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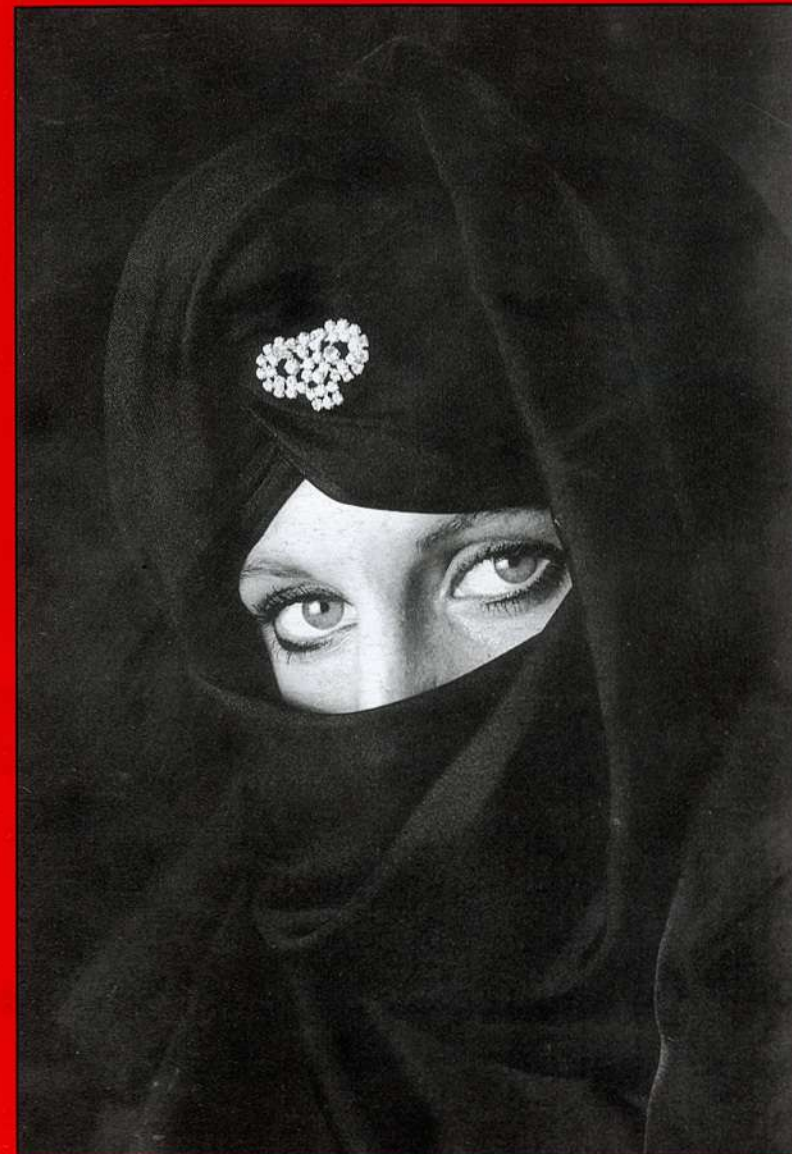
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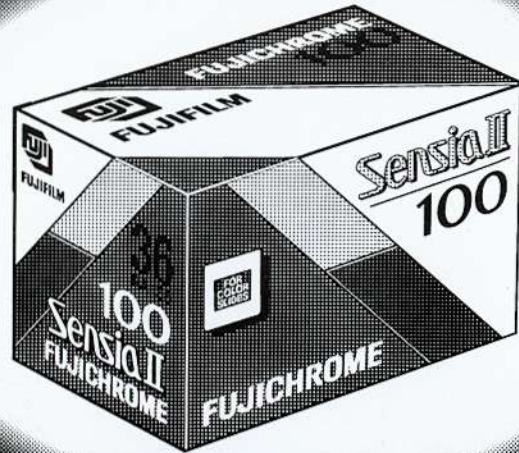
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The Little Man



AUTUMN 1999

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THE LITTLE MAN

AUTUMN EDITION 1999

NUMBER 114

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All copy for possible inclusion in the next Spring edition must reach the Editor by March 30th 2000.

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

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

Cover Picture

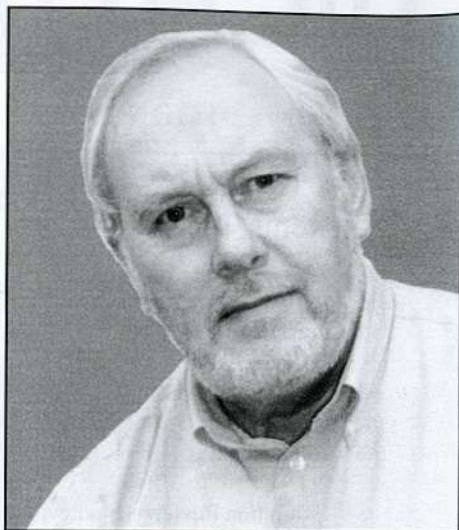
'Ersatz Muslim' by Sid Dean - Circle 8

PRESIDENT'S VIEWPOINT

The last year has been another busy one for Council, with extra work involving the move of venue for the council meetings, from the University of Westminster, to the YMCA off Tottenham Court Road, (saving the Society a great deal of money.) Also the Rules & Constitution update, which was finally completed and sent out for the postal ballot of all members, this had a resounding response the results of which were announced at the AGM resulting in an overwhelming yes vote for acceptance. We had the Photo Action 98 exhibition at the NEC, and only recently the Photo Action 99, held at the end of October. Putting on the exhibition both years personally entailed my wife and myself, with Paul & Christine Damen staying over from Thursday afternoon to Sunday evening (at our own expense), preparing then manning the stand the whole of that time, finally dismantling and carting away everything at the end. All this while busy working on the magazine. I mention this only to try and give some idea of the work that goes on behind the scenes as it were, I would ask you to spare a thought for the people who voluntarily do all the work that keeps UPP not only ticking over, but at the forefront of Postal Portfolio Societies in Great Britain. Therefore let us share a partnership, rather than have a 'them & us situation'.

Again I would like to thank each and every member of Council for their excellent support over the past twelve months.

Hopefully the three days spent at the Photo Action 99 exhibition, will produce more new members. According to my records, we had 53 members join UPP from the 1998 AGM to the 21st August this year, which by any standards is very good going, hopefully we can equal this again this year. What we have to concentrate on though is keeping them! A more tolerant attitude towards other people's views and feelings might help, it is well worth considering, that people do come in all sorts and sizes.



The following is the DI Statement read out at the AGM:

UPP accepts all images that have been made by radiation of any wavelength using any means available, including digital cameras. The image may be enhanced in the darkroom, by camera; or by computer; or by the addition of pigments and or chemicals to the final print. The copyright used in the generation of the final picture must be at the disposal of the member concerned, the use of copyright-free material or fractals is not permitted.

With respect to Natural History and Record photography, any form of manipulation that alters the truth of the photographic statement is ineligible.

I doubt very much whether there will ever be a definitive statement on DI, things are advancing all the time, but I hope that this clarifies UPP's present position regarding DI. After the initial reaction to Digital Imaging we seem to have settled down to a more peaceful co-existence, accepting that it is after all merely another tool, to be used in furtherance of our ambitions to produce better and more interesting photographs.

Serendipity and Sincerity – (A Notebook Entry)

By Clive Haynes FRPS – Circle 11

During the Rally Dr. Adi Sethna ('Adi' is often Anglicised to 'Eddie' by the way) presented a set of prints for our appreciation. Adi uses DI exclusively now because of (a) a worsening eye condition and (b) he can realise the sort of image he wishes to make so much more perfectly by using DI as a production tool.

In viewing the prints and admiring the sheer quality that Adi produces, I was left pondering the sincerity of the imagery presented. I know that Eric frequently draws our attention to the issue of sincerity within our images and looking at the clinical precision of Adi's pictures I too began, once again to ponder this. The presentation was very much in Adi's particular and present style and there is nothing intrinsically wrong with this (however some strange things were going on with transportation of people and one case of two apparent suns!).

I began to realise however that exacting and 'pure' though the images were, it was this very purity that, aside from the issue of compositing, can bring DI methodology into question and it's within this broad issue that Eric's comparative criticism of the f64 Group can be better appreciated. (Eric and I have recently exchanged a series of emails about the f64 Group and their pristine images and by discussion found much common ground).

Thinking again about the ultra realism of Adi's work, the nearest comparison I can make is the difference between a perfectly produced, flawless and clinical studio catalogue-style photo captured on 10" x 8" film and an evocative still life produced by means of a pin-hole camera.

When we make an image by traditional photographic methods, there is always present what I'll call the 'serendipity factor', in so far as minor and sometimes major aberrations occur. Even in the best-managed darkroom it's these very aberrations that frequently lend 'character' and individuality to the image. Not only is the chemistry sometimes wayward but

the paper too can imbue the print with its own textural changes and variations in patina.

DI is often defended by equating it with the so-called 'legitimate changes' that may be wrought by the creative bromoilist.

Here again, perhaps, is the key. For if any methodology is subject to and dependent on the serendipity factor it must surely be found amongst the so-called Alternative Processes - from gums to pinholes and from solarisation to lith printing. Although we constantly seek greater control, it's the very waywardness of Alt Photo that renders the results so unpredictable, unrepeatable and beautifully individual. Take a Sun Print for example, these can never be replicated under the sky. This is their charm and a component of their sincerity. If I scan a sun print and make copies via the computer, I feel that I have devalued the product - no longer is it the 'free spirit of nature' that for an instant I sought to bind but a captured, mechanical product.

Perhaps this is how Julia Margaret Cameron felt when pronouncing her pictures as 'Untouched, from nature' or words to that effect. Maybe ancient alchemists felt the same way about upstart scientists. Or for that matter people who prefer the evident 'mechanics' of a vinyl LP to the 'pellucidity' of the CD.

So here, perhaps, we have the essential dichotomy. We have sought by improved darkroom disciplines to produce the best and most consistent hand-prints possible, yet each will be an individual product and no matter how disciplined we are, a precise copy cannot be made. This is both the strength and the mystique of our art. With DI we have more control. OK sometimes the electronics can be aberrant but they rarely embellish our endeavours! We have so much under our control that the so-called purists (who actually aren't) begin to complain about it! Sometimes printing to art paper can restore something of the serendipity factor or perhaps there's scope

Serendipity and Sincerity (continued)

for a program to randomise the output in some way so as to imbue each image with unrepeatable minor imperfections!

