thank you all personally, in fact the cars at the funeral stopped that by insisting that I leave as they had another funeral to attend, (how many times had we warned brides of this when booking wedding photography, we never thought that the same rule applied to mourning cars).

In her spare time Joan worked one afternoon each week for the Freeman Hospital League of Friends and we asked that instead of flowers, a contribution should be made to that charity. £663 has been handed over and used to purchase five Automatic Blood Pressure Monitors for the Out-Patient department, plus a bench for inside the grounds..

On their behalf Thank You and on my behalf Thank You again, we will no doubt meet at the AGM in September.

Vince Rooker Circle 14.

Editorial

Please note that the very latest copy date for the 'Autumn' edition is 30th September, all articles, circle notes and letters must be in by that date.

For those on the net my e-mail address is: lenholma@grimsby93.freeserve.co.uk, for others floppy disks (Word 7 or plain text), type or handwritten text, in that order. Although the next edition will have all the AGM information there will still be room for Circle reports, please take the time to drop me a line.

Ed.

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ROUND IN CIRCLES

Circle 2/25: This year we are operating with fourteen members, just short of a full compliment, we have had a couple of resignations but managed to recruit two new members. Phil Rawlings is new to the folio scene and Brian Sanderson has rejoined us after a break of a few years. Over the past week we have also welcomed back Rita Hebden and Graham Neal who have both been resting for a couple of rounds. All the boxes have been circulating smoothly with no hold-ups, this could be due in part to the fact that we now avoid going through Parcel Force-Redhill which always seemed to be a thorn in our side.

A few of our members are experimenting with Digital Imaging and producing some interesting work, but this has also thrown up a couple of anomalies in that it has been expressed that it would be nice if there was a section on the comment sheet for including DI technical details. Secondly we have a Natural history Trophy and I can foresee Digital Images causing a few problems when it comes to making this award.

This year Maurice Booth won the Circle Certificate with one of his superb portraits and Gilbert Hooper took the Yorkshire Trophy due no doubt to the exceptionally high standard he

sets with his bromoil prints. Also once again Debby Frazer won the Bert Smith Natural History Trophy with a lovely picture of a small Tortoiseshell Butterfly on a dandelion.

Although we have been unable to organise a circle rally I am very optimistic that this year we will get a good turnout for the AGM.

Circle 6: Circle Six visited the New Forest in late March and had a glorious weekend.

When I asked Bob Elliot if he knew how to find the Watersplash Hotel he recounted his experience as a schoolboy in the area, and of being made to run through the watersplash at Brockenhurst as part of a weekly cross-country run. We found the watersplash as we arrived in the town centre. It is a ford across the main road, empty when we saw it but obviously capable of thigh-covering depths after heavy rain.

From the moment we all came together in the car park to the final group photograph in front of the daffodils the weather was almost June-perfect. The Watersplash Hotel is a medium sized establishment with comfortable rooms, spacious dining facilities and a more than adequate conference room. We were well provided for with excellent food and service, the inexperience of the well-intentioned waiters



Circle 6 photo. Members of Circle 6 and guests at Brockenhurst – March 1999.

ROUND IN CIRCLES

being more an amusement than an annoyance.

Friday evening was ShowTime for our own pictures. One of our number, Philippa Buckley, had craftily got her ARPS without any of us catching on and she showed her panel of botanical masterpieces to get the show off to a high quality start. Fred Horne's work produced ripples of admiration which spread round the country by telephone as we all thanked each other in the week after the event. The rest of us filled in with our various contributions! A short circle discussion rapidly dispensed with routine organisational modifications, which seem nevertheless to take ages through the box, and then the bombshell as Walter Coulthrop suggested we accept the occasional digital image in our folios, staying with monochrome but digital. There was no opposition; interest in computer manipulation is growing fast in our group as in most others, unfortunately we lost a member who wasn't able to be at the weekend as soon as he learned of the change.

I think we really intended to stay together on the Saturday but it didn't happen. We went our various ways and in small groups enjoyed Lymington, Beaulieu etc. in the lovely sunshine. The coastal walk to Hurst Castle along the shingle bank was particularly relaxing. Afterwards we were well seated at dinner to share our experiences and withdrew to our evening meeting replete with food, wine and good humour. Bob and Audrey Elliot and Kathleen Harcom had kindly accepted invitations to be our guests for the Saturday meal and talk to us afterwards and we had a superior display of top quality monochrome printing presented with fluent and interesting commentary, an inspiring climax to the day.

