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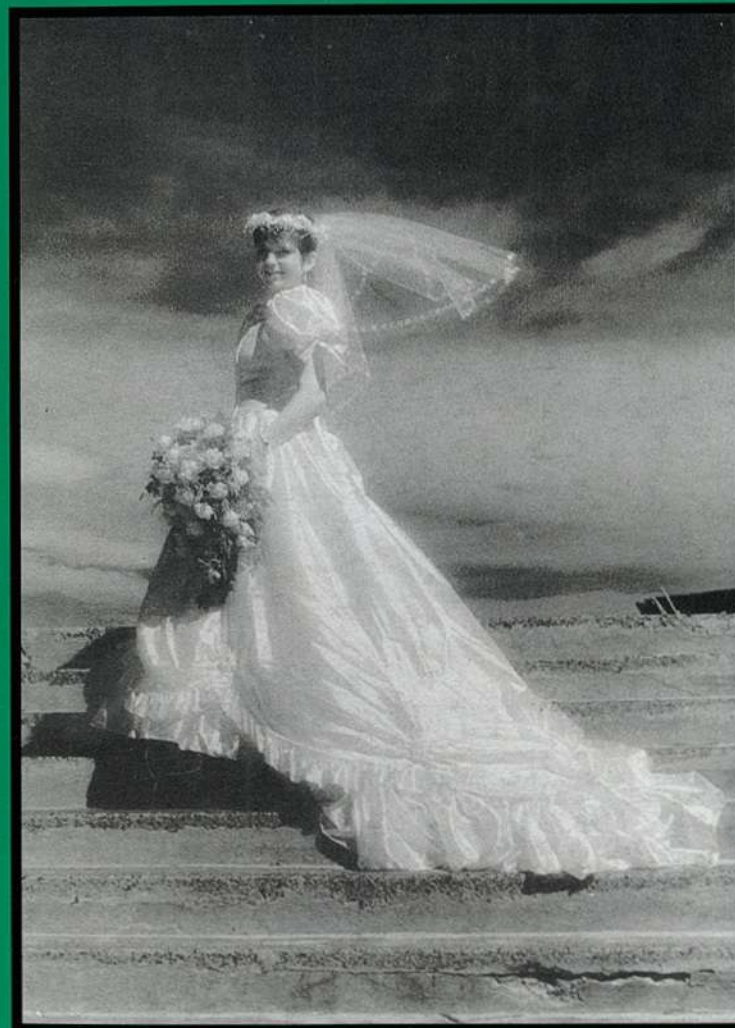
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The Little Man



Spring 2000

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Little Man

Spring Edition 2000

Number 115

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The Editor welcomes all contributions, letters and photographs. Please enclose a stamped addressed envelope if you wish to have your copy returned.

All copy for possible inclusion in the Autumn edition must reach the editor by 30th September 2000. Permission for reproduction of any contents must be obtained from the editor.

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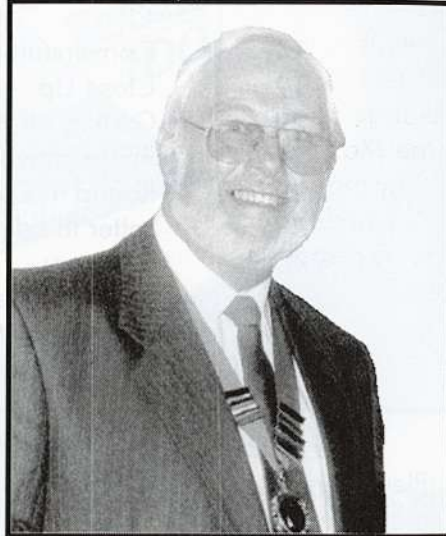
Cover Picture 'There goes the Bride' Vince Rooker ARPS DPAGB

Presidents Message

As most people will be aware my term of office expires in September, so these will be my last notes before handing over the Presidency to John Bullen. I cannot adequately express my gratitude for being given the honour of serving as President of such a historical and distinguished Society as UPP. At the moment I have mixed feelings at leaving, on the one hand I am sorry, my term has been anything but uneventful, none the less very enjoyable. It has been a task that I have always relished, if I have made my mark in the history of UPP then I have achieved my goal. On the other hand I am pleased to be giving someone else the privilege of holding such high office, for this reason I promised from the start that I would serve for three years only.

The tendency at this moment in a Presidential term is to look back and review the events over the time in office. I would prefer to look forward to the future, which I am sure will take us to even greater strengths. The number of circles now stands at 36, and with a membership of over 400, we have a strong position on which to build. As I have stated many times before, we have no trouble recruiting, but we do seriously need to address the problem of keeping members, far too many resign for one reason or another. Some leave because of the poor circulation of folios, others because their type of photography is ignored in that particular circle. I have recently investigated a case where I was told that three or four people had left a circle because of upsetting remarks in the notebook and on the criticism sheets. All this should not happen, we should all be more tolerant of other people's work, views and feelings.

The greatest problem faced by UPP is that of having to rely on the written word, which in itself can cause difficulties. It is therefore imperative that everyone is aware of the dangers of upsetting others, more care is needed in the way we write in the NB and '**comment**' on other people's work. Circle Secretaries have to be more aware of what is going on in their circle, and if necessary



write a friendly letter warning the offenders, be it hanging onto folios, making offensive comments, or ignoring other people's work. If necessary, losing one offender is far better than losing half the circle.

I would like to make a plea on behalf of Council. It is vital in any organisation that the ordinary members give the executive committee their full support; a 'them and us' mentality does everyone a disservice. It must be remembered that along with the Circle Secretaries, Council members are unpaid volunteers, giving up a great deal of their valuable spare time, they are not there merely to be shot at!

I feel confident in handing over the reins to John Bullen, that with his knowledge and experience UPP will be in safe hands for the next few years. This year's AGM Convention promises to be the best ever. A special programme of events has been arranged, starting on the Friday evening with a slide show by Peter Crook (Circle 20), and two excellent lectures on the Saturday, William Cheung Editor of Practical Photography, and Dennis Thorpe ex photographer of the Manchester Guardian, followed by a photo shoot walkabout on the Sunday morning, with one of our local members acting as guide. With 35 of the 36 circles competing, the annual exhibition will be even larger than last year, so please understand that there will be limited space around the display boards.

Len Holman

Editor's Notes

This is the first edition of 'Little Man' for which I am responsible and Len's is quite a hard act to follow.

You will notice a number of changes. I leave you to judge whether you think they are an improvement. For instance, I have changed the font, which I hope you will find easier to read as well as a little more modern looking. It is a 'Futura' font, so it is not all that revolutionary!

I suppose I ought to say a few words about myself. For some years I was a member of circle 19, but at present I am only in DI 1. I used to print from slides, but found, like so many before me, that only limited adjustments could be made. I introduced DI to circle 19 and was pleasantly surprised how readily it was accepted there, so I find it sad that the concept remains so objectionable

to some. My own prints are rather conventional and I use Photoshop mainly to clean up, crop, and remove unwanted objects like telegraph poles. I also find it interesting to print on art paper, provided the subject is suitable.