There is, perhaps reasonably, a distrust of people who can 'play God' with imagery by seeking to use the latest technology to control 'influences and natural aberrations' - it's something like the "Should we determine (or even have knowledge of) the sex of an unborn child?" argument. The stable door is open so to speak and the horse is already half way down the road - there's no opportunity for recall. It's almost as if we should continue to allow unpropitiated outside agencies (the gods, spirits and sprites that lurk in our process tanks and darkrooms) to play their random hand in the blend of craft and alchemy that is the production of the true 'Fine Print'.

Well, computers have their imps, demons and bugs too and the Year 2000 is at hand, propitiated or not!

DI will remain for some the photographic equivalent of genetic engineering. However it's no *bête noir* but simply another step along the evolution highway and one that doesn't spell extinction or contamination for other co-existing photo-species either! A symbiotic relationship is the only answer.

Whatever one may feel about the sincerity or validity of images made by all means at our disposal, we should continue to explore all possibilities and be prepared to make errors along the way. Have fun, explore the boundaries - let's enjoy the results and revel in our ever-expanding horizons.

EDITORIAL

When I started work on this edition I had in mind a much smaller magazine because of the lack of material. Since then however, I have received a very pleasing amount of copy, and my thanks to all the contributors.

In the time that I have been the editor I have been quite disappointed that more has not been made of the magazine to air the views of the members, and to pass comment on such things as the AGM. Letters to the magazine can and should, aptly reflect the feelings of the membership as well as acting as a communicator between members.

As you may or may not know, I have given notice that I am standing down as Editor of the Little Man, this edition being my last. I feel that I have had a good stint, and taken the magazine as far as I can. I need to explore new fields and goals for myself, possibly getting round to doing some serious photography. I am in my second, and last year of an HNC course at college, which looks like being a busy one for me, working on the many assignments to be completed in the run up to the finals.

I would like to thank all those people who have been of assistance to me over the past six years, especially those who have regularly contributed articles and reports, all these have helped to make the magazine what it now is.

It would be premature of me to give details of my successor at this early stage in the negotiations, but needless to say that I wish them all success in their future venture, I will always be available to give assistance if needed.

I hope that my efforts to produce a quality magazine have met with your approval, if so then it has all been worthwhile.

The graphic features the Paterson logo (a stylized flower) and the name 'PATERSON' in a bold, sans-serif font. Below this, the word 'Acupan' is written in a very large, bold, sans-serif font. Underneath 'Acupan', the numbers '200 & 800' are also in a large, bold, sans-serif font. In the top right corner, there is a diagonal banner that reads 'ACUGRADE PAPER NOW AVAILABLE' and '36+2'.

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LANDSCAPES AND LEG-PULLS AT THE AGM

AGM Report by Observer

Part 1: "OUR LAND" by Paul Foley FRPS, MPAGB, AFIAP.

We were introduced to Paul as an outstanding exhibitor, a double 'F' of the RPS (in portraiture and slides) and one of the rare 'M's of the PAGB. He introduced us to his 7 favourite locations, some 5 miles from home, some 5000 miles, but more especially he introduced us to his personal and emotional interpretation of the landscape.

Number 1: "A Secret Place" - an ordinary place, a quiet place, a place to unwind, a local place, a place you know - nothing remarkable, we all should know somewhere similar, but on 5 or 6 days a year his place becomes the most beautiful place when around the hour of dawn frost, mist or fog produce magical moments and memorable monochromatic master-pieces. Those moments don't last for long so you need to know where to go, when to go, and be ready to keep going back there. On your first visit you'll see the obvious, what everyone else sees. Later, you look beneath the surface for a personal interpretation.

For number 2 and a wider landscape you don't have to travel 300 miles up the Motorway from Paul's native Kent. On his door-step are the South Downs, with characteristics of simplicity and linear design, especially after the harvest when the ploughs sprinkle the surface with chalk and flint.

Place number 3 is a beach - any beach. Be alone, potter around with no time constraint, linger, stay for a while and let the place take you over. Look at the sea-weed, not as smelly, messy flotsam but as textured and subtly tinted plants. Look beyond the labels of familiar items and see, for instance, a stone in terms of shapes, lines and colours.

Next take a trip to the Lake District. Most landscape photographers do, but go when it's freezing cold, in the middle of winter, and see the environment encapsulated in ice.

Or further north to Scotland, "the finest place in the United Kingdom", especially in the

autumn when the low October sun emphasises the textures, or even in the rain when Velvia is King. Some pictures just come from "luck" - but it's the luck made by knowing the area, waiting for hours, or running fully laden across the moors to reach the right place.

Even further afield and the stunning scenery of Southwest USA is a magnet. Again though, Paul's emphasis is on his personal response, looking at detail rather than the whole, huge, Yosemite landscape, following his own emotions rather than the foot-steps of Ansel Adams, and even making his own foot-steps outside the National Park to the largely ignored eastern Sierra Nevada. He reacts to the natural world with an intensity of feeling and his photographs reflecting this are the result of waiting for the right moments to happen, picking them out intuitively. Moving south his favourite place is Death Valley, with its delicacy of colour, where the sensuous texture of the dunes are created afresh by each sand-storm and the dawn light changes by the second a landscape born out of a million years. By contrast the beautiful shapes and curves of Antelope Canyon are a testimony of the power of natural forces which can be fatal to the unwary.

The final destination was Spain and the people of Andalusia where the women are rarely seen and it's the less industrious men who are the more gregarious. In the landscape it's the wild flowers and the trees that provide the over-riding memories - huge areas of wild flowers with a natural balance of colour, and the geometry of the olive groves looking sad in the rain.

Look after the land, Paul pleaded, and the land will look after you. Take what you want from the land but leave what you take. President Len Holman confessed he had been unprepared for the passionate phrases and stunning images which had drawn gasps of admiration from the audience. They reflected though Paul's passion for pictures.

AGM Report (continued)

Part 2: "The Digital Revolution" by Bob Moore Hon FRPS, FBIPP, APAGB

"The darkroom is dead!" - Rage!!

"Black and white is on its way out!" - Heresy!!!

"Photography is changing - you've got to keep in touch!" - the President is clenching his fists!!!!

The figures show that in 3 years D.I. has gone from zero to 15% of Jessop's turnover. Photoshop has grown from 2.5 to 5, prices are coming down, quality is going up. A sheet of paper costing £3 now compares with a sheet costing 9p. As for the pictures, most of the early efforts to create multi images were dreadful!

So, what makes today's "Mooresterpieces"? Surprisingly, the least important item in the process is the computer itself. It needs to have plenty of memory but good photography comes from a good scanner - and taking care to get a top quality scan. The best scanner is the Nikon Coolscan 2000 (available from Jessops). Next is the printer - the Epson 1200 is the best (also available from you know who) - and a good-sized monitor, say 21" (around £550/£600). You can print on virtually any paper, including Kentmere's textured papers and Jessops canvas paper. There are no chemicals, no user-unfriendly

darkroom, no pollution, you can switch on and off at will and you have total control.

Successful manipulated prints, though, generally don't look as though they've been manipulated - there are a lot of aesthetically poor prints around, either multi image or suffering from too much fiddling. There are only 2 good filters in Photoshop - "unsharp" and "blur": the rest are rubbish, they are mechanical and not part of the photographer. There's a temptation to try different techniques for the sake of it, and good photographic ideas can be spoiled by too much manipulation. Tweak colours and remove unwanted bits but keep the manipulation subtle.

Only kidding, Mr President! Of course the darkroom is nowhere near dead - especially for black and white. There is still more control in the darkroom with techniques like burning-in and nothing beats the hands-on input in monochrome. Toning and lith printing are better achieved in the darkroom and even colour prints have more depth. If only we could persuade the judges to talk more about the picture rather than trying to guess the technique.

Calm down, everybody. Don't take photography too seriously!

THE HISTORY OF U.P.P.

Researched and published by Brian Hirschfield ARPS

This is a most unique and comprehensive account of our club, from its very unusual and modest beginnings to nearer the present day. Provides excellent reading and well worth the £4.50 cost. No member should be without a copy. If interested please send cheque/PO to:

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EXHIBITION REVIEW

By Stanley Berg ARPS, APAGB

For the sake of expediency photographic qualifications have not been used in this item. It is hoped that members will not be offended. Yet again appreciation is extended to John Butler and his tireless team for their considerable efforts and excellent result in displaying around 270 prints, under less than ideal conditions. Well done and thank you to everyone concerned.

The Gold Star Circle was for the second time in three years won by Circle 29, the smallest print circle in UPP, currently circulating their 593rd folio under the long standing Secretary and Vice President of UPP – Brian Hirschfield. Well done Brian and gang. Andrew Rothery gained the CC with a simple pictorial shot 'Moored Boat', that aptly captured the authentic restful atmosphere of this calm scene. Andrew's 'Just the 2 of us', a long shot of two small figures, backlit on a vast wet beach gained a HC, as did his contrasting 'Waterfall after the rains'. The third HC was gained by Brian himself for his well-observed 'The Fence'.

C2/25: This panel contained a large variety of subjects and treatment, all mono. Gilbert Hooper gained the CC with his low key 'Breaking Clouds' plus two HC's, 'Castle Combe' and 'Sunlit Seat', all bromoils. Maurice Booth made excellent use of IR film and toning in his dramatic architectural 'Stately Ruin'. I enjoyed the contrast in style in the delicate portrait of a young girl entitled 'Here we go again' by Mike Watson.

C3: Another varied selection of prints, colour this time, small in size but big in interest. Paul Agar won the CC with his 'Cottage Kitchen', which effectively captured the sense of 'period' in this rural setting. I found Ralph Bennett's portrait 'Fatima' most impressive because of the beautiful lighting and delicate colours.

C4: This large print panel contained some very good pictures. Philip Antrobus took the CC with a strong animal record 'Tiger', which

contained interesting and naturally coloured detail. In complete contrast, Edwin Shepherd had a most appropriately delicate coloured portrait called 'Sandie', Sandie being the cutest ginger kitten you could wish to see! Derek Lovell's 'Surfer' and Barry Fairclough's 'Made it' benefited from the impact of the strong colours.