Circle Six has a 'Print of the Year' shield which had been dormant for a decade but was revived for this occasion. A sheet of computer images of the previous year's gold labels had been circulated with one of the folios and members invited to choose their favourite. Bob presented the shield to Philippa Buckley ARPS to round off a successful weekend for our member from

Ashford in Kent.

Sunday was all breakfast and departure but an outside photograph provided amusement when the Secretary's camera refused to allow time for him to join the group and one of the young waiters had to be called upon to press the button. We went our various ways with the sun still shining down on us. It was all a very pleasant discovery of the people behind the pictures and monthly notes and will make future boxes that much more interesting to open and delve into. I wish the cost of the house wine had been a little more reasonable but then I am the Yorkshireman of the Circle!

Circle 8: continues to flourish with some fine monochrome prints for us to enjoy together with lively, and sometimes humorous notebook entries. We are pleased to welcome our recent new members Felicity Appleton and Jean Ashton, whose membership brings the circle to a 'Full house'. Membership is spread around the country and circulation is pretty good.

Some of our members together with a number of friends from Circle 12 are eagerly looking forward to a weekend social gathering in Brecon on the edge of the Brecon National Park in early April, where we expect there will be plenty of chat, photography and socialising. There will be a great deal of sadness too, we shall all miss the company of Joan Rooker (Secretary of Circle 12) who recently passed away after a sudden and tragic illness. She did so much to organise and ensure the success of our previous joint meetings and will be a great loss, but as she would have wished us to enjoy the meeting as we have done at other times we must surely do so.

Circle 9: (Small B&W prints) - Digital Free Zone!

The boxes continue to find their way around our 9 members who are scattered between Grimsby and Exeter, with a total of four residing in the Principality of Wales, isn't it. We could certainly manage an additional member or three, but it appears that small prints are not as popular as they once were.

ROUND IN CIRCLES

We are currently voting on the contents of Folio 703, so I suppose the Circle has been around for some time. Some say the Sec is knocking on a bit, too!

We keep promising ourselves a summer rally, but it never seems to materialise. Last time one was organised – only the Sec. turned up! You'd think he'd have taken the hint by now. To tell the truth, he hasn't mentioned the subject from that day to this. Shhh.....

Prints vary in content from landscape, through candid, sports, and portraits to record. Trade processing is accepted. One member is currently undertaking a City & Guilds course and is setting up a darkroom at home. Another is unable to use a darkroom at present and so the Circle Sec does her processing/printing (with the full support of all other members). The maximum mount size is 7"x 5" and actual prints can be of any size up to this maximum – mono only, although toning etc is openly welcomed.

Equipment used is equally varied - from 35mm compacts and SLRs to 6x6, 6x7 and the occasional mention of 5x4 (they make excellent contact prints).

In addition to our regular 12 Folios we also hold an annual Set Subject competition, the

winner of which is presented with a plaque that they can polish/show off for the next twelve months.

We also have an annual P.O.T.Y (Photographer Of The Year) award scheme, but that's another story.

Circle 14: Up until about 16.00 hrs on the 20th March, Pablo, Sec of C14, could truthfully claim to be the only member who had met all the other members of the circle. Then it all started to change. Circle 14 was about to publish its 500th Folio. Somewhere along the run-up to the publication, the circle accepted the notion that it would be a nice idea to actually do the publishing bit at a knife and fork do, and suggestions for a venue poured in to Pablo. Since neither of the suggestions proved to be entirely suitable, Pablo settled unilaterally on Hillscourt, and circle members began to congregate there from lunchtime onwards. Chris Taylor organised a little wander from Stoke Prior towards Alvechurch, along the banks of the Worcester and Birmingham Canal, for those members who were interested, and the weather was kind enough for quantities of film to be exposed. The walkabout ended around 16.00 as the wanderers arrived en-mass at Hillscourt.