It is only fair to admit that none of the above advantages would have made me change over, if I had not loved computers and technology.

The above is meant solely to introduce myself, and has no bearing on my function as Editor. Everyone is welcome to express him/herself as they wish, subject only to the limitations agreed by the UPP and RPS and other bodies.

Len being the generous person that he is has given me his entire stock of back numbers. House extensions may be necessary! Still, they make interesting reading and evidently progress in some directions has been negligible. I have included a few examples.

When I started work on this edition I was a bit worried that not enough material would be available, but in the event there was plenty. In fact, we have a total of 46 pages, that is 2 more than in the Spring 1999 edition. Even better, the additional pages have come about due to the large number of new members.

I welcome comments on all aspects of the publication and of course I am looking for articles for the Autumn edition.

Walter Steiner

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Profiles:

Vince Rooker ARPS, DPAGB, and Joan Rooker ARPS, DPAGB, APAGB.

In 1998, Len Holman, then editor of The Little man, asked if we would prepare a Profile for possible inclusion in the Spring 1999 edition of the magazine. As most of you may know, Joan died in the spring of 1999, and the article was never written. This collection of ramblings covers my photographic career to date, together with that of Joan.

My first involvement in matters photographic would be in the early years of the Second World War.

My father, in an attempt to get me out of his hair while he polished his fire engine between visits from the Luftwaffe over Sheffield, handed over his collection of Box Brownie negatives and some ancient Printing Out Paper. For the youngsters, brought up on a diet of Velvia and Digitals, printing out paper was a light sensitive paper which, when sandwiched with a negative and exposed to the sun, would



produce a contact print without development. Permanence could be attained by fixing, but a lack of fixers during the war meant that none survive in the archives.

Leaving school for the Meteorological Office meant that I could buy my first camera, a Purma Special. This camera had three speeds, each speed being controlled by a pendulum and the angle of the camera; small, square negatives on 127 film provided great amusement, and frustration, in the station darkroom. Many of the prints were hand tinted using Photo-dyes, and I still spot colour prints using a book of Velox water colour stamps from that era.

The end of National Service saw me working in a chemical laboratory with the opportunity to make up home brew developers and toners. The Purma was replaced with a 35mm Ilford Advocate fitted with a 35mm Dallmeyer lens. Five years later, I joined the first of my camera clubs, this, a works club

which competed with other works societies in the Sheffield area. Realising the limitations of a fixed 35mm lens, particularly with studio portraiture, I changed to a Periflex 2, the interchangeable lens facility meant that I could fit a 90mm Elmar which eased my problems in club portrait nights. The Periflex was an unusual beast, focusing was by a magnifying periscope lowered into the light path. A separate viewfinder was used to compose the picture, and the periscope rapidly clunked out of the way before the focal plane shutter opened when



'What, no walkie today' by Joan Rooker

the button was pressed.

1966 saw a move to the North East, and membership of Morpeth Camera Club which has continued to the present day. The Periflex was upgraded to an SLR Pentax with 55mm and 105mm Takumars, supplemented with a Praktica V body for colour slide work. In the mid-seventies, I met and married Joan, and our photographic careers have been linked since that time. A firm believer of the adage that "if you can't beat them, join them", she joined Morpeth Camera Club and bought a Boots Bierette. This was quickly followed by a Zenith, mainly because she could use the Pentax lenses with it. True to my Yorkshire roots, I persuaded her that, since I had decent lenses, all she needed

was a cheap body, (camera body I assure you, not my body!), and we shared lenses since that time.



'Bamburgh Castle' by Vince Rooker

I joined UPP, Circle 8 in 1979 and at a circle rally in 1981, Joan met Mildred the wife of Jack Sothern a Circle 8 member. Mildred, a member of Circle 12, persuaded her to join them. She quickly became Deputy Sec, and in 1984 the postman delivered the spare boxes and paperwork together with a note promoting her to Circle Sec. I joined the Royal Photographic Society, and Licentiate in 1980 (20" X 16" prints from 35mm at that time), was followed by Associateship in 1982 with architectural work on a 5" X 4" M.P.P., a borrowed camera, later bought and swapped in 1998 for a Nikon Coolscan. Joan joined, made Licentiate in 1983, and Associateship in 1988, both of us working in monochrome, colour being of less importance at that time.

The early '80s saw a rationalisation, and upgrade to a pair of Pentax K 1000s with 24 mm Tokina and 70-210mm Pentax zooms to supplement the standard 50 mm lenses. Monochrome, we decided, was better by medium format, and Joan bought a Rolleiflex T, a jewel of a camera which I still have. My medium format was by virtue of a Mamiya C330 and 55,80 and 135 mm lenses. In 1983, Unilever decided that I was surplus to requirements, and I had to re-think my career. There were no jobs in the North East, in fact no Sits Vac columns in the local paper, so we set up a photographic business, mainly social photography, which I closed only earlier this year. Back up was needed for the business, so Joan bought a second C330, lenses borrowed, for use in monochrome. I cannot



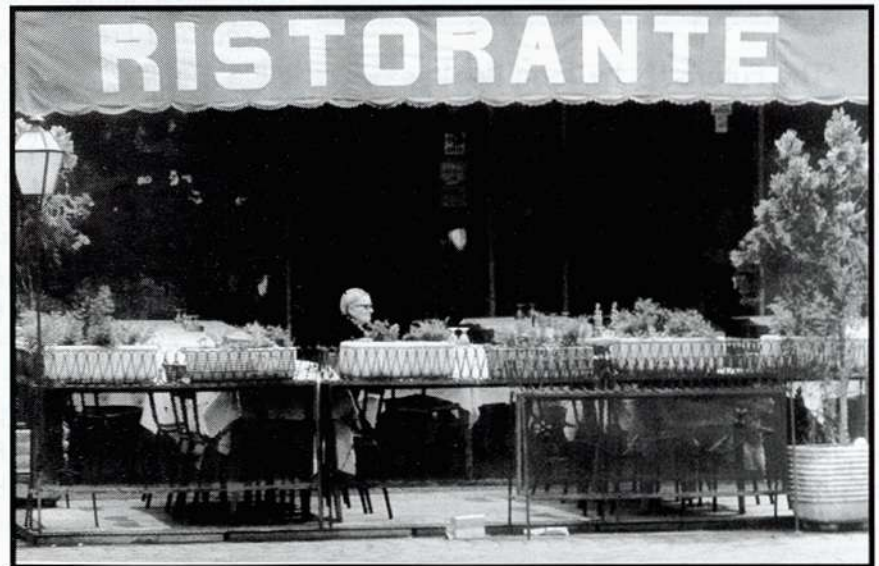
'The Beggar' by
Joan Rooker

'Trot On' by
Vince Rooker



'Forrest of Dean'
by Vince Rooker

'Coffee for One'
by Vince Rooker



Conversations 1

The location is a Pub in town where three photographic friends meet on a regular basis for lunch and a natter. Two of the friends (A & B) are enthusiastic members of the local camera club, the third (C) is not a member of any organised photographic group, and yet is just as keen on image-making as the other two.