C6: This large mono print circle had several impressive pictures. Colin Snelson the Circle Secretary, won the CC with his powerful 'Take Off', the front end of Concord at a 45° angle. Interestingly next to 'Take Off' on the panel was Fred Horne's 'Invasion', a line of birds in flight, just above ground level. The comparison between the two types of 'birds' was indeed thought provoking. I was also impressed by the use of toning on the two architectural prints.

C7: This small print circle consisted of 10 colour and 2 B&W. Aubrey Greenslade the Circle Secretary was awarded the CC with a delicately coloured letterbox shaped print 'Sussex Coast'. The treatment well suited the character of the scene. There were 5 table top pictures of somewhat garish colours with one of a single red rose, with a very off-beat mount, a single narrow strip of card stuck alongside the print to form an 'L'!

C8: Amongst a good variety of large mono prints, Don Maslen the Circle Secretary, took the CC with the tantalisingly titled 'DK'. Having studied the picture of a derelict interior with low-key natural lighting – possibly for longer than intended. I concluded that 'DK' actually stood for 'decay'. Most impressive was Sid Dean's 'Ersatz Muslim'. The female portrait, totally clothed in a black shawl, revealing the most striking pair of large almond eyes, stopped me in my tracks – Delightful! Alan Dye's 'The Hay Tedder' used IR film to capture outstanding quality in this farm scene.

C9: Frank Phillips won the CC for this B&W small print panel with an effective contra-jour picture titled 'Head in the Clouds', a simple figure walking down a slipway, with high contrast clouds sweeping down to the

Exhibition Review continued

horizon. Frank also gained a HC with a delightfully spontaneous shot of two young girls titled 'Cheers', end of term? I also enjoyed Don Langford's low-key, excellent quality mono print 'Chapel in the Trees'.

C10: Whilst this circle had some interesting mono prints, I don't think that it was quite up to its usual high standard. Bill Johnson had two strong portraits of the same unshaven character one titled 'Bob' and the other 'Bob 2' (very original). Obviously taken on the same occasion, the slightly larger head 'Bob' won the CC, although my personal preference was for 'Bob 2', which had better modelling on the shadow side of the face. Both showed high contrast and brittle definition to accentuate the stubble. Nick Bodle's 'Pony' taken on Dartmoor using IR and wide-angle lens, had a compulsive if eerie effect.

C11: Regrettably only 9 entries from this large print circle perhaps due to the large membership and slackness in posting discipline. You will have to get the whip out Richard! Despite the reduced number of prints, this circle managed to attain 4 HC's (many circles received none!) I wonder how many they may have achieved with their full quota?

Patricia Jones gained the CC with her sepia toned 'Reeds', which also won the 'Leighton Herdson Print Trophy' AND the 'Roland Jonas Landscape Trophy'. Well done Patricia, congratulations!

Without exception, every print on this panel was of excellent quality.

C12: Due to the tragic loss earlier this year of the Circle Secretary, Joan Rooker, and the disruption this caused, only 8 prints were on display. Council are most grateful to Alan Robson for his endeavours in taking over Joan's duties and keeping the circle running smoothly.

The name Jones arises again, this time Sylvia Jones, who claimed the CC with her 'The Yacht', a most effective contre-jour shot of a model yacht with an interesting window / ground. Gordon Dunford made good use of his

night-time visit to the River Tyne with two prints, of different viewpoints – depicting the Tyne Bridge, and also one in C2/25 I noticed. All were of great quality and detail. Alan Roberts 'Hard Ride' of a very muddy racing cyclist, made an outstanding study.

C14: A cleverly contrived print by Arian Winter titled 'A picture within a picture, within a picture'. A repeating receding doorway, mainly mono but with subtle touches of colour, gained the CC. A delightful sunset in colour by Rob Lloyd was strikingly effective, as were several waterscapes, both in colour and mono.

C17: An attractive panel of good quality throughout. I particularly liked Len Davidson's loco shot called 'Shaft Drive'. It may have limited subject interest but the 'metal' quality was most impressive, this gained the CC. The 'Staircase' print was also of excellent quality.

C18: Well-travelled Tony Potter gained the CC with one of his delightful child studies in mono, titled 'Indria', expressive and emotional. Some beautiful quality prints from Bryan Sanderson and Lawrence Sheard, and a super portrait by Brian Asquith, made for a very effective panel.

C19: This large colour print panel was most impressive. Philip Antrobus won the CC with his 'Sunlit Fungi'. With so many interesting pictures I was surprised that there were no HC's. John Butler's 'Ponderosa Pine' and David Combes' 'Bryce Canyon Tree' would certainly have been in the running if it were my choice. I have the feeling that I know Ron Boud's charming model in his 'Behind broken glass' from somewhere!

C20: Circle Secretary Tony Potter gained another CC with his 'Chinese takeaway'. Another travelogue-type candid, full of interest and emotion despite its simplicity. Trevor Harrison, one of the circle's seasoned members, displayed two striking character portraits of outstanding quality. Well done Trev. A selection of 'manipulated' prints were on view with varying degrees of success as far as image quality was concerned.

C21: This small print circle displayed several unusual subjects. John Long won the CC with a picture of a close-up of fingers on the valves of an unidentified wind instrument, low key and titled 'Et'. I still can't understand the title! I personally preferred his well-lit portrait 'Kelly'. I couldn't help wishing that some of the attractive scenes shown could not have been larger.

C22: This large print mono circle had several attractive landscapes and a waterfall that revealed the differing textures that this subject contains.

Nick Scott turned a sow's ear into a silk purse by gaining the CC with his untitled picture of a 'Grunt' of pigs! Glyn Edmunds used his subtle sense of humour in his 'A fine pair of feet', a cleverly and tastefully arranged kneeling figure study, back view, with excellent flesh tones.

C26: Large print colour, from pin-up to Natural History, from portraits to landscapes, and all of good quality. A veritable exhibition in its own right – and thoroughly enjoyable. This panel epitomised for me club photography at its highest level. Keith Pitcher's sensitive NH print 'Kittiwake with young' gained the CC. Gail Kirton with her 'Afterglow' and Geoff Washington must have been close behind.

CA/A: A well presented variety of large prints. The CC was won by Bert Elliott with his 'Watering the mob', a beautiful back-lit scene of a vast herd of sheep heading towards a river in the foreground, in a swirl of dust. I counted up to 547, then gave up! I'm sure that our Welsh contingent appreciated the scene! I think that Pablo does a fine job as secretary in maintaining the 'esprit-de-corps' with our friends down-under.

DI 1: This well-established and run circle is producing some excellent work, making good use of the constantly expanding techniques. This panel was a credit to its contributors, finding its rightful place amongst traditional photography. Edgar Cartwright's CC 'Gone Shopping' would readily pass as a 'straight' print, and that's intended as a compliment! The

same can be said of Circle Secretary Liz Boud's 'Lynmouth Harbour'. Any manipulation involved is quite unrecognisable, as it should be in my opinion.

DI 2: Manipulation was a little more obvious in this panel but several pictures had benefited from the induced fine-detail. Clive Tanner's 'Stairway FCO London' gained the CC and the three HC's by Tony Tracy's 'On the Southdown Way', 'A Question of balance' by Richard Tucker, and John Wigley's 'Balloon Fest' were all of striking interest.

DI 3: This latest of the DI circles managed to complete 8 folios since its formation, and displayed a variety of subjects, some with a little more obvious use of the technique than others. It is obvious that with the continued experience that our club provides, this circle will be competing closely with its two partners. The CC went to Denzil Ellis for his 'Superbike', the somewhat garish colours transforming a piece of machinery into a colourful design. Ken Payne's 'La France' whilst intriguing in design failed a little for me by the weakness in colour of the human element, compared to the strength of the 'haunting' background. The attractive picture 'Beach Bums' had been nicely handled by its author!

Postscript: I hope that my review will give those who were not able to get to the AGM some idea of what an excellent exhibition they missed. Perhaps next year?

Again I am indebted to Stanley for producing such a comprehensive review, for those unable to see the exhibition personally, his reviews always give a graphic view of what each panel was like. Stanley has been writing up these reviews for the past three years and has decided to give up. If there is anyone who feels that they have sufficient judging and writing skills to take over from Stanley, please contact the General Secretary Barry Evans



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JUDGES COMMENTS

Mike Chambers ARPS, EFIAP, DPAGB, BPE4*

Some time ago I received, out of the blue, a request from my old friend Barry Evans, to be one of the judges for this year's UPP Annual Exhibition. On the basis that I will try anything (well, most things) once, I accepted. At that time I knew next to nothing about UPP – or what I might be letting myself in for. Soon afterwards I met John Butler at a social function and discovered that he is a UPP Council member and therefore full of information about the group's organisation and activities. With his briefing and the knowledge that my co-selector was to be none other than Tim Rudman, FRPS, I knew I could look forward to a stimulating day.

The selection process was to be held, as in past years, at the delightful home of Ron and Liz Boud – deep in the woods of West Sussex - and with the aid of a precisely detailed map provided by Ron, I found myself at their door. Tim arrived a short time later. After a warm welcome and a chance to meet the organising team and their wives, we settled down to the first priority – lunch! This gave an opportunity for us to be briefed on the procedures for the afternoon and to be told what our task involved.

The work to be assessed had already been separated into the various circles and all details loaded into the computer. All that was required now were the marks to be awarded. The efficient organising team kept a steady flow of prints passing before our eyes on the easel and swiftly recorded the scores we awarded. In some cases we had to look again at two or three prints that had achieved identical scores, in order to select the Circle winner. Luckily both Tim and I seem to have fairly similar opinions and our marks were very much in line. On the rare occasions where we differed by more than a point or two I am happy to concede that this was due to his greater experience and the ability gained on the RPS Distinctions Panel to instantly assess print quality at a hundred paces. We were presented with a wide variety of subject matter and with processes ranging from

bromoil to inkjet. Naturally there was also a wide range of quality, with some Circles containing many stimulating images and thereby gaining high aggregate scores. From those prints gaining highest place in each circle we then had to select the best of the best – not an easy task – as well as the best landscape print. We were both especially impressed by the quality of the work submitted by those groups choosing to produce small prints. In fact the outright winner and the print that was most closely in contention, were both amongst the smallest submitted.