Circle 14 photo. Back row: Pablo, Vince Rooker, Gordon Smith, Trevor Bentley, Pat Floyd, Tad Palmer, Celia Palmer, Norman Carey, Brian Elms, Len Holman, Dermot Reynolds, Rob Lloyd, Roy Jones. Front Row: Barbara Smith, Christine Jones, Ariaan Winter, Jean Holman, Pablo's Marjorie, Jan Carey, Margaret Reynolds, Chris Taylor.

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ROUND IN CIRCLES

Matthew Baker and his Hillscourt team did their usual first class job, providing us with personal service, coffee, tea and bikkies on arrival, an excellent dinner, a private dining room to eat it in, and a sweet young lady to serve it to us. For the very first time in living memory, every single member turned up, so did all but three partners who were doubling up for hubbies, but were in part, compensated for by the presence of Len and Jean Holman, who came at our invitation, to witness the event and make the numbers up to a nice even 22 for dinner.

After the usual oblivion of sleep, doubtless aided by the products of the bar, Sunday morning started with a worthwhile breakfast and much coffee, followed by a markedly painless session at the payment part of the registration desk. I understand that some previous AGM none-attenders were so impressed by Hillscourt, that room bookings have already been proposed to Barry! I look forwards to a much-increased presence at AGM and much, much livelier notebooks! All from a little trip to Hillscourt!

Circle 17: The past year has been quite uneventful for the circle although we did lose two members due to the old problem – ‘pressure of work’, which reduced our numbers to 9. This last week we have been reduced even further (be it only temporally) by the illness of Eric Welford, previously Eric had an unbroken record of dealing with 330 folios.

We have problems recruiting members because of the small print size and because we are monochrome only, the circle has so far resisted the use of digital, but I wonder if it might not help us to recruit more members. The Photo Action 98 exhibition at Birmingham failed to obtain any new members for our circle. At Focus on Imaging held in Birmingham in early March this year, the photography seemed to be evenly balanced between traditional and DI work. The Master Classes were more in favour of the traditional, but it was interesting to note how technology is rapidly increasing in both fields, which are working together.

Circle 17 has started to use the winning print from the previous round as a notebook cover, and we also incorporate thumbnail prints of the first three winners on the score sheets giving us a record for future reference. Although not using DI we are making more and more use of computers in the notebook.

Circle 27: (Mixed format slides - Digital Free) Currently operating with a total of 14 members, Circle 27 carries on with normal duties by circulating a genuine mixed bag of slides each month.

Formats fall between half frame/masked/full frame 35mm – to 6x4.5, 6x6 and the more recent addition of 6x7cm slides. Subjects are general interest (anything legal) and most entries are of the “process paid” variety although one or two members have the occasional dabble into the world of “home brews”. One member is talking of trying his hand at processing Agfa APX25 as mono slides and is currently in the throes of exposing a roll of Agfa Scala – results to follow at a later date!

We haven’t organised a Circle Rally for a few years – the last being in Bristol when it persisted down all day. Perhaps that was more of a deterrent than anyone realised? Actually, members always seem to take their holiday breaks at varied times of the year and it would be a minor miracle to agree a date when the vast majority could meet at a convenient spot.

So, we only meet in the boxes instead - but without diminishing the feeling of friendship in any way.

One or two members have recently been playing with their computers and the dreaded DI - but examples are strictly limited to the pages of the Notebook. However, it has been noted that in some quarters (though not in our circle) there are people scanning and manipulating slides, and then re-photographing their high res. Monitor screens to acquire a secondary image on slide film. Personally, if the shot ain’t good enough in the viewfinder then why bother?

And on that controversial little note I’ll get back into the darkroom!

ROUND IN CIRCLES

Circle 31: Autumn colour in the New Forest was the theme for the 1998 rally. Mid November was perhaps a risky time to hold a rally, especially as the autumn weather had been persistently poor. Our numbers in the group were depleted by illness so that only nine intrepid Circlers assembled at the Watersplash Hotel in the heart of the New Forest. The hotel turned out to be an ideal venue, comfortable with a convivial atmosphere, excellent service and good food. A private room was at our disposal after dinner for showing slides and prints.