'A' starts the conversation going, "That's better. Helps take away some of that nasty taste in the mouth after last night." A somewhat enigmatic remark that could be taken in many different ways but for the fact that both his listeners knew perfectly well that he was referring to the previous evening at the camera club.

'C', smirking slightly, "What was it this time?"

'B', always seeking the opportunity for a gentle leg-pull, "Oh the usual thing. The competition judge didn't like his prints – it's just sour grapes."

'A', "Not true; not true." Serious, but grinning all the same, "I would remind you that my shot of Aysgarthfossjokul waterfall got the top mark" – pause for another swig of beer – "but talk about damned with faint praise!"

"Here we go again", 'C' was heard to mutter through a mouthful of Old Speckled Hen. And then more audibly once the nectar had obeyed the forces of gravity, "Tell me all about it. You know you're dying to get it off your chest."

Although the request was addressed to 'A', there was an unwritten unstated rule of conduct between all three, established years before, that no single person should hog the conversation. So it was 'B' who replied "You know he always gets his knickers in a twist with print competitions because he puts so much time and effort into producing the work that lives up to his 'status' as top man in the club." 'A' was the clubs' one-and-only ARPS and its leading print maker for several years.

The good-natured conversation continued on this theme because 'A' clearly thought very little of the performance by the club judge the previous evening. 'A's main argument centred round the apparently completely critical attitude and commentary that filled the previous evening. "He picked holes in everything – some comments were just a shopping-list of real, or sometimes imagined, defects and he had no encouraging words of praise to offset them. And when it came to giving out the marks, the best scores were only in the mid-teens (out of twenty)."

It has to be said that this was not exactly untrodden conversational ground, for something along similar lines had occurred in the past. Not

sufficiently often to become tedious, but at the same time seldom did a club season pass without at least one of the visiting judges causing 'A' to get hot under the collar.

'B' explained to the non-club member, "The problem arises most often when we have an untried judge visit the club. The Federation has a long list of judges and we have been trying out some new ones over the past few years."

"Aaah" mused 'C' half into his beer glass, "I wonder if it's a case of new judges coming along to a successful club for the first time, and feeling that generous praise implies a lack of critical ability, and then erring over to the other extreme?" Before anyone had a chance of replying he went on "I well remember the time I came along with you two guys to a few club meetings about 8 years ago, with a view to joining. The first evening was great because someone brought along pictures and talked about them; the second one wasn't bad either with a demo of some sort, and then I was really put off by a competition night and haven't been back since."

"I remember it well," said 'B' "because you were my guest, and afterwards I tried to persuade you to give the club a longer run before deciding it wasn't for you." There was a pause in the conversation as all three took swigs of various liquids whilst trying to decide what to eat. "But there was no changing your mind."

"I have to admit" said 'C', "I was a tad dismayed at the whole evening. After all, I had no previous terms of reference where competitions were concerned. And having discussed pictures with both of you in the pub many a time, I was horrified at the club judge's attitude. He verged on the sarcastic at times."

'A' had been listening to all this despite having also placed their orders for lunch at the bar. "We have a system in this part of the country, where club judges are added to the list as soon as they volunteer. There is no educational programme for new judges. If they model their approach to judging on indifferent judges they have heard, then the inadequacies of such a system perpetuate themselves." After a short pause he continued, "The only time judges are 'vetted' is when they have been around for a few years and the Federation wants to add a few names to the senior list. Who knows, by then they may have moderated their approach."

"But it wasn't only that", added 'C'. "I was astonished at the importance the members attached to the marks awarded. There was a bloke sitting behind me who I clearly heard say 'never mind the comment, what's the mark?' That was when I decided that this wasn't my kind of enjoyment."

"I have to be honest", said 'B', "There is a very keen sense of

competition in the club. Almost too keen to be healthy in my opinion. Mind you, I'm not really one to talk with any authority on this for I don't seriously compete myself. I only enter about half the competitions and stand no chance of winning any of the trophies as a result. But I enter work just to show what I'm currently doing."

There was a snort from 'A' that may have had something to do with the fact that buxom Nellie the barmaid, was handing out the cutlery for the meals shortly to arrive, and a glimpse of her splendid cleavage undoubtedly diverted attention from all conversation. They all looked at each other and simultaneously said "Where were we?"

"The trouble is", said 'A', breaking the silence, "unless we are in a position to see what other clubs do for competitions, we have no means of knowing what is best, or even just better. Plenty of club members moan about bad judges and judging, but no alternative is ever offered to solve the problem."

"True" added 'B', " But recently I was away in Sussex on a short break, and I called in on this club because I had seen their Exhibition in the local Town Hall. It was good stuff, so reading that they met every Thursday evening and visitors were welcomed, I popped along to a couple of their evenings." There was a natural pause because the food had arrived and time-out was taken in reordering drinks.

"Iwspstlspssed" he continued through a mouthful of Steak & Kidney pie, which he quickly translated on seeing the looks of incomprehension on the faces of the other two. "Sorry about that. I was pleasantly surprised because on the second meeting it was a competition but they didn't call the judge a 'judge', and the evening was referred to as 'an appraisal'. No marks were given either."

"How did that work then?" asked 'C'.

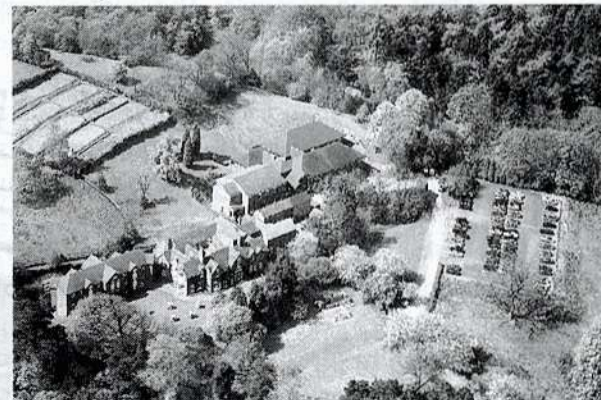
" Well for one thing the whole tenor of the evening was different from competitions at our club. The comments were extremely helpful in the main, not just technical comments either. The 'judge' spent quite a bit of time evaluating why he liked some pictures more than others. At the end of each section several HM's were awarded, and I learned during the tea-break, that these pictures were then eligible to be entered for a print & slide of the year competition at the end of the season." He continued, "It seems that since adopting this type of approach for competitions, it has completely stopped the dropout entrant that we get here."

"I'm not sure I understood that last bit", said 'C'

But 'A' had understood perfectly, so took up the point. "Because we add up the best scores received throughout the year, if members are completely



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out of the running for the cups, they stop entering; perhaps missing the last one or two competitions. This means that they can enter unused pictures another season if they wish."

Conversation became slightly sporadic as meals were consumed and throats kept lubricated. "So what you are saying," 'C' continued seeking confirmation from 'B', "is that since only HMs are awarded, and not marks, and since these pictures qualify for an event at the end of the season, all the competitors usually enter all the competitions."