After a break for tea we attacked the slides. There were less of these, so the process was a little shorter, despite a replacement projector that had to be wrestled with at times. To be honest, I didn't consider the overall standard in this section to be quite as high as the prints, though there were some striking images. In addition to the search to find the overall best slide, we had to choose the best Natural History slide. It was no surprise that this came from one of the circles specialising in this category, where the standard was high.

At last our task was done. The organising team got stuck into the figure work to check and double-check so that our selections would translate into a list of trophy and award winners to please some and disappoint others. Never mind, there's always another chance next year – and with different judges!

Just when Tim and I thought it safe to creep away, we were informed that our presence was requested for dinner, where Liz and her team produced and served a magnificent buffet that would have fed an army. Luckily a few other local UPP members joined the party. What a great way to finish a fine day. On behalf of Tim and myself, I should like to thank the Committee for extending us the honour of judging your work. Also to express our appreciation of the efficient organisation of the day's proceedings and last but not least, thanks to Ron and Liz for making us so welcome.

UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

ANNUAL COMPETITION 1999

JUDGES: Mike Chambers ARPS, EFIAP, DPAGB, BPE 4*
Tim Rudman FRPS, EFIAP, FBPPA, Hon, FRSA, ASIIPC

AWARDS

Leighton Herdson Print Trophy & Plaque:

Patricia Jones ARPS, AFIAP, DPAGB 'Reeds' Circle 11

Leighton Herdson Slide Trophy & Plaque:

Neil Humphries 'Dicentra' Circle 32

Roland Jonas (Landscape) Trophy & Plaque:

Patricia Jones ARPS, AFIAP, DPAGB 'Reeds' Circle 11

Glenn Vase (Natural History) & Plaque:

Dawn Osborn ARPS 'Newly Emerged Damselfly' Circle NHCC2

Plaque for Best Small Print:

Andrew Rothery 'Moored Boat' Circle 29

Gold Star Circle (Prints) Circle 29

Gold Star Circle (Slides) Circle 36

CERTIFICATES and COMMENDATIONS

Small Print Circles:

Circle 7	Aubrey Greenslade	'Sussex Coast'	CERT
Circle 9	Frank Phillips ARPS	'Head in the Clouds'	CERT
	Frank Phillips ARPS	'Cheers'	HC
Circle 17	Len Davison	'Shaft Drive'	CERT
Circle 21	John Long ARPS, APAGB	'Eb'	CERT
Circle 29	Andrew Rothery	'Moored Boat'	CERT
	Andrew Rothery	'Just the 2 of us'	HC
	Andrew Rothery	'After the Rains'	HC
	Brian Hirschfield ARPS	'The Fence'	HC

Large Print Circles:

C2/25	Gilbert Hooper FRPS Gilbert Hooper FRPS Gilbert Hooper FRPS	'Breaking Clouds' 'Castle Combe' 'Sunlit Seat'	CERT HC HC
C3	Paul Agar ADPS	'Cottage Kitchen'	CERT
C4	Philip Antrobus FRPS	'Tiger'	CERT
C6	Colin Snelson	'Take Off'	CERT
C8	Don Maslen DPAGB, BPE1*	'DK'	CERT
C10	Bill Johnson ARPS, DPAGB,	'Bob'	CERT
C11	Patricia Jones ARPS, AFIAP, DPAGB Liz Scott ARPS Colin Westgate FRPS, MFIAP Jim Dolan Arnold Hubbard FRPS, EFIAP	'Reeds' 'No Title' 'Grasses' 'Scene in a Bathroom' 'Washing Day, Oporto'	CERT HC HC HC HC
C12	Sylvia Jones	'The Yacht'	CERT
C14	Ariaan Winter ARPS	'A Picture within-within etc	CERT
C18	Tony Potter ARPS	'Indria'	CERT
C19	Philip Antrobus FRPS	'Sunlit Fungi'	CERT
C20	Tony Potter ARPS	'Chinese Takeaway'	CERT
C22	Nick Scott FRPS, AFIAP, MPAGB, APAGB	'No Title'	CERT
C26	Keith Pitcher	'Kittiwake with Young'	CERT
A/A	Bert Elliott AAPS	'Watering the Mob'	CERT
DI. 1	Edgar Cartwright	'Gone Shopping'	CERT
DI. 2	Clive Tanner FRPS Tony Tracy FRPS, EFIAP Richard Tucker FRPS John Wigley ARPS	'Staircase FCO London' 'On the Southdown Way' A Question of Balance' 'Ballon Fest'	CERT HC HC HC
DI. 3	Denzil Ellis ARPS	'Superbike'	Cert

Slide Circles:

C23	Michael Sales LRPS	'At Last Light'	CERT
C27	Mona Chedzoy	'The Watchers'	CERT
C28	Betty Underwood Ray Smith LRPS	'Drift Ice' 'Spring Path'	CERT HC
C31	Angela Rixon B.A. ARPS Jonathon Ratnage	'First Bend Leaders' 'Patagonian Grey Fox'	CERT HC
C32	Neil Humphries Liz Boud	'Dicentra' 'Head detail- Golden Eagle'	CERT HC
C33	Ted Atkinson ARPS, DPAGB	'Song Thrush at Nest'	CERT
C34	Mike Pennington Dave Coombes ARPS Les Upton	'Above the Mist' 'Winter Shadow' 'After the Shadow'	CERT HC HC
C35	Eric Ball ARPS	'Monarch of all'	CERT
C36	Ian Platt FRPS, MFIAP, APAGB Brian Most FRPS	'Close-up, Sandstone detail' 'Sunset, Victoria Falls'	CERT HC
NHCC 1	Ian Thomson CPAGB Peter Chad	'Mayfly-Female Imago' 'Robberfly-Efferia Species'	CERT HC
NHCC 2	Dawn Osborn ARPS Kath Bull ARPS, AFIAP, DPAGB	'Newly Emerged Large Red Damsel Fly' 'Common Green Shield Bug Nymph'	CERT HC
<p>J. Butler ARPS, DPAGB, APAGB R.E. Boud</p> <p>Competition Secretaries</p>			

MEET THE WINNERS

Leighton Herdson (Print) Trophy & Plaque
Roland Jonas (Landscape) Trophy & Plaque

It is with great surprise - no astonishment is probably a better word that I find -myself called upon to write this article, as when I joined UPP in March 1992 never did I expect to attain such illustrious, heights, as being awarded the Leighton Herdson (Print) Trophy and the Roland Jonas Landscape Trophy, I still find it difficult to believe. The print 'Reeds' was taken early (around 6.30 am) one March morning. Bitterly cold, we had stood around for about an hour awaiting the light and hopefully a sunrise. Frost was around but still we needed a little bit of luck with the light, to lift, colour and gain some sparkle on the reeds and water. Fortunately for me it came and with plenty of time to prepare, I was ready with my Canon EOS 5 and 75 - 300 lens on a tripod, I had a field day. Which just proves the old adage 'it's the early bird that gets the worm'. It was in 1986 that I bought my first camera an Olympus OM 10 and it was two weeks later that I



bravely bought an enlarger, a little Durst C35, because I realised even then that I would never be happy unless I had control over every stage of producing a print. However, never having done any developing and printing before and not knowing anybody who did, I became an avid reader of anything and everything that I could find to do with photography and it was not long before I was producing prints. A year later I joined Sevenoaks CC. and met Brian Whiston. Brian is a member of C11 and it was he who introduced me to the delights of UPP and in particular C11. For some time after joining, I was in awe of several, no, more honestly most of the members of C11, they had all been involved with photography for so much longer than I had, and had forgotten more than I would ever hope to find out. Their experience, encouragement and friendship has given me a giant step forward in this fascinating hobby of ours. It is this aspect of UPP that I enjoy most, seeing the vast range of work produced by other members of the circle from all over the country and having time to really look and study them

(who am I kidding, is there ever enough time). Reading last year's Autumn Edition of The Little Man, I noted that Neil Humphries had written that it was the first time the Leighton Herdson (Slide) Trophy and The Glen Vase had been awarded to the same person. Can I also claim a first - the first lady to be awarded two Trophies for the same print?

*Patricia Jones ARPS, AFIAP, DPAGB
Circle 11*

I'm not sure about your double award win being a record Patricia, but it is certainly no mean achievement - male or female! Maybe we should keep a Roll of Honour for all the top awards, possibly hung in the exhibition hall at the AGM?

It may be of interest to some, but I have just done a check on my membership records (not quite up to date) and found that we have 83 lady members in UPP, which I believe represents only 23% of the total membership - could do better! So how about a female recruiting campaign, organised by a female, any volunteers?
Ed

MEET THE WINNERS

Leighton Herdson (Slide) Trophy & Plaque

Photography can be really exasperating, sometimes you spend hours creating a complicated masterpiece or travel to the other side of the world at vast expense only to loose out to a snap taken on someone's window-sill!. Dicentra or 'bleeding hearts' as it is sometimes known is an unusual flower, I had tried to photograph it before but the combination of a stiff breeze & the presence of a very large park gardener rather spoilt the result.

So when I noticed potted ones in the local garden centre everything became easy. After a few days in the greenhouse (it avoids any chance of rain damage) it was ready to photograph. The flowers have a lovely translucent quality when backlit from a window, especially against a dark card background. Originally the stem had four flowers but one had to be removed to improve the balance & any distracting foliage held out of shot with wire. Film was Velvia & the lens an old Tamron 90mm Macro, the camera was of course on a tripod. I know some photographers disagree with the 'studio' method of taking nature pictures, but it does allow us to do justice to the beauty of the subject by eliminating most of the technical problems, or if you like reducing it to a snap of a potted plant!

People keep asking me when I am going to get into digital imaging, (reputed to be the photographic equivalent of Viagra). Dangerous stuff technology, I innocently bought a Nikon 801s just for the focus confirmation spots then found myself trading in my treasured 25 year old 300mm Nikkor for an IFED AF one & have to admit it's sharper & focuses faster than I



could. AF does have its limitations but with a long lens especially at full aperture I do seem to get a higher percentage of sharp shots. On shorter lenses I still prefer manual focus just habit I suppose.

The hardest bit seems to be finding something interesting to point the camera at when pressing the button, but so far technology has been no help whatsoever with that! I'm looking forward to someone else winning the Trophy next year (I know Len prefers the ones he can kiss!). The problem for me is that I have to write about four hundred words about myself & as members of circle 32 know only too well my normal contribution to the notebook is.....