The clan first convened on Friday evening. After dinner Les Maxwell, the rally organiser gave a foretaste of the Forest by showing ‘Through the Seasons’, local landscapes with flora and fauna. Stan Johnson then took us away to the heat and dust of India through slides captured on his Canon camera.

Saturday dawned wet and gloomy but after a display of a glorious rainbow the clouds cleared and the sun shone, the weather remained kind for the rest of the weekend. Our forays into the Forest took us along the Ornamental Drive, the Rhinefield arboretum and to the beech woods where leaf colour ranged through a palette of colours from yellow

to a deep bronze.

During our second evening Jonathon Ratnage took us photographically speaking, to Peru and Argentina with his superb slides, especially memorable were those taken in the High Andes. Brian Davis entertained with his prints showing the wonders of computer manipulated images. As in most gatherings of photographers this subject stimulated much discussion about the way ahead in photography.

Sunday our farewell day, and the morning was spent firstly again amongst the trees and then by way of change journeying to the pretty yachting town of Lymington for coastal views.

After a pub lunch goodbyes were said and the group dispersed. The rally was adjudged to have been a great success. Messrs Fuji and Kodak’s shares were boosted and plans were propounded for a get-together next year, possible in North Wales.

Circle 34: Some of us feel these days that we’ve recruited a new – and unfortunately unwelcome (!) member to the circle, a character called Anno Domini. However, in spite of him we press on.

Last year we were all sad to learn of the death of Bill Dickens who had been a circle member since 1973. We do have a real and relatively



Circle 31 photo. Right to left: Don Langford, Christine Langford, Les Maxwell, Marigold Maxwell, Brian Davis, Shirley Davis, Stan Johnson, Renéi Johnson, Jonathan Ratnage.

ROUND IN CIRCLES

new recruit in Dave Coombes who has lost no time making his mark by winning the Circle Shield, which is awarded for the year's highest aggregate mark. In addition to that Dave won a certificate at last year's AGM and has recently been awarded his ARPS. Another member to win a coveted distinction is Joe Edwards, in his case a DPAGB. Our Circle Landscape trophy was won yet again by one of our most long-standing members, Bob Cooper. A recent set subject round for shots of people at work or play was won by Ann Hughes-Gilbey with a picture of a thatcher perched high on a ladder. In early October we had a most enjoyable circle reunion. Organised by one Mike Hinchliffe who since his retirement, has moved to North Wales. Nine members plus five friends and relations were very comfortably accommodated at a converted watermill called Melin Meloch. In spite of somewhat variable weather we packed a fair amount of sightseeing into our weekend, visiting nearby Bala and Llangollen and Plas Newydd, one-time home of the Ladies of Llangollen. Some of the group also walked some way along the Llangollen Canal as far as the Thomas Telford aqueduct, which spans the River Dee. Evenings were devoted to the usual highly enjoyable combination of food, drink, talk and slide viewing. Our grateful thanks go



Circle 34 photo. Back row: Joe Edwards, Fred Cutts, Brian McCombe, Ann Hughes-Gilbey, Ted Meeke. Back row: Bill Bird, Hazel Bird, Les Upton, Jean Wainwright, Paul Wainwright, Joan Upton, Mike Hinchliffe, Cyril Hildrith.

yet again to Mike and Margaret Hinchliffe for having organised so successful a gathering.

Circle DL 1: The first weekend of November '98 saw the DL 1 circle gathered together for their first ever rally, held at the Swan Hotel in Grasmere, 12 members plus 7 partners attending. Unfortunately Gwilyn Davies was unable to be present because his wife Jean was ill, but he generously contributed towards the wine.