"Exactly", replied 'B', "But this seemed to go hand-in-hand with a completely different attitude to the judging or evaluation as they called it. I spoke to one of the Committee Members, who all wore identification badges, and he explained that the concept was based upon the fact that any one person's opinion was just that – one person's. The 'judge' knew this, and was expected to be both constructive and also aware that his opinion was but one among many, and temper his choice of words accordingly."

"But surely", continued 'C' trying to fully understand the differences between the two clubs' methods, "at your club, you can get a second opinion anyway by entering the same picture in more than one competition can't you?"

"Nohawayha" the voices of 'A' and 'B' mingled as each tried to speak over the other. 'B' deferred to 'A'; it was after all he who started this whole thing off.

"Thanks", said 'A', "No. I'm afraid not. Our club rules don't allow any picture entered in competition to be used in another. They can be entered into the Annual Exhibition of course."

"So", persisted 'C', "If you enter a print, say, and it gets absolutely slated and given very low marks, you can't enter it again to see if another judge has a different opinion?"

"No. Absolutely not" replied 'A'.

"Bloody daft." said 'C'.

"I agree totally", offered 'B', "Because the members who miss out the most are the beginners. They don't always know when their work is of good quality, whereas a reasonably experienced club photographer can be expected to be able to assess the worth of their work far better."

"Blimey", said 'C' looking at his watch. "I'd better be off. Got to take the wife shopping in five minutes." He got up to leave, saying mischievously "Where did you say this club in Sussex met? If I ever move house I might well join them."

Mike Rowsoft

CLOSE-UP LENSES

The use of close-up lenses is not always as straightforward as it is usually made out to be.

It is sometimes stated that close-ups taken with the aid of extension tubes (or bellows) require an increase of exposure whereas with close-up lenses no increase is necessary. This statement is an over simplification and is only correct when a close-up lens is used with a camera lens whose focussing range is limited to between 2 or 3 feet and infinity.

Close-up lenses are obtainable in various focal lengths and are usually described by their power in dioptres (power in dioptres = 1,000/focal length in mm). The most used c/u lenses are +1/2, +1, +2, +4, and +10 dioptres. When a c/u lens is placed in front of a camera lens of any focal length which is focussed on infinity the plane of focus will be at a distance from the c/u lens equal to it's focal length. Slightly closer distances can be obtained by focussing the camera lens. No exposure change is needed so long as the camera lens remains focussed within the range of 2 or 3 feet to infinity.

By the use of extension tubes etc. the camera lens can be moved further away from the film plane than is normal and is thus able to focus on closer distances than the usual minimum 2 or 3 feet. For example, if the lens is moved a distance equal to it's focal length from it's infinity position the plane of focus will be at a distance from the lens equal to twice it's focal length, this arrangement gives a magnification of 1:1 which is far larger than is possible with c/u lenses. Although this method can be used to achieve very large magnifications it always suffers the disadvantage that considerable exposure increases are required.

If a c/u lens is used in addition to camera lens extension higher magnifications can be achieved than with either system used on it's own. Such a combination has the advantages that for a given magnification less extension and less exposure increase is required than would have been necessary had tubes or bellows alone been used. The disadvantage of this combined approach is that two separate calculations of exposure change have to be carried out unless of course TTL metering is available. (A sample calculation is at the end of this article).

By placing a c/u lens in front of a camera lens the resulting combination will not only have a shorter focal length than either of the lenses on their own but will also have a smaller effective f No. A lesser known use of these facts is that with a stand or technical camera, which allows the taking lens to be moved back toward the film plane from it's infinity position, the combined

lens of reduced focal length becomes in effect a wide angle lens. However care must be taken when using this arrangement as the corrections of the camera lens may be impaired and coverage of the film may not be adequate. Also when using this arrangement it must not be forgotten that an exposure "decrease" is necessary because the effective f No. of the combined lens is smaller than that of the camera lens alone .

It is also possible to place a short focal length camera lens reversed in front of a medium long focus lens . Such an arrangement can give quite high magnifications depending on the relative focal lengths of the two lenses but calculation of exposure adjustments is complex and TTL metering is almost essential.

SAMPLE CALCULATION

PROBLEM:- I have a 5" X 4" camera fitted with a 150mm lens and need to photograph a medal full size (1:1) but the lens can only be extended 100mm from it's infinity focus position. I also possess a +2 c/u lens

In order to determine the camera extension and the exposure adjustment needed it is first necessary to calculate the focal length of the combined camera lens plus c/u lens by adding together their respective powers in dioptries :-

Camera lens power is $1000 \div 150 = 6.667$ dioptries

C/u lens power is = 2.000 "

Therefore power of combined lens = 8.667 "

So focal length of combined lens is $1000 \div 8.667 = 115$ mm

To achieve the required magnification of 1:1 the combined lens has to be placed at a distance of $2 \times 115.4 = 231$ mm from the film plane. This is well within the 250 mm extension capability of the camera.

Because the combined lens has the same iris diameter as before but reduced focal length it's effective f No. is reduced. This is calculated by use of the basic formula for all lenses :-

f No. = focal length \div lens diameter

The diameter of the 150mm lens at say f16 is $150/16 = 9.38$ mm

Hence the effective f No. of the combined lens is $115.4 \div 9.38 =$

F12.3

Thus the exposure "REDUCTION" needed when using this combined lens is 2/3 stop.

NB. The reduction of 2/3 stop is the same for all apertures set on the camera lens when used in conjunction with a +2 c/u lens. If a +3 c/u lens were used in place of a +2 c/u lens the exposure reduction would be 1 stop.

Now due to the fact that the subject will be full size on the film, ie a magnification(M) of 1:1, an exposure "INCREASE" is required; this is calculated as follows:-

Exposure increase = $(1 + M)^2$ or $(1+1)^2 = 4$ times or 2 stops

The overall exposure "INCREASE" needed is therefore $2^{-2/3} = 1^{1/3}$ stop

Finally a few words of warning : it is assumed in these calculations that the camera lens is of straightforward or near symmetrical design (not telephoto or retrofocus design). Also until one has gained experience of the application of the principals stated above it would be prudent to bracket all calculated exposures.

Derek Parker

AGM 2000

Friday-5th September
to
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Getting All Wound Up

I was in my local camera shop recently, dithering over whether to purchase a Nikon FM2 body. Ever since converting to Nikon camera equipment in 1990 I have been aware that my outfit (now consisting of two F4's and a 90X) was totally battery dependent to keep functioning, and convenient though the various facilities of autofocus (occasionally) and autowind are, I could be in trouble if the electronics misbehaved or failed to function.

Indeed, when 'buried' a few metres beneath the ground in the Lower Antelope Canyon in Arizona early in 1999, one of the F4's started to give very erratic meter readings and also wasn't winding-on properly. Not, as you might imagine, due to sand getting in the camera, but an electronic fault that was diagnosed and rectified upon my return to the UK. So my concern is not just a hypothetical one.