Neil Humphries Circle 32

Late News:

Circle DI. 4 is now up and running, joining the other three DI circles. Anne Stobbs CPAGB is the Circle Secretary elected to start up and run the circle. I'm sure that everyone will join me in wishing Anne and the circle all the very best of luck.

The raffle held at the AGM this year realised the magnificent sum of £221. Our thanks go to all those that contributed the prizes: Ken Payne-print, Peter Crook-print, Anne Swearman-print, Gilbert Hooper-print and Philip Davies-bottle of whiskey.

MEET THE WINNERS

Plaque for Best Small Print

My interest in photography was started about forty years ago by an uncle, watching the prints come up in the developing dish seemed to me to be magic and I have never lost that feeling. Photography then was pushed onto the back burner because of marriage, family, work and all the usual things. About 18 years ago I returned to the darkroom, realising that I was out of touch I joined the local photographic society. My first success came in the beginner's class, then the club elders told me that I must do a large print (20x16) for the Annual YPU Exhibition the following week. That weekend I spent running all over Yorkshire to find 20x16 paper, dishes and chemicals, I also made a masking frame from chipboard and discarded curtain rail. The final print was accepted, much to my delight, which tends to increase one's interest tenfold. Thinking back to that occasion I would hope that if a similar thing happened today with a beginner, myself or someone in the club would step forward and offer assistance. To produce that first large print cost in the region of £40 and a lot of head scratching, some advice from more experienced members would have been very welcome. My interest has never waned, and to my mind the best thing I have ever done from a photographic point of view was to join UPP about sixteen years ago. I feel I have learned more from the constructive comments of other members and the chance to view and comment on other prints than anything else. The enjoyment of looking at other people's work led naturally to becoming a judge on the local club circuit. Judges are not all bad I hope, but if you are a UPP member you will be doing it every month anyway. Done from the comfort of your own home, in your own time, not on a winter's night in a cold clubroom thirty or so miles from home, sometimes forgotten when the judge doesn't say just what you wanted to hear. I find visiting other clubs and talking to fellow photographers fascinating and I always learn something. I am also on the executive committee of the Yorkshire Photographic Union, and a founder



member of the Yorkshire Monochrome Group. My own personal photography is mostly monochrome landscapes. There is something about a good B&W print that I feel no other medium can capture. I live in the Pennines, and am lucky to be surrounded by a beautiful rugged landscape. Although I work full time I will always try, along with 2 tripod-trained dogs, to get out into the hills if possible. I have no set thoughts about which is the best film or developer, and find half of the fun is experimenting with different combinations, currently Ilford films & PMK Pyro developer. I have similar feelings about cameras, using 35mm, 645, 6x6 & 6x9 & enjoying them all, almost always on a tripod, of which I seem to have accumulated several. My other love is the darkroom where I can disappear for hours & still end up with nothing I like, but a smile on my face. At the moment D.I. seems to be the buzz word, and I feel it has lots of good points, especially the rapid advances being made with printers & inks. I have no strong feelings for or against & feel that in the right hands it will become a very creative tool. In the meantime I will continue in the darkroom, because I like it, but I am also attending workshops & anything else where I might learn more about the digital image, so the head is not completely in the sand.

Andrew Rothery - Circles 3 & 29

MEET THE WINNERS

The Glen Vase (Natural History) & Plaque

It was indeed a pleasure to be awarded the Natural History Trophy at the recent AGM at Hillscourt, being my first visit to a UPP meeting I was pleasantly surprised at the friendliness that abounded.

Photography in my case is very much a family affair, with my mother, father and brother all being very competent in the art. It is difficult to recall when there was not an interest in photography at our home. As a child I remember a medium format camera which was regularly used to record family events. I acquired my own first camera - a box-type Brownie at about the age of seven, as did my brother David albeit a few years later.

We became keen amateurs around 1969/70 when we joined two local photographic societies. One of these was the Wednesbury PS - the club to which we all still belong. My father served as Programme Secretary for 16 years until I took over from him in 1992, both of us have served as Chairman.

Although we all dabbled in it Dad was the first of us to get serious about nature photography, at that time I was more interested in pictorial/landscape pictures. Photographically I was out of touch with what the rest of the family were doing, having moved to New England in 1980. Following my return to the UK in '88 I settled in North Staffordshire and joined the RPS, gaining my 'L' the following year.

I got serious about nature in '92' following a family holiday to Puerto Pollensa in Mallorca. Both my father and brother were on their hands and knees in a meadow photographing flowers. After about an hour of waiting about for them I decided that I might as well "have a go" myself. I had totally the wrong type of tripod and found the whole experience very uncomfortable but the results I obtained encouraged me to invest in a Bembo, a right-angle viewfinder and a reflector. I have never looked back since. I joined my name to those of my father and brother on the list of the Nature Group and volunteered my services when the committee were looking for new members.



I currently write/edit the Nature Group reports for the Journal.

My subjects and those of my parents continue almost exclusively to be rooted firmly to the ground. We enjoy photo safaris of a different kind in the spring and autumn, searching out the wild unspoiled corners of popular holiday island destinations to discover orchids and other wild flowers, plus any other piece of flora or fauna that might present itself. My successful 'A' panel was submitted in summer '94' and consisted of Mediterranean wild flowers photographed on various trips to the Greek and Balearic Islands.

I am what you might call a "dyed in the wool" Nikon user and have been for over 20 years now. All the family favour the wide-angle in habitat style of photography. Most often I find that it is the 35mm or the 24mm lens that I have fitted to my camera body but we all carry lenses in a variety of other focal lengths too. We also enjoy bird watching, so binoculars are an essential part of our "kit".

Dawn Osborn ARPS - NHCC2



The rider remained focused.
So did the EOS 300.



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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.**

QUO VADIS?

By Onlooker

Hillscourt, the Mecca for all UPP members to visit and enjoy!

Since the excellent decision was taken by Council to move the Annual General Meeting venue from London to a much more central location on the outskirts of Birmingham the decreasing number of members attending the event has been turned around to a remarkable extent. The 1999 meeting exceeded everyone's expectations and close to one hundred and fifty people sat down on the Saturday morning to enjoy the first of the two illustrated talks planned for the day.

At the afternoons AGM we heard that the ballot on the revised Constitution & Rules resulted in a massive turn-out and whilst no doubt Council were delighted by the overwhelming "Yes" vote it is the sheer number of members voting that must be the most satisfying aspect of the whole exercise. The enthusiasm of everyone at Hillscourt was very much in evidence and clearly at a time when a lot is being written about diminishing club activities through lack of members UPP has once again turned up trumps and confounded the critics of club life. Hillscourt was bursting at the seams with excited members and I even heard it mentioned that numbers for Saturday night's dinner had to be restricted because so many wanted to enjoy the excellent cuisine.

Without doubt Hillscourt has been a success and as we look forward to the new millennium, and incidentally the 69th year of the club's existence, I am left wondering what Council will be planning for our entertainment in the year 2000. The biggest problem with success stories is that they tend to become difficult acts to follow and I think that most will agree that 1999 will be a rather big event to emulate. Perhaps we should call the occasion the UPP Convention with a whole weekend of photographic entertainment and with the AGM only forming a small part of the proceedings? Worth a thought or two?

Bob Moore's talk entitled 'The Digital

Revolution' had an unexpected and welcome (judging by audience reaction) sting in the tail. Without doubt the digital revolution has a long way to go before achieving its objectives and the wisp of counter-revolution thought expressed by Bob may be no bad thing in the long run. Perhaps the intrusion of common sense into the argument will bring about a more sustainable approach which will do nothing but good for the new technique. I would argue that the hype that has accompanied the process needs to be modified somewhat if everything is not to get out of hand and it would be no bad thing if we were to pause a moment to consider how we want digital imaging to proceed. After all it is just another technique to rank with all the other ideas introduced since Fox Talbot first decided to record that famous window of his and is it too cynical to suggest that digital camera and computer manufacturers may have a vested interest and are only too delighted to encourage our obsession.

Council has seen fit to absorb DI work into the activities of UPP by not making special reference to it in the revised Constitution & Rules and we can all applaud its wisdom in avoiding the pitfall of bowing down to the hysteria evident in some quarters. Let us take heart from the bonhomie engendered at Hillscourt and go forward as a united membership to continue to enjoy all aspects of our hobby together.

As a closing observation it was fascinating to note that the photographic raffle prizes at Hillscourt covered a range of old and new techniques and not the least degree of interest was directed at a lovely picture created by the Bromoil process! I think the club can take pride in its ability to separate the wheat from the chaff and decide for itself what really matters in the final analysis of the folio work presented for comment.

Quo Vadis - Who knows? But without doubt there is a wonderful way ahead for UPP.

SOME THOUGHTS ON PRINTING IN MONOCHROME WITH AN INKJET PRINTER

By Ian Platt, MFIAP, FRPS

Have you noticed, I didn't use the words "digital imaging" in the title? This is for two reasons, firstly I trust that one day in the not too distant future this method of image production will be taken as much for granted as many other methods are, and secondly because I have been using my 'digits' to make print images for the last 40 years!!!

Since entering the dry light-room phase of photography, although delighting in the facility for split-grade colour printing, I have also been printing in monochrome, which was my first love photographically speaking. I have used monochrome negatives, colour negatives and colour slides for these monochrome prints, and had good results with them all. I thought I would share with those of you who are interested, some thoughts on this aspect of our hobby.

Using Black Inks only. This will give you a strong 'beefy' looking print that suits certain types of subject. I have found (and I believe this to be a universal effect), that the image you have on your monitor screen cannot be matched on paper with black inks only unless quite drastic adjustments are made to Contrast. It must be possible to make these adjustments via the **Image > Adjust > Brightness/Contrast** settings, but it would be largely a matter of guesswork as to how much adjustment has to be made. I have found, by trial and error, that on my computer/monitor the most reliable alterations are achieved via the **Image > Adjust > Variations** settings. In Variations, I leave the FINE-COARSE slider at its mid-point (default setting) and then click on the **Shadows** Button and put the arrow pointer on the **Lighter** selection on the Right hand side set of three images displayed. I then click 4 times (i.e. 4 consecutive lighter adjustments). Changing to the **Midtones** Button, I click **Lighter** just once, and also on the **Highlights** Button, I click **Lighter** just once. I do not use the Saturation setting at all.