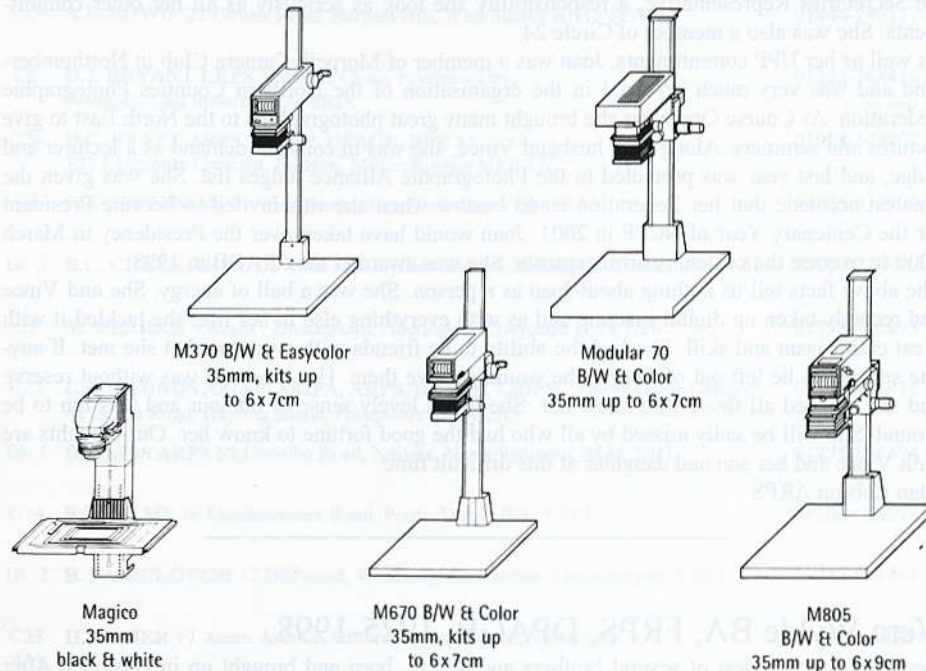
The Swan made us very welcome and arranged for us to use their function room for our two evening meetings. Friday evening Anne Swearman, Past President of the Northern Counties Federation, came along to give us a talk on Digital Imaging and how she got started.

Saturday morning saw us gathered together for a gentle walk along the river from Grange to Rothwaite, followed by a pub lunch. After dinner later that evening we held our first circle meeting in the function room, where all the circle members showed their prints and talked about the techniques used. After breakfast on Sunday we gathered for our photo-call and said our goodbyes.

Friendships were made that I'm sure will make our circle into a more close-knit family. We look forward to meeting everyone again at our second rally this year, possibly to be held in the Iron-bridge area.

March 22nd this year saw our second anniversary as a circle, does this mean that we are no longer the new-fangled group (?) but a well established branch of the community of UPP.

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OBITUARIES

Joan Rooker ARPS, DPAGB, APAGB

It is with great sadness that we announce the death of Joan Rooker on the 8th March 1999 after a short but devastating illness.

Joan joined UPP Circle 12 in July 1981 and became secretary of the circle in 1984, leading it by example. Initially a monochrome worker, Joan won many Gold Labels over the years and her work has always been of a high standard. She took an enormous interest in every member of her circle, often telephoning if she thought anyone was having problems. In 1993 she became a Circle Secretaries Representative, a responsibility she took as seriously as all her other commitments. She was also a member of Circle 24.

As well as her UPP commitments, Joan was a member of Morpeth Camera Club in Northumberland and was very much involved in the organisation of the Northern Counties Photographic Federation. As Course Organiser she brought many great photographers to the North East to give lectures and seminars. Along with husband Vince, she was in constant demand as a lecturer and judge, and last year was promoted to the Photographic Alliance judges list. She was given the greatest accolade that her Federation could bestow when she was invited to become President for the Centenary Year of NCPF in 2001. Joan would have taken over the Presidency in March 2000 to oversee the centenary arrangements. She was awarded the APAGB in 1998.

The above facts tell us nothing about Joan as a person. She was a ball of energy. She and Vince had recently taken up digital imaging and as with everything else in her life, she tackled it with great enthusiasm and skill. She had the ability to be friends with everyone that she met. If anyone seemed to be left out of things, she would involve them. Her kindness was without reserve and she touched all those who knew her. She had a lovely sense of humour and was fun to be around. She will be sadly missed by all who had the good fortune to know her. Our thoughts are with Vince and her son and daughter at this difficult time.

Alan Robson ARPS

Vera Wylde BA, FRPS, DPAGB, 1925-1998.

Vera was the youngest of several brothers and sisters, born and brought up in Hastings. After wartime service she married Ted in 1947 and settled in Wye near Ashford-Kent. In the 1970's when her family had grown up, Vera took a BA degree in Fine Art as a mature student at Maidstone College of Art (in which photography was part of the course) followed by a teaching qualification. She then began a successful career teaching Art and photography at local adult education centres.