I had been flirting with the idea of an FM2 as a spare body for some years. It is, in case you are not aware, an entirely mechanical camera and only needs batteries for the metering system, but performs all other functions without batteries. One of the reasons for the protracted indecision was the thought of a different type of battery to carry around. I don't have a problem with the AA batteries that power the other three Nikons, I always have large quantities with me, and since they also power flashgun, Mini-Maglite torch (essential for snaps in slot canyons!) as well as my travelling radio/alarm clock, the compatibility is useful. I didn't fancy carrying around some smartie-sized button batteries as well.

The mechanical Nikon is very similar in design to my previous pre-Nikon outfit. I had been a Pentax user since 1960 and my first-choice camera had gradually evolved from the original H2 via S1a, Spotmatic, then bayonet MX and finally LX model. The LX was a truly lovely camera and I was so attached to the two in my outfit that I retained them as a lightweight bit of kit when I switched to Nikon. My reason for moving to Nikon being based upon the premise that autofocus was a sensible precaution against any future annodomi related eyesight deterioration, and at the time the Pentax AF cameras had no Depth of Field preview device, which I regard as essential to my picture taking. However I had been deprived of the Pentax outfit by the b*****s who burgled my house in Kent a few years ago, and with the FM2 in my hands I realised just how much I missed the simple elegance and compactness of such a camera, as well as (daft I know) the manual wind-on.

Why would anyone in their right mind miss a manual wind-on? In my case the insanity may be partly due to the fact that every six months or so I get my collection of old cameras out of their cases and fire off the shutters a few times to ensure that everything is still in working order. They all have manual film transport of course, and it is a real pleasure to activate them, whether the orthodox lever-wind or just a knob. There is something supremely satisfying about stroking ones forefinger along the knurled edged knob of a 1937 Leica IIIa to wind on the film – you don't have to take the camera away from your eye to achieve this either.

I also love the idiosyncratic winders on some of the cameras. Several Retinas have lever-winds located on their baseplate, and the key-operated wind-on of the only British 35mm SLR, the Wrayflex, is also located on the base but works extremely smoothly. And then there's the Werra. Whenever feasible I show this camera to someone young enough not to know of their existence and it is great fun to watch them trying to puzzle out where the winder is. For the uninitiated, you grasp a large ring around the outside of and concentric with the lens housing and give it a twist. It is another winder than can be activated without removing the camera from your eye with a bit of practice. There are many other oddities, but for me one of the least easy to explain away is on my 1937 Kine Exakta. At first glance nothing seems especially unusual about this camera until you realise that the lever-wind is located on the opposite side of the top plate and is operated by the left hand. 35mm Exaktas had lever-wind from the very beginning in 1936 inherited from their 'big-brother' 127 roll-film models, and yet this facility did not appear as a regular feature on other 35mm cameras until the mid 1950's.

If you think about the hundreds if not thousands of different 35mm camera models ever made, all of them bar a very scant few (about 4 or 5 to the best of my knowledge) have wind-on effected by the right hand. Apart from the Exakta, the others usually have some unusual rapid-fire feature attached to the left handedness of the wind-on, as is the case with the pre-WW2 Tenax, and the Canon rangefinder VT and VIT. The Exakta just looks like a mirror-image of an orthodox layout, because the shutter mechanism is fired by the left hand as well.

So what prompted the unknown designer (all historical records lost in the bombing of Dresden) of the 127 Exakta and later the scaled-down 35mm (Kine) model to make his camera a left-hander? Was he left-handed himself and determined to fly in the face of tradition by such a move? Try a little 'thought-experiment' yourselves. Imagine holding a modern all-manual 35mm camera – you probably had one once (perhaps still have).

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You are completely accustomed to shutter-release (whether top-plate or front-plate located) falling beneath a finger of your right hand, and of winding-on the film with your right thumb, as well as focussing the lens manually with your left hand. Now imagine the same camera with left-handed shutter-release and wind-on; this means focussing the lens with your right hand, and if you are anything like me you will probably find that this feels completely alien; to the point of rendering hand-held shots a tad on the wobbly side. This feeling is exactly what the Leica or Contax rangefinder camera users of the late 1930's and even through until the 50's and 60's would have felt had they handled an Exakta with a view to changing over to that particular SLR.

The 35mm Exakta (which dropped the prefix Kine after a few years) continued in production with a few modifications until the mid 1960's and retained its left-handedness the entire time. Another pre-war SLR from Ihagee was the 1938 Exakta 66, as the name implies a 6 x 6cm image-sized model. This had a large lever-wind pivoted centrally on the baseplate, but its lever end was located for left handed use and the shutter release was also a left-handed front plate mounted affair. When the company introduced their more modestly priced and specified Exa camera from 1952 onwards this was a right-hand knob/lever wind, but for reasons of lens compatibility, retained a left-handed shutter release. If you return to the 'thought experiment' of a few paragraphs ago, just imagine taking pictures with one of these. Both hands fully occupied doing different functions leaving focussing to an extended proboscis perhaps!!! Later, a Dresden made "Exakta" out of Pentacon, plus a Berlin made authorised version both appeared with a similar layout to the Exa, and finally, before the name expired altogether a Cosina/Petri Japanese made version could be found that was entirely orthodox.

Earlier I asked the question why anyone would make an all left-handed camera, and despite careful scrutiny of several reference books no-one had come up with a sensible suggested answer. However it has recently been pointed out that if you look back far enough to the precursor of the 35mm Exakta, the 127 roll-film model, the earliest versions of which appeared in 1933, they had knob wind-on and a red window in the camera back for reading the frame number as you wound on. Now suddenly it begins to make sense, for a normally right-handed person would operate this knob with their normal hand whilst looking down on the back of the camera at the red window, as one did with most roll-film folders of the day. Once you replace the knob with a lever wind, which occurred in 1935, and the wind-on spacing becomes automatic after the initial film location, it is only then that it appears to become, at a stroke if you'll pardon the pun, a left-hander with the camera held in the 'operational'

position!!! That seems to me to be a perfectly reasonable and highly likely explanation.

Oh, and before I finish this off, I expect some of you are wondering if I did buy the FM2. No I didn't. Not for battery reasons either. Since transferring my print production output to an inkjet I no longer shoot monochrome and colour negative film. I make all my monochrome prints from colour negs. This has 'freed up' one of my camera bodies, and the likelihood of two bodies going haywire in the same period is too remote for serious consideration. Pity, it is a lovely camera.

Ian Platt MFIAP, FRPS

Brave New World

In spite of all the hype, in spite of all the expectations both good and bad the dawning of the new millennium has, I suspect, brought little change to the majority of us. I know there are some who will argue that we have all been celebrating one year too soon, but given that life seems to be going on much as before. The weather has not improved much; we still have to go to work, and bills still have to be paid, so new year, a new century and a new millenniums have arrived at last and we have settled down to the normal routines of living.