With my monitor and printer this produces an Inkjet print output that very closely matches the image in the screen, once the appropriate adjustments have been made for paper corrections (see below).

Using the Colour Inks. This will give a rendering on paper much closer to my monitor without any corrections other than the standard paper corrections (see below). It will produce a much more subtle range of tones than with the black inks only, and is probably suited to most types of image.

Using Duotones. I was standing in the queue for tea at the 1999 UPP AGM chatting to a fellow member on the topic of printing in monochrome on an Inkjet printer using the two methods already described, when Clive Haynes, who was standing behind us, asked if we had tried Duotones. Neither of us had, but I remember reading the appropriate Chapter in my Photoshop User Guide many months previously and thinking that it sounded inordinately complicated. Urged by Clive to give it a go, I went back and looked at it again, and I have to thank him for that timely advice for this turns out to be an outstandingly beautiful way to print monochrome, either 'straight' or toned to the colour(s) of your choice, and it gives superior results in terms of fine-art quality.

Duotones is a generic word in Photoshop for images made in monotone, two tones (duotones), three (tritones) and four (quadtones). Still found the appropriate chapter in the user guide heavy going, but eventually got to grips with it, and I hope the following simplified explanation is of some use. To make a Duotone print you will have to convert your image first to Greyscale; **Image > Mode > Greyscale**, and after you have discarded the colour information you select **Image > Mode > Duotone**. The Duotones Options box appears on your screen. Alongside the heading type: if you change it to

read “Monotone”, only Ink 1 can be used (the other 3 are ‘greyed-out’), with “Duotone” two of the four inks can be used and so on. The possible variations open to you with 2, 3 or 4 tones are almost infinite as you may well find out for yourselves, so any guidance must of necessity be only a starting point for your own experimentation. I would like to ‘lead you’ through a typical Tritone in which I wish to tone the Highlights, especially any areas of bald sky an interesting pale salmon colour, and contrast this with blue-blacks in the Mid-tones and Shadows. Here goes!

Select “Tritone” in the **Type** box. You may well find that the first of the three inks is pre-selected for you and is Black. This can be changed, but as a general rule using Ink 1 as Black is recommended, as is choosing further inks in decreasing tonal hue, as it were. So I will use Ink 2 as Blue and Ink 3 as Pink for this test Tritone. I have not yet actually selected which Blue and which Pink to use, so at the moment all we have is the Black as Ink 1, and alongside it to the left is a square box with a diagonal line through it. This box and others like it are miniature editions of **Curves** which you may have used before in other image modifications. In order to ‘access’ any of these miniature Curves, you left-mouse button click on the curve, and presto it springs out to a full sized version. More about these curves later. Now we must choose the other two inks. Click in the empty white square identified as Ink 2 beneath the Black ink square. A **Custom Colors** box pops up on your screen. In the choice box marked **Book** you can quickly whiz through all the different colour card options available. Some have a small range of colours others an amazing variety. I use **Pantone Coated** for its range of colours. There are several ways to choose a colour. You can just point the arrow and click at any given place on the Vertical Colour bar, you can drag the horizontal arrows (> <) with the left mouse button held down, or you can click steadily away on either of the two

vertical arrows at the top and bottom of the vertical colour bar. The last method is the best if you actually want to see which colours are available to you. The first two methods don’t show the other colours you have ‘passed through’ to get to any given range of colours. Ink 2 is to be dark(ish) Blue. Scroll through the colours until you see something that pleases you from among the choice of 7 shades always displayed on the left hand side. I chose Pantone 293CV. Click on this colour box and click OK. Custom Colors disappears and your choice of Blue is now located alongside Ink 2 in your original Duotones Options box. Ink 3 is to be selected next. Click on your colour and click OK. You should now have a Duotones Options box that contains your three colours with their respective curves in nice straight lines. We need to ‘tweak’ these straight lines in order to get the result we are seeking, because if we don’t, the three colours Black, Blue & Pink will be applied equally to Highlights, Midtones & Shadows and will just look muddy. To observe just how ‘orrible this is, apply the three colours to the monochrome image on your screen by clicking OK. Gruesome innit? Easy to undo; Use Control Z or Edit > Undo.

Whether or not you have played with Curves before, adjusting the three curves in Duotones is not difficult if a little bit of logic is used. Click on the Black ink curve box. The (now) expanded curve has boxes on its right identified from 0% up to 100%. At the moment 0: reads 0% and 100: reads 100%, hence the straight line. We need to change this in order to allow the Blue and Pink inks to have more effect in the Midtones and Highlights. You can either ‘move’ the curve itself using your pointer arrow to drag it into shape, or, for greater accuracy, type in certain numbers into some of the above-mentioned % boxes to change the curve. So for the Black ink I may use settings of 0: = 0%, 30: = 19%, 50: = 44%, 70: = 76% and 100: = 100%.

To type in these new numbers just place your pointer arrow in a given % box and click. A vertical bar appears and you can now type in the numbers you want. When finished you will see that the curve has gentle ‘bends’ in it, and what you have done is reduce the amount of Black ink slightly in the Highlights (0 to 30% settings), and also the Midtones (30 to 60% settings). Now click OK.

Next click on the small curve for Ink 2. I used the following settings for the Blue ink. 0: = 0%, 30: = 11%, 50: = 34%, 70: = 40% and 100: = 50%. This strange looking graph means that you are instructing the printer to lob lots more Blue ink into the Midtones and less into the Shadows. Click OK. For Ink 3, I wanted Pink in the Highlights only, so my settings were 0: = 60%, 50: = 0% (Yes that’s right Zero!) and 100: = 0%. You should now have an ‘opposite slope’ graph that ends halfway along the horizontal axis. Click OK. Now look at the horizontal bar in the Duotones Options marked **Overprint Colors** because this gives you some idea of the effect of your curve tweaking in terms of tonal value and colour in the Highlights, Midtones and Shadows. Click OK to apply these settings to your monochrome image. Fun innit? If you don’t think what you see is just what you wanted, but you are happy to stick with those three colours initially, undo the effect to go back to the untoned version, and then adjust some of the % settings to your own taste. If you think about it, what with your hundreds of colours to choose from plus the infinite variety of possible curve-tweaks, you could probably live for a thousand years without exhausting the variations open to you!!!

If your version of Photoshop is similar to mine, you have some interesting pre-set Duotones available to have a look at, that experts have found useful in the past. To access these have the Duotones Options box open on your screen with its colours and curves, and you will see a button marked **Load** on the right. Click on this button, and

the **Look In** box appears. In my computer set up I have to “look in” the folder that my Adobe Photoshop software is located (in my case the C partition of my Hard Drive), and in it I find a folder named **Adobe** on which I double-click, then **Photoshop** appears, on which I double-click and a choice of folders appears, one of which is **Duotones**. Double-click on that one and three choices appear, Duo, Tri & Quadtones. Because we are presently looking at a Tritone, double-click on that choice, and another three options appear: Gray, Pms & Process. Have a look in each of them in turn starting with Process and from the 20 Pre-sets on offer double-click on any that take your fancy and lo, up pops the Colours, Curves, and most importantly, the Overprint Colours box, to let you see what is the likely effect of this particular pre-set on any image you may wish to try them on. Under ‘Gray’, as you might expect, it is confined to pre-sets of Black and tones of Grey; Pms seems to provide a smaller variety of different effects to that of Process plus some ‘warm’ Greys. To try any of these pre-sets on an image, just give it the OK signal and look on in admiration or disgust as the case may be, at the change to your monochrome image. Some pre-sets, when applied, seem to make the screen image very pale indeed, and you will have to resort to altering the Brightness to compensate. To cancel any applied effect, do the usual thing.

Paper Corrections. It is a fact of life that the “perfectly corrected” image on your screen seldom comes out looking exactly the same from your printer. Different papers produce different results. I have taken to making all my inkjet prints using the “Photo Quality Glossy Film” setting on the paper choice, simply because it puts down less ink, is quicker to dry and you get more prints per cartridge. There is still a need to make small adjustments of Colour Balance, Brightness and/or Contrast, to print out as seen on the monitor screen. A recent and most useful item

SOME THOUGHTS ON PRINTING IN MONOCHROME WITH AN INKJET PRINTER – continued

of test software has been produced by Roger Maile at Creative Monochrome. His Digital Photo Art Print Tuner CD at under £20 is an excellent method of rapidly determining corrections for different papers. He sensibly recommends that these sorts of small adjustments are best kept out of the printer software settings, and are made directly to the image via the normal **Image > Adjust** route. Make up a table of the papers you use, and the best settings to get optimum results. This is great for colour printing, but the main problem with this technique is that in

Greyscale, which we have been working in throughout this example, you cannot change Colour Balance or Hue/Saturation (they are greyed out). If your paper output from the printer is giving you a slight colour caste (and they usually do) when compared to the image on the screen, in order to correct this you need to 'save' colour correction settings in your printer **Advanced Settings** box.

I find that fine-art monochrome prints via an inkjet printer can be just as satisfying to produce as those from a wet darkroom. Have a go yourself if you don't already.



Ian Platt – Secretary of Circle 36 receiving the Gold Star Circle Award (Slides)

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LETTERS

Dear Sir,
During my 31 years of UPP membership I have attended just about every AGM, apart from those that clashed with our autumn holiday. Now due to 'Anno Domino' I have sadly found it necessary to resign from UPP and membership of Circle 36.

So what's so special about an AGM? Answer – quite a lot, if it's the UPP AGM! For those members who have not yet had the pleasure of a day out at Hillscourt Conference Centre (Birmingham) to attend our Annual General Meeting, I can assure you that you have a treat in store. The emphasis is to ensure for all those attending, that the day is first and foremost a really great photographic social event and get-together.

The day starts with a welcome cup of tea or coffee at 10.30am. After which members are free to browse around the print exhibition to see the member's Gold Label prints. After this the morning lecture usually slides, which commences at 11 o'clock. This year's lecture

by Paul Foley FRPS, MPAGB, AFIAP must surely rank as one of the best we have ever seen. A magnificent range of subject matter from many different countries around the world, and equally fascinating, a great variety of magical slides all shot within a few miles of Paul's home.