She was the first lady member of Ashford Camera Club gaining her LRPS in the early 1980's, followed less than a year later by her ARPS, both in monochrome prints. The early 1990's saw the award of FRPS followed last year by a DPAGB, there were also numerous acceptances in exhibitions at this time.

Vera joined Circle 6 in the middle of 1997 and was beginning to win. Next year's AGM will see one of her prints, which would surely have been more had she lived. She was a talented and creative artist and a delightful person, full of fun, very kind and modest about her achievements. She will be greatly missed by her many friends, not least those in Circle 6.

Our deepest sympathy goes to her husband Ted and to all her family.

Philippa Buckley

NEW MEMBERS

- | | | |
|------------|---|----------------|
| C31 | R.K. ALLEN 141 Kingshurst Road, Northfield, Birmingham, West Midlands B31 2LJ. | 0121-477-6192 |
| C8 | MRS F.A. APPLETON 28 Edgewood, Shevington, Wigan WN6 8HR. | |
| C8 | MRS J. ASHTON ARPS 'Kittymead', 29 St Peters Drive, Little Budworth, Nr Tarporley, Cheshire CW6 9BZ. | 01829-760401 |
| C26 | MRS A. BEETON 3 Winders Lane, Histon, Cambridge CW4 9EZ. | 01223-233801 |
| C29 | A.E. BOWD 22 Downs Road, Burgess Hill, West Sussex RH15 8PA. | 01444-246177 |
| C6 | D.J. BRYANT LRPS 3 Marine Close, Pevensey Bay, Pevensey, East Sussex BN24 6RD. | 01323-768416 |
| C24 | D.C. BYATT ARPS, AFIAP, DPAGB, BPE 3*
131 Lynmouth Crescent, Furzton, Milton Keynes MK4 1JZ. | 01908-503802 |
| C4 | G. CAPPLEMAN 31 West Road, Filey, Yorkshire YO14 9LU. | 01723-512570 |
| DI. 3 | B.C. CHEER ARPS, DPAGB 51 Clayfield Avenue, Brislington, Bristol BS4 4NH. | 0117-977-5724 |
| C9 | M. CLARKE 'Gerallt', Bwichtocyn, Abersosoch, Gwynedd LL53 7BW. | 01758-712893 |
| C22 | G. EDMUNDS AFIAP, AMPA, ARPS, DPAGB, LBIPP 'The Winning Gallery', 42 Beach Road, Hayling Island, Hampshire PO11 0JG. | 01705-461914 |
| DI. 3 | D. ELLIS ARPS 62 Coombe Road, Nailsea, North Somerset BS48 2HH. | 01275-855574 |
| C14 | B.W. ELMS 16 Meadowsweet Road, Poole, Dorset BH17 7XT. | 01202-658298 |
| DI. 2 | B. FAIRCLOUGH 15 Bellwood, Westhoughton, Bolton, Lancashire BL5 2RT. | 01942-811443 |
| C23
A/A | H. FISHER 17 Acorn Avenue, Giltbrook, Nottingham NG16 2UF. | 0115-854-89630 |
| DI. 3 | B. GAYLOR ARPS, AWPf 110 Glanmore Road, Sketty, Swansea SA2 0RS. | 01792-290582 |
| DI. 3 | A. GREEN LRPS, CPAGB 117 Acanthus Road, Liverpool, Merseyside L13 3DY. | |
| C18 | P. HERBERT 'Brambling', Yorkley Wood Road, Yorkley, Nr Lydney Gloucestershire GL15 4TT. | 01594-564453 |
| DI. 3 | W. HODGKINSON 48 Grange Crescent, Lincoln, Lincolnshire LN6 8DA. | |
| C4 | F.J. ION Cross Keys, Blencarn, Penrith, Cumbria CA10 1TX. | 01768-88731 |
| DI. 2 | M. JONES 1 Lulworth Close, Hayling Island, Hants PO11 0NY. | 01705-462322 |
| DI. 1 | R.M. MOORE 32 Maryland Drive, Maidstone, Kent ME16 9EW. | 01622-727634 |