However, this cannot be said for the digital side of photography which seems to be advancing at a rapid rate of knots with changes in technology and equipment coming on the market nearly every week. How will we ever keep up, I wonder? With all the ease of producing pictures from the computer-some may suggest that it is not so easy- we should, I suppose, expect **better** photography gracing our clubs and circles. This may be the case in some quarters, but I doubt very much whether the overall standard of amateur photography has in fact improved to any startling effect, given the clamour which has greeted the widespread introduction of all things digital. The cynic will confirm the view that it is the manufacturers of all such equipment who are the ultimate winners and they must be crying all the way to the bank (to use the correct saying) and us poor suckers are the victims of yet another scam.

Without doubt there have always been those who have fooled themselves into thinking that with just another camera; the purchase of that new lens

(and don't tell the wife); or just upping the film speed to something astronomical, or all three will give them the panacea that will finally make them into a successful and world-renowned photographer, There is nothing wrong in such ambition, of course, and to some extent they have provided the investment for manufacturers to carry on supplying our needs. I have always argued that there are three types of amateur photographers in clubs - those who are in it for the technical side to test their chemical prowess and the continuing standard of their cameras etc.; those who are in it for the purpose of taking agreeable photographs, and those whose main concern is the purchase of all the latest equipment and to blazes with the need to take any photographs at all. No, what is so disturbing now is the fact that it is increasingly becoming evident that picture making for its own sake is now only an adjunct to the excitement of sitting at a computer and playing with the keyboard! Where will it all end? "In tears" as my old granny used to say.

Technology must always advance and I am left guessing as to when the next step in the ever onward march of information technology will come to flat foot us all and leave all our computers stranded like landed fish. There is already one scientist who has had microchips implanted in his arm to keep him in touch with his computer wherever he goes ? How long do you think it will be before such an idea is developed to such an extent that our eyes become our cameras and a blink of an eyelid will transfer images directly to a computer for transmission all over the world in an instant ? Speech will give way to implanted images and thought transference will be the only means of conversation

Onlooker

Inkjet Printing

In my article on this topic in the Little Man No.114, Autumn 1999, unfortunately the identification of the 3rd Ink used in the 'ferinstance' Tritone became lost in transferring from my floppy to the hard copy in the magazine. To put at rest the minds of the thousands of readers bitterly disappointed at its omission (!!!) it was Pantone 472 CV.

Ian Platt, MFIAP, FRPS

Round in Circles

Circle 7

Circle 7 has changed considerably since my report in the Spring 98 edition; then the membership was down to six but now we have over twice that number and have returned to one box a month instead of the double folios of two years ago.

How wrong I was when I said that digital imaging was unlikely to find much of a following in seven! Several prints in each box are now digital and I am pleased to say that they are accepted happily. Although the traditional prints are still the backbone of the circle, some members are finding DI an easy alternative to setting up the dark room and, in doing so are discovering a new world. There are others, who having been forced for various reasons, to give up darkroom work, resort to trade processed colour prints and have contributed some excellent examples.

Congratulations to Circle 29 on reaching folio 600. As I prepare this report, our folio 696 is circulating and the collecting folder will contain prints marked 700! Perhaps we should have done more to celebrate but are leaving that for folio 1000, in about twenty years time!

Aubrey Greenslade

Circle 18

We are enjoying our highest circle membership for years. Two members, Rod and Paula, have left to join DI Circles, so they are not lost to UPP Peter Saunders has had to resign because of ill health, and Brian Riddy has also left us.

On the credit side, we have two new lady members, Ann Vinnt and Margaret Cains. Also new to Circle 18 are Peter Rees and Peter Rolfe, both experienced workers who will no doubt make the rest of us look to our laurels.

Alan Thompson has had entries in two successive 'Best of Friends' yearbooks, so congratulations are in order there.

Lawrence Sheard and Brian Asquith, who reside in Yorkshire, have both retired from work in the last year, so they are able to devote more time to their shared interest in walking. Dick Hall, who was in this circle some years back, has now rejoined us, and makes a Yorkshire trio that have been friends and photographers for a great many years. Dick has also recently retired. It

begins to sound like 'Last of the Summer Wine'!

Tony Potter is contributing some delightful images of Asian children, taken on his travels to that part of the world.

Jim Middleton provides quality prints, Peter Herbert, Malcom Bish and Graham Eardley all enter thought provoking images, and so it is fair to say that Circle 18 is going along placidly, without too many ripples.

Box 592 has just gone out.

Brian Sanderson

Circle 34

Sad to report, in recent months several of our members have fallen victim to accidents or illnesses and for them, not unnaturally, photography and the routine of contributing to the boxes have not been their highest priorities. We are all hoping that with the passage of time, the best efforts of the medical profession, warmer weather and longer days, the sufferers will soon see a return to their previous vigour and enthusiasm.

It is health problems that has resulted in Paul Wainwright's decision to give up the position of Circle Secretary which he has held ever since the circle was formed almost forty years ago (November 1961 a UPP record). We all owe Paul a tremendous debt of gratitude for his leadership over those four decades and we are happy to hear that he firmly intends to go on participating in our activities from the less demanding position of an ordinary circle member. We wish him all the very best for the future. The secretaryship will now be taken over by Paul's deputy, Cyril Hildreth. Looking on the brighter side, two of our number, Ted Meeke and Meg Jullien, both of whom live in the Sheffield area, are well ahead with plans for a circle get-together there in late July. It seems that a good number of our members are planning to attend and University-owned accommodation has already been booked. It is also good to be able to report that we have been reliably informed that two new members will shortly be joining us.

We look forward to welcoming them. We are a slide circle and we plan to stay that way, but interest in the new technology is rapidly spreading in our group. Already nearly half of those members who are currently contributing on a regular basis to the folios have the necessary hardware and software and varying degrees of experience and expertise. These days, hardly a box goes by which does not contain some evidence of their printing activities and reports of their triumphs or disappointments.

Cyril Hildreth

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Circle 35

In circle 35 we are seeing almost as many prints as slides! The notebook pages are strewn with small images of excellent quality but, I am pleased to report, the slides do not seem to be suffering. I am surprised that no member has taken the opportunity of using 'Ricardo' type sketches to make their point in the crit sheets. Some members have elected to join a print circle as well now that the tedious task of blacking out the bathroom is not necessary.

The note book continues to be a lively forum for discussion. There is a wide variety of subjects from holidays to gardening with even a little chat on photographic matters now and again!

We have lost three members during the past twelve months; one has been overtaken by the relentless march of Anno Domini, one has started a college course and one is taking a year's sabbatical. We have welcomed one new member, so our number is now reduced to twelve.

Aubrey Greenslade

Circle 36

Having waved a fond goodbye to Cliff Steer at the AGM last September, we had another retirement when Les Hollingworth, a member for over 20 years, called it a day due to problems with his eyesight. A concerted recruiting campaign was undertaken by our members with the result that we welcome to our ranks David Eaves ARPS, Leo Rich LRPS, DPAGB and Dave Coates ARPS, DPAGB and trust that they will all enjoy a long and fruitful stay with us. Among Notebook topics being discussed is whether to give a try to the Damen/Snelson system of awarding one Gold Label per member (with the proviso that with a maximum of 12 permissible per year, it would have to be the best scoring 12 slides) as a tryout in the 00/01 season.

Ian Platt

DI 1 November 1999

On Friday, 5th November 1999, 9 members and 6 spouses drove through torrential rain and gales towards the White House Hotel in Telford Shropshire, for the annual rally of DI 1. By late afternoon familiar faces started to appear in the bar and soon all had arrived safely. Greetings, news and 'Boxes' were exchanged and Liz made sure that our rooms were comfortable.

After a good dinner and a glass or two of wine circle members were

ready for the 'official' part of the meeting, which took place over coffee in a small private lounge. Our secretary, Liz Boud, welcomed those present and mentioned all who for one reason or another were not able to attend. She gave a short resume of DI 1 work during the past year and announced that Jim Marsden had achieved the highest average and was therefore winner of the 1999 Trophy. She then presented a beautiful silver plate to the circle, donated by her and her husband Ron as the 'Sussex' trophy. As Jim was not present this will be sent to him together with a separate scroll of honour. This gift was much appreciated and admired by all.

It was decided that the 2000 rally should be in the spring to give more members a chance to attend. Formalities over, several members presented their work which covered many aspects of digital photography and stimulated much conversation and admiration.

After a good breakfast on Saturday morning we set off in convoy to Blists Hill Victorian Town, a step back in time and a photographers paradise.

Apart from one or two sharp showers the weather was cool but friendly with plenty of autumn colours. The area also offered Ironbridge and various museums, all covered by our 'passport', and attractive walks. We met again in



the evening for another delicious dinner, later more DI work and a video by Barry Thomas showing an introduction into the mysteries of the computer and basics of DI. At the end of the evening a sincere vote of thanks to Liz was proposed by Ralph on behalf of everyone, for her hard work during the year and for arranging this very enjoyable meeting. Final goodbyes were said on Sunday morning after breakfast- see you all in April

Gisela Steiner

Circle NHCC1

After a long period of stability, the circle has lost a few long-standing members over the last twelve months with Ken Linnard, Eileen Cooke. Walter Coultrup and Ian Thompson all finding it hard to produce enough good natural history slides due to changing interests (that d***** digital imaging!) or pressure of work. Regretably the circle secretary will be the next to join the exodus. However, we have recruited Mark Welfare who has reduced the average age of the circle by at least 5 years. We still have several vacancies if there are some budding natural history photographers out there in the general circles. Bird photography has tended to dominate the list of winning slides for some time past. So far, in this UPP year, Peter Chadd (a recent convert to the genre from proper nature photography) has snatched 5 of the 6 Gold Labels with some excellent bird studies taken in exotic locations. He was only second in the other folio- sickening isn't it ! However, we think we have found the ideal handicap to curb his success as he will probably be taking the job of circle secretary from September. We were very glad to hear that one of our oldest members, Michael Jaeckel emerged unscathed from the wreckage of his car on the last leg of his return voyage from a holiday in Antarctica. The car is a write off, but Michael will no doubt be setting out for some new exotic part of the world- if he can find somewhere he hasn't already visited.

Battle DI.1 v DI.3

To add a bit of spice to those long winter days Liz and Ken decided to run a Battle between their DI circles.

The date was set for a Sunday afternoon in February; The Judge was Sylvia Keith ARPS APAGB from Essex. Sylvia really did us proud She agreed to do a taped commentary and marking out of 10 proceeded to plough her way through our prints. Our DI circles submit 8x10 unmounted prints and Ken and I elected to submit our withdrawal folders each containing work from 15 members with a wide range of abilities.

The Overall winner was Edgar Cartwright from DI.1 with a print called Veneziano with 10/10 so congratulations to Edgar. Ken made a copy of the tape and 4 sheets with thumbnail prints of all the entries, so each member can view and hear the judging.

We hope that this will become an annual affair with Liz choosing the

Judge for 2001. It will be a hard act to follow but she has a year to hunt someone down.

The results for year 2000 was 103 for DI.1 and 87 for DI.3

How about other circles challenging another like-minded circle to a Battle? If you would like to view the complete competition please visit DI.1's website under the care and attention of Roy Moore. The address is

HYPERLINK "<http://www.maidstone32.freemove.co.uk/uppweb/upp.di1.htm>"

www.maidstone32.freemove.co.uk/uppweb/upp.di1.htm

and make it one of your favorites to visit as Roy up dates our AGM panel every three months.

Does anyone out there have a circle website, if so let Walter know and we can all take a peep.

Liz Boud Sec DI.1

Circle 3 and DI 1 rally - April 2000

The journey started in bright sun light on the morning of the 14th of April as we drove up the A1 towards Clumber Park Newark for our 3rd rally since the inauguration of the DI, 1 circle.

We held our last rally in November and decided then to have a Spring rally in 2000. Ralph Bennett was the member organizing the rally on behalf of DI, 1 and as Ralph is also the new circle secretary for C3 we held a combined rally.

10 members of DI 1 were able to attend with their partners and along with C3.

31 UPP members enjoyed a weekend of photography and socializing.

On Friday DI 1 held their AGM in a conference room booked by Ralph and then invited C3 to an evening of viewing digital work. Ralph started the evening with a selection of slides showing the local places of interest followed by each DI1 member showing 6 or more of their prints and explaining how and why each was created.

On Saturday the weather closed in and the sky became heavy with rain with occasional weak sunshine trying to peep through. As there are so many places to visit in this area, Ralph had given everyone a folder of leaflets of things to do and see. We could choose what we wanted to do during the day and met

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up in the evening. So after the group photo was in the can Ron and I accompanied Walter and Gisela Steiner to Newstead Abbey and in the afternoon, visited Denis Thorps' exhibition of black and white photojournalistic prints in Mansfield museum.

Back at the hotel we enjoyed yet another meal and while we had coffee, C3 disappeared to the conference room for their AGM. We then joined them to view their mainly black and white prints. We had the privilege of seeing Andrew Rothery's prints and the quality was superb.

All of circle DI 1 members have been wet room workers and a few still do enjoy doing wet room prints so it was interesting sharing this rally with a conventional circle. During conversations round the dinner table it seemed that more people are getting interested in dipping their toes into the murky depths of DI.

We record our thanks to Jo and Ralph for the tremendous amount of effort in organising a very successful weekend. All the arrangements worked perfectly.

Sunday proved to be bright and spring like. So after saying our farewells Ron and I made for Sherwood Forest Visitors Centre in search of Maid Marion and Little John. With a lazy walk down to the Major Oak we then made our way homeward bound for West Sussex just in time for Ron to watch Arsenal win 4-nil against Leeds. As Ron said, a truly great weekend. We look forward to see our circle members at the AGM Convention in September at Hillcourt Rednal Birmingham and again next spring when Tony will be arranging our 2001 rally in Derbyshire. Why not visit DI, 1's website and view our Gold Labels and the battle between DI, 1 and DI, 3 held in February 2000. <http://www.maidstone32.freemove.co.uk/upweb/upp.di1.htm>

Liz Boud

Secretary DI 1

Circle A/A

The Scottish Mafia, (the Ayrshire representatives of Circle Anglo/Australasian), gathered, together with Circle Sec Pablo and wives, in the Belleisle House Hotel in Ayr for an extremely pleasant knife and fork on the 15th April. Unfortunately, Stewart Gray was unable to attend. The meal, the service and Miguel, the head waiter, were all, as usual, in excellent form. Ann and Chris Stobbs of DI.4, being known to all, were also present and indeed, Ann took the accompanying picture.

The Mafia hopes to indulge in some earlier planning for a meet 2001 since

several other of the circle's Sassenachs have also expressed interest in driving the 500 miles up there, always assuming the border remains reasonably open!.



Back row: Isabel Davidson, Morna McCallum, Steve Weideger
Centre: Mary Crook, Marjorie, Ian Crook, John McCallum
Front: Thought to be Ian Davidson, Pablo

Pablo

Letters to the Editor

Dear Editor,

As a member of circle 18 for almost 40 years, I have written on only three occasions to the 'Little Man'. However, two letters printed in the autumn edition have stirred me to post a fourth contribution.

Having read the 'Little Man' over the years I have seen the development of a magazine which is informative and interesting. We have had some excellent profiles of members, articles on D.I. to keep us informed, many light-hearted pieces, good reproductions etc. The AGM reports and review of the exhibition

are very welcome to one who has only been able to attend four AGMs, the cost of travel being a deterrent. The magazine relies on its contributors, and there have been some good regulars. I shall miss Stan Berg and his Exhibition Review, as well as 'The Observer at the AGM', excellent stuff. All magazines rely on a good editor. To produce a magazine regularly year after year is no easy task. The design and layout have improved, no doubt with the aid of PCs it has become easier to produce a more professional finish, but it still takes effort. So well done, Len, editing and producing a magazine the club can be proud of. Enjoy your retirement and many thanks.

I am also a member of another Postal Portfolio for colour work, 'Colour Circles'. In the notebook for circle 18 I have suggested that we could with advantage adopt two procedures which we use in 'Colour Circles'.

Firstly, we move our AGM round the country, using University accommodation and conference facilities, retreat houses or similar centres. This gives people a chance to attend at least every other year, as it cuts down on travel time and distance. It is organised as a weekend package with the option of day attendance. Lectures, exhibition space and meals are provided, giving more time to socialise with fellow members over a period of two days.

Secondly, in our exhibition we show the label winners plus an entry from each member who has not gained a label in the current year, though any work nominated must have been circulated in the folio.

As a member of Circle 18 and occasional visitor to the UPP AGM exhibition I have appreciated the high quality of the work selected to be shown. However we do miss out on the wider field as the more avant garde experimental type of pictures fail to get the popular vote.

I would like to see a more representative members exhibition, selected in the manner described above.

I realise that this would mean more exhibits and that the space required might represent a difficulty. Nevertheless I feel that selected in this way the exhibition would be more varied, represent all the members and attract more of them to attend.

Brian Asquith Circle 18

Obituary- Ralph Couchman ARPS AFIAP

On December 27th, Ralph passed away peacefully following his steady deterioration in health over the past few years.

Reference to Brian Hirschfield's excellent "History of UPP" gives us Ralph's historical connection with the club i.e. he joined in 1970 and in March 1978 became secretary of the 'Contemporary' C36, a post he held until 1996 when he went into a nursing home.

In 1979 he became editor of the 'Little Man' magazine, steadily improving its image and content in his own inimitable style over the next eight years, during which time he became Vice President. At an age when many would be considering retirement from active pursuits, Ralph became president in 1991 for the next two years.

But what of the 'Man ! On first meeting , one might be excused for forming the opinion that here was a somewhat dour, traditional individual-but how wrong you would be. Ralph had a keen brain, a sharp wit and a great imagination which revealed itself in his photography. His creative slides gained him many awards, nationally and internationally!

It was also a measure of his foresight to recognise the importance of taking the AGM out of London. Despite his concerted effort he was unable to get the active support of members at that time and he reluctantly postponed the idea. The later success of the move to Birmingham proved how astute Ralph's opinion was. It is my personal deep regret that Ralph was not blessed with a few more years. I have no doubt that he would have welcomed and encompassed the new technology of computer/digital creativity and utilised it to great effect. I can also envisage his boyish enthusiasm for the Millenium razzmataz celebrations and the use to which he would have put them. It is our sad loss.

Our sympathy and condolences go to his family who are at least left with proud memories of a 'lovely' man.

Stanley Berg



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C36	D. Coates, ARPS, DPAGB	34, Normanby Road, Northallerton North Yorkshire DL7 8RW	01609 771511
C33	J. Doyle	Apt. 12/1 12, Dobbie's Lane Place Glasgow, G4 0BJ	0141 5528913
C33	W. R. Duke	23, Berkeley Road, Cleethorpe North East Lincolnshire DN35 ONU	01472 501369
C36	D. Eaves, ARPS	31, Croft Bank, West Malvern Worcestershire, WR14 4DU	01684 561356
C17	S. F. Elliott	19, Wallscourt Road South, Filton Bristol, BS34 7NU	0117 9697665
C32	Miss P. Evans DPAGB, BPE 2*	3 Hawkshead Avenue, Workington Cumbria CA14 3HW	01900 603202
C14	Ms J. Evans LRPS	11, Hampton-on-the-Hill, Warwick Warwickshire, CV35 8QR	01926 494857
C20	Ms J. H. Ferguson	Fell View, Dubwath, Bassenthwaite Lake Cockermouth, Cumbria CA13 9YD	017687 76682
NHCC2	Miss S.M. Goody LRPS	10, Hasslers Court, Ingatestone, Essex CM4 0DS	01277 354364
C9	A. Gray LRPS	61 Essex Close, London, E17 6JS	020 85213461
C18	R. McA Hall	2 Cecil Grove, Armley, Leeds LS12 2AW	
C4	J. Hayter	6 Henley Road, Great Alne, Alcester Warwickshire B49 6HK	01789 488914
C34	Dr J. A. Heyworth LRPS	'Lindenthwaite', Beacon Edge, Penrith Cumbria CA11 8BN	01768 890652
DI 1	G. Hoey	16. St Andrews Road, Ifeld, Crawley West Sussex RH11 0UL	01293 524688
C23	Dr B. C. Lindley LRPS	'Lindenthwaite, Beacon Edge, Penrith Cumbria CA11 8BN	01768 890652
C23	I. G. Little ADPS	12 Dove Close, Oakham, Rutland, LE15 6IA	01572 770851
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DI 4	C. C. Stobbs CPAGB	36 Findhorn Place, Troon, Ayrshire KA10 7DJ	01292 317225
C4	D. M. Trigg	9 Wernlys Road, Penifai, Bridgend Mid-Glamorgan CF13 4NS	01656 722926
C4	P. G. Wadland	'Shalloch', Shawhead, Dumfries Dumfriesshire DG2 9UE	01387 730409
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Very Short Story

in very blank verse

I had a new neighbour-a middle aged lady
and she and I became friends
My friend bought a dog and I photographed it
And she and I were still friends
Then I took her portrait