In the afternoon before the business of the AGM, a meeting of Circle Secretaries is held to review the events of the past year and to plan for the coming year. The AGM whilst dealing with the formal business is nevertheless light-hearted, with our President Len Holman combining business with his own brand of humour, and never a dull moment!

After the formal business of the AGM we have a free half hour for tea and biscuits – and perhaps another wander round the print exhibition. Then follows the projection of the Gold Label transparencies and the presentation of awards. This was when I had the surprise of my life, when Ian Platt MFIAP, FRPS, ESFIAP, APAGB, Secretary of Circle



A very happy Cliff Steer receiving his special award from Ian Platt

LETTERS

36 came up to the platform to receive the Gold Star Circle award (yet again) and informed us all that he was giving the medal to me as a retirement memento to mark my years in UPP. What a treasured souvenir for me. I have had 31 years of happy membership of UPP and Circle 36, but now I have to accept that the time has come to hang up my 'photographic boots'.

Then came an even bigger surprise for me, I was not after all to part company with UPP and my many friends. I was invited to join Circle 88, an informal circle of retirees whose members are able to maintain contact with their UPP friends, and to receive regular copies of the Little Man, and equally important, an invitation to attend future AGM's. A camera is not obligatory!

The entertainment for the day was finally concluded with an imaginative print lecture 'The Digital Revolution' by Bob Moore Hon, FRPS, FBIPP, APAGB, Past President of the RPS. A collection of excellent prints illustrating the way that printing seems to be going in the future.

The whole day was rounded off by a most enjoyable dinner in the company of circle friends, until eventually time came for us to make tracks for home. Here's to next year.

Cliff Steer FRPS, EFIAP, APAGB, ex Circle 36 – now Circle 88.

Dear Sir,

May I through the pages of the Little Man take this opportunity of thanking you and all members of Council who put together this year's AGM, it was a great day out which I thoroughly enjoyed.

There are two things which I would like to comment on. First of all is the debate about DI, it seems to be the main topic of conversation, and quite rightly so. What I would ask is, that people accept that DI is here to stay, and to approach the subject with an open mind, surely there is a place for everyone in this great hobby of ours.

Are we not in danger of getting into another argument, similar to the old ones of, 35mm v medium format and monochrome v colour, all of which bore me and I'm sure a great many others rigid.

Manipulation has always been a part of photography, so can we just concentrate on the images, to my way of thinking a good photograph is a good photograph, and no amount of jiggery pokery is going to make a poor one any more acceptable.

My second comment is about what for me was the most poignant part of the day, it was the cause of Ian Platt's presentation of the Gold Star Circle medal to Cliff Steer to mark his retirement from Circle 36.

From 1971 to 1978 I had the privilege of being Circle Secretary of 36, if ever I had a problem a quick phone call to Cliff would invariably sort out the problem. One of my all time favourite memories of Cliff is the time we had a one-day circle rally at Charlcombe Park, and in his eagerness to get a different angle on a picture of I believe, some highland cattle, laid down in for want of a better word, a large heap of 'manure', but true to form got up with the broadest grin on his face.

Cliff, I can't really believe that you are going to give up photography completely after all these years, I'm sure that you will get that occasional itchy shutter finger and take the cameras off the hook.

In closing, I would like to wish a gentleman and very fine photographer all the good health and happiness in the future, it has been a privilege to know you, as they say in the old AA adverts, a very, very nice man.

Gordon Smith Circles 3, 14 and A/A.

Dear Sir,

Looking around this year's exhibition it came to my notice that the panels representing some circles were rather less representative of their membership. I believe that one circle showed as many as seven images from one of their

LETTERS

members. I would much rather see a single print from any one member in each panel.

That way we would all be able to see a fairer cross section of the work of the club (UPP) as a whole. It could well be that there are members producing top quality work in their own fields, but do not meet the criteria of the popular vote that determines the allocation of Gold Labels in their circle.

In Circle 11 we record the highest score of each member and select our panel on that basis, with the number of boxes circulating in the year determining the number of prints on display. That way we conform to club rules for the exhibition. I would rather see one print from every member in each circle – this is a personal view as I am not really interested in the competitive element in club photography myself.

I did put my views to the AGM under any other business and noticed a number of concurring nods, though there was insufficient time for discussion then. I wonder how many other members feel the way I do on this subject? Maybe time could be allocated at next year's AGM for a debate on it.

Paul Damen ARPS, ABIPP

Dear Sir,

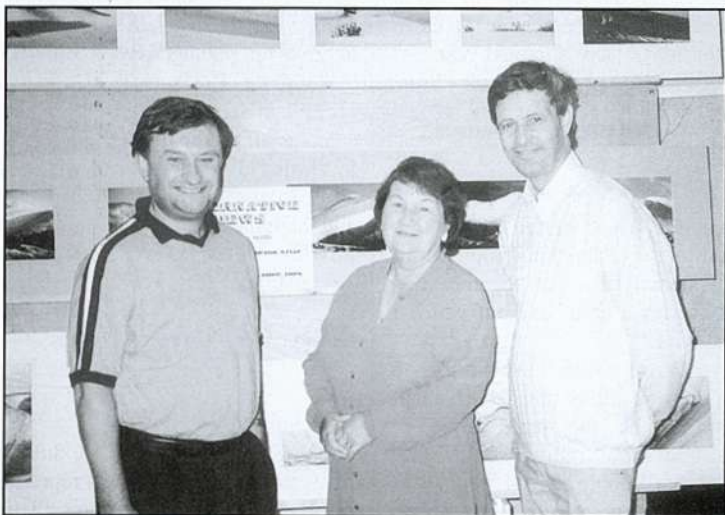
The photograph below shows Patricia Jones from Kent, and Paul Damen from Norfolk, both in Circle 11, photographed during their recent lecture tour of the Bristol area with tour organiser Pete Weaver.

Patricia and Paul visited five clubs showing a variety of their work, which included colour transparencies, sun prints, pinhole photography, black and white and colour darkroom printing, through to digital printing. The lectures covered the whole spectrum of photography from its earliest beginnings to the latest digital images.

Their audiences varied in size but certainly not in enthusiasm with venues also varied, including one evening having to compete with the noise of skittles in the room above. However, great fun seemed to be had by all those attending

For details of lectures and workshops, please contact Paul Damen BA, ARPS, ABIPP.
Tel: 01263-720973

Christine Damen



From left to right: Pete Weaver, Patricia Jones and Paul Damen - Photograph by Christine Damen

LETTERS

Paul Damen suggested at this year's AGM that gold labels be discontinued and every member's work be represented at the Exhibition by his/her best print/slide of the year. I'm not at this stage advocating the change but I have put it to the membership of Circle Six as a possible alternative system and eventually I shall know what a dozen other UPP members think of the proposal. The following is the system I have recommended to my circle. Firstly: Our marking procedure in Circle Six is to mark each print out of 20 and to add the marks getting totals which are then used to rank the prints and choose a gold label. Unlike some marking practices in UPP our system will need very little modification to make it suitable for choosing each person's best work of the year. We shall simply use averages instead of totals. Totals change from month to month according to the number of people voting but averages don't. An average out of 20 will therefore allow a simple comparison of each member's work from month to month and thus the choice of his/her best print, not of course as he/she sees it necessarily (!) but as marked by the group. Collecting the prints for exhibition. This is no more difficult than the present arrangement. The main difference is that all the prints will need to be kept when the August (first folio of the year) box arrives. Prints from the next box will then be compared with the first set and any which have a higher average in the second box will replace that member's print from the August box. At the end of the year the secretary will have the top scoring print (or slide of course) from each member. This set can then be sent for exhibition. The Exhibition. Prints will arrive in roughly the same numbers as with the present system. Any group smaller than 12 will send less and larger groups more but the overall number will, I think, be similar. External judges can then choose the winners in the various categories as at present and so the awards part of the AGM will be virtually unchanged. Two items (at least!) remain to be considered. How will the new exhibition

compare with the present one, can and should the change be used to improve the competitive element of UPP? There is little doubt that the standard of the Exhibition will suffer some reduction in quality as a result of representing equally all members' work instead of allowing some of the best UPP photographers to dominate it as they do at the moment. This must be weighed against the increased interest generated by representing the ideas and accomplishments of all our members. The UPP Exhibition is an internal affair and it may be that the facility of seeing all our friends' work will be worth more than the hopefully slight drop in the average standard of exhibit. The only serious drawback I can see is if some of our best photographers feel that UPP doesn't serve their interests as well with the new system as at present and drop out. Can we make our competition better? Each person will have his/her own slant on this topic. The change I would like to see is to make the Circle Certificate less of a lottery and more a reward for consistently high performance. At the end of each year the circle secretary of each circle will have a list of averages for each circle member. These could easily be added up and the member with the best year average determined. I would like this person to get the Circle Certificate. The judges might like to choose their top print from each group too, as at present, and then there would be two awards instead of one, and why not? We do not have to have less competition just because in some ways UPP is to be less competitive. We all like to win something occasionally and this would allow more people to do so. Traditions take a long time to build and, as the 20th Century has demonstrated only too obviously, can be destroyed in an instant. I don't see the proposed change in exhibiting and rewarding our work in UPP as a destructive force but one which will allow all our members to feel nearer the centre of things and might as a result build even stronger traditions. Perhaps I have chosen after all! *Colin Snelson-Secretary-Circle 6*

ROUND IN CIRCLES

Circle 4:

Well one year on from possible extinction circle 4 has settled down with new members who make us feel as if we have been together for much longer. The mix of B & W and Colour produced conventionally, trade or through digital means that we cater for all tastes.

It is a formulae that seems to be working, we have lost one or two members who preferred a singular regime, but for the rest of us we can now appreciate each others medium and comment on the images produced and vote 1 2 3 to obtain our Gold Labels.

If there are any of you out there who don't want to go totally digital but would like some exposure to it then get in touch with us.

With the UPP again exhibiting this year at the NEC we are hoping once more to enlarge our happy band with a few new members from our presence there.

In the last year, Circle 4 has shown that UPP achieves what it sets out to do, to band together people with a like interest from all parts of the country and to make them one large happy circle of friends.

Circle 11:

The circle held a joint rally in Stafford this year with our friends in Circle 10, making about 38 in total. The Swan Hotel proved to be an excellent choice of venue, providing good food and hospitality. One couple stayed in another hotel while others made use of their own caravans. The whole weekend was a most lively affair with plenty of friendly banter between the two circles, especially meal times!

Evening get-togethers were held in a small but comfortable sort of loft. Saturday evening saw Adi Sethna (assisted by Beryl) showing a selection of his wonderful pictures accompanied by his relaxing commentary. The extended applause showed everyone's appreciation.

Sunday saw people going in different directions though most seemed to opt for Shugborough Hall, home of Patrick Lichfield. Sunday evening we were entertained by a showing of 'Sun' pictures by Francis Yeo, 'Pinhole' pictures by Paul Damen and a super set of monochrome pictures by Arnold Hubbard. Certainly a most enjoyable weekend.



Members of Circle 11 at their rally – Photograph by Paul Damen BA, ABIPP, ARPS

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ROUND IN CIRCLES

Circle 19:

The weekend of June 5th and 6th saw the annual rally of Circle 19, held this year at the home of Walter and Gisela Steiner in Durham. Members started arriving from noon onwards on Saturday and were greeted with a welcoming drink. The President of UPP, Len Holman, and his wife Jean joined us for an informal lunch and there was much discussion about digital imaging and its merits. After Jean and Len's departure some of the members went off for a walk, leaving the rest to catch up on their news of the past year.

Later in the afternoon a short AGM was held with the presentation (in his absence) to John Butler of the Alan Pickersgill trophy. The circle has been doing well during the past year and there were certainly no complaints from the Secretary.

We remembered those unable to attend this year's rally - Gwilym and Jeanne Davies, Ted and Marion Atkinson, John and Pat Butler and Pam Collinson, also Peter MacLeod's wife Sharon who was ill. They all received a postcard with greetings from Durham. A special surprise was the arrival of Jean

Pickersgill, home from America.

Dinner was made even more palatable by the wine generously donated again by Gwilym, and members were able to thank him personally when he telephoned on Sunday.

On Sunday morning we gathered again at Walter's house to look at David Coombe's portfolio of beautiful pictures taken in various canyons in Arizona and Utah which gained him an ARPS. Later the more energetic among us braved the weather for a short walk to and in the Botanic Gardens. Before Peter and his small daughters Sophie and Georgia started on their long journey home the traditional group photograph was taken in Walter's front garden which aroused the curiosity of at least one passer-by who offered his services.

After a very pleasant lunch it was time for most members to say farewell for another year and set off on their journeys home with the promise to meet again in 2000. The whole weekend was very sociable and showed that we are not only members of Circle 19 but friends as well. Next year's rally is to be held at the home of Liz and Ron Boud in West Sussex to which we are all looking forward to.



Members of Circle 19 at their rally in Durham

ROUND IN CIRCLES

Circle 22:

This year's venue for Circle 22 was the Parlors Hall Hotel in Bridgenorth where members arrived on Friday evening, most stopping over until Sunday afternoon but a few staying over until Monday. Saturday saw us visiting the famous Ironbridge and other attractions such as Blists Hill, where they enact the Victorian period, the tile factory and the well-known Coalport China factory. With the sun shining on us Messrs. Ilford Kodak and the others would have been elated as film after film went through our cameras, except for one member, who has gone totally digital with a Nikon 950.

During the evening John Grainger quickly conducted the Circle 22 affairs, in his absence (as he could not attend the AGM) Nick Scott was presented with the Circle Certificate, and Ken Payne presented with a shield for gaining the highest number of points over the past twelve months. This Shield was born from the Post Office losing a box many years ago and compensating us with £20. After this we had the viewing of members work, namely Nick Scott, Glyn and Jean Edmunds, Ken Payne and

Ann Davies, before we projected via a computer projector the results of the Nikon 950. Most were impressed by the quality from this camera both from projected slides and the prints. Glyn Edmunds being the very latest member to join our circle making this his first circle rally.

As luck would have it this weekend coincided with a steam train rally, so Sunday took the steam out of us as we gazed at and photographed those giants from the past as we hopped on and off the trains at the various stations. At Bewdley we all had lunch and then returned to Bridgenorth.

All too soon it was over and as we made our weary way home to different parts of the country, we were left to contemplate the excellent weekend, and thank UPP for bringing us altogether.

Ken Payne has agreed to organise the 2000 rally, when we plan to visit Kentwell House in Suffolk where they enact the Tudor period, this is a wonderful location for photography with many good pictures taken there in the past.

So until next year.



Members of Circle 22 at Blists Hill

ROUND IN CIRCLES

Circle 33:

Our Rally brought twelve members and wives to the Snowdonia National Park at Beddgelert. The choice of venue was a very happy one and whereas some members journeyed 250 or more miles to arrive on April 23d, most gathered pictures on the way. All met happily on a sunny afternoon, some for the first time, and others to renew friendships made last year. Sadly, Circle Secretary Lavina Molnar was unwell and not able to attend, and Ted Atkinson (due to go into hospital) and his wife Marion had to pull out. Saturday morning was spent memorably in the Itallanate village of Portmeirion, conceived and built by the extraordinarily single minded Sir Clough Williams Ellis. Photo opportunities were round every corner and with glorious sun shining on the Afon Dwyrdd estuary, and the Snowdonia Mountains in the background, few could have failed to catch some memorable images. If you thought a derelict slate quarry would be an arid location for a photo-shoot, then take a trip to Cwmorthin. Its potential had already been discovered by Tom Dodd FRPS. After an unusually eventful afternoon the evening was spent wining, dining, chatting and viewing slides brought by members. For most of us sadly, the second day was only half a day but how well it was spent, Peter and Olga Davidge, with a special mission in mind, had returned briefly to Portmeirion. Braving the rain, for the rest, brought us to Llyn Idwal, sitting serenely in the shadow of the Devil's Kitchen, Glyder Fach, Tryfan and Y Garn. Here we set up cameras and waited for the sun, which promised, but never quite arrived. For our farewell – except for Stanley Berg of course who was half way to London, we gathered at the Pen y Gwryd Hotel, (famed as a meeting place for Edmund Hillary's Everest team) to enjoy drinks and sandwiches. Peter and Olga's trip to Portmeirion became clear when, on behalf of us all, Peter presented Philippa Wood with a print as a token of thanks for organising the rally, ably assisted by Nick Jenkins. She had made the two days thoroughly enjoyable and a highly successful 'getting to know you'.

Circle 36:

1999 has turned out to be a year of special note for Circle 36 in more ways than one. Early in the year, at the AGM of The Photographic Alliance of Great Britain, Ian Platt was elevated to the Presidency and at the same time Jane Black was elected Vice President. It is probably unique for these two posts to be filled by persons from the same 'club' let alone the same small group of 14 people. We also welcomed a new member Ann Beeton, who was among the nine-strong turnout mustered at the AGM. A happy day all round especially as we were awarded the Medal for the best slide circle for the 12th time in our history. However it was also tinged with much sadness, having to say farewell to a very dear friend and loyal member of over 30 years, Cliff Steer. Cliff has been a constant source of inspiration to us with his wonderful pictures – he has won the Circle Certificate 7 times, and gone on to win the Leighton Herdson Trophy on three occasions. We will also miss his constructive comments, especially those cunning little sketches illustrating a recommended mask. This year Circle 36 celebrates its 36th Birthday, Ian Platt sent out the first Folio in November 1963, and although there have been three other Secretaries in the intervening years, he is happy to be back doing the 'admin'.

Circle D1.3. It's a great honour and pleasure for me to be in the position of Circle Secretary, and I will do my very best to work for the benefit of the circle. Thanks to Brian Davis for all the hard work he has done previously, especially in the build up towards the AGM. Every G.L print entered for the exhibition was personally mounted by him. People like Brian that are so dedicated to UPP make it all worthwhile and a pleasure to belong to a great Portfolio Society such as ours. Denzil Ellis won the Circle Certificate this year but unfortunately has had to leave us due to the pressures of work. Regarding a D.I.3 rally, well, it's possible that we might have one in the future, I shall be looking into that at a later date.

Ken Payne

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C24	S. DURY LRPS, CPAGB Highcroft, Whitley Head, Banwell, North Somerset BS29 6NA.	01934-822655
C17	A.S. LLOYD 42 Spicer Place, Bilton, Rugby CV22 7EA.	01788-522159
C22	D. MILLER LRPS Lower Farm, Effingham Common, Effingham, Surrey KT24 5JG.	01372-457657
DI. 1	K. PHILLIPS 21 Albury Close, Luton, Bedfordshire LU3 4AY.	01582-505216
C12& 23	L.G. SQUIRE 'Hillbury', Terrace Road North, Binfield, Berks RG42 5JG	01344-420348
C14	Mrs P.M. TANNER 'Quantock', 21 Meadway, Berkhamstead, Herts HP4 2PN.	01442-864133
C18	Mrs P.M. VINT LRPS 151 High Street, Pershore, Worcs WR10 1EQ.	01386-552950
C32	P.D. NORRIS LRPS 32 Drylease, Brimsham Park, North Yate, S. Gloc BS37 7YX	01454-315025
C10	S.J. PEET 57 Herons Way, Pembury, Kent TN2 4DW.	01892-824585
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C17 & 33	Mrs Z.M. SMITH 11 Borman Way, Wonston, Winchester SO21 3EJ.	01962-889120
C28	Mrs C.M. JONES 21 Madeira Road, Palmers Green, London N13 5SR.	0181-886-7071
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Philip Antrobus FRPS	Meritorious Award – 10 Years Circle Secretary
Jim Haydock	Long Service – 25 Years
Alan Homes APAGB	Long Service – 25 Years
Roy Jones ARPS	Long Service – 25 Years
Miles Langthorne LRPS, CPAGB	Long Service – 25 Years
Brian Asquith ARPS	Long Service – 25 Years

Congratulations to all the above

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**C3	R. BENNETT ARPS 43 Riverside Road, Newark, Notts NG24 4RJ.	01636-701635
**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, APAGB 26 Green Way, Tunbridge Wells, Kent TN2 3HZ.	01892-525902
**C11	R. POYNTER 232 Limes Avenue, Chigwell, Essex IG7 5LZ.	0181-501-1497
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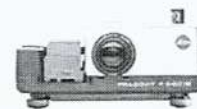
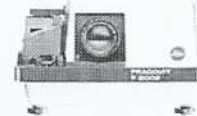
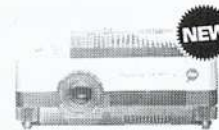
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