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C3	F.R. MORGAN 31 Daytona Drive, Northop Hall, Mold, Sir-y-Fflint, North Wales CH7 6LP.	01244-815914
C11	R.J. NORRIS APAGB 22 Southfields, Standon, Nr Ware, Hertfordshire SG11 1QH.	
DI. 2	A. PHELPS 54 Shenfield Place, Shenfield, Brentwood, Essex CM15 9AH.	01277-200338
DI. 3	J. PILE LRPS 5 Western Avenue, Mumbles, Swansea	01792-362433
C2/25	P.V. RAWLINGS 38 Mount Vernon Road, Barnsley, Yorkshire S70 4DL.	01226-202046
C4	D.I. ROSS DPAGB 'Lórien', 2 Grieve Walk, Heathall, Dumfries, Scotland DG1 3SY.	01387-263369
DI. 3	D.G. SIMPSON 24 Ancastle Green, Henley-on-Thames, Oxon RG9 1TR.	
DI. 3	J.C. SMITH 48 Greenwood, Tweedmouth, Berwick-upon-Tweed, Northumberland TD15 2EB.	01289-307388
DI. 3	MRS D. SMITH 48 Greenwood, Tweedmouth, Berwick-upon-Tweed, Northumberland TD15 2EB.	01289-307388
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CIRCLE SECRETARIES

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

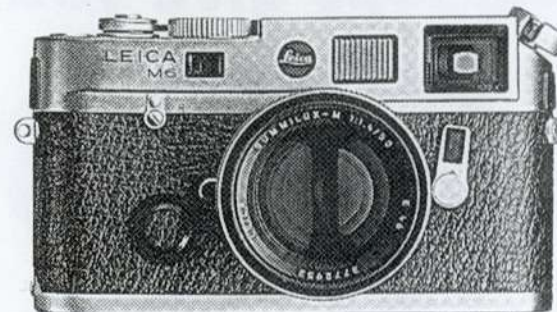
**C2/25	A.F. ELLIOTT 14 Ewden Road, Wombwell, Barnsley S. Yorks S73 0RG.	01226-211829
**C3	F. SEALE 94 Hawthorne Grove, Combe Down, Bath, Avon BA2 5QG.	01225-835017
**C4	P.J. DAVIES Chapel House, Oxwich Green, Gower, West Glamorgan SA3 1LU.	01792-391033
**C6	C. SNELSON 'Joan Lear', Middlesmoor, Pateley Bridge, N. Yorkshire HG3 5ST.	01423-755691
*C7	A.H. GREENSLADE 6 Lullington Close, Seaford, East Sussex BN25 4JH.	01323-890539
**C8	D.S. MASLEN CPAGB, BPE I* 107 Oxstalls Way, Longlevens, Gloucester GL2 9JU.	01452-524171
*C9	R. BEAUMONT 16 Ninian Street, Treherbert, Y Rhondda, Mid-Glamorgan CF42 5RD.	01443-771815
**C10	J. BUTLER ARPS, DPAGB 26 Green Way, Tunbridge Wells, Kent TN2 3HZ.	01892-525902
**C11	R. POYNTER 232 Limes Avenue, Chigwell, Essex IG7 5LZ.	0181-501-1497
**C12	Dr A. ROBSON ARPS (Acting Circle Secretary) 66 Leeds Road, Selby, North Yorkshire	01757-702228
**C14	P. A. BLOW 39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS. (e-mail pabloid@bournemouth-net.co.uk).	01202-603279
*C17	H. C. THOMPSON 2 Ellesmere Rise, Grimsby, N. E. Lincolnshire DN34 5PE.	01472-313349
**C18	B. W. SANDERSON FRPS 36 Ruskin Court, Elthorne Way, Green Park, Newport Pagnell, Bucks MK16 0JL.	01908-610443
**C19	P. M. ANTOBUS FRPS 2 Grain Mill House, 'The Maltings', Lillington Avenue, Leamington Spa CV32 5FF.	01926-334228
**C20	A. J. POTTER ARPS 4 Gilgarran Park, Distington, Workington, Cumbria CA14 4RA.	01946-830130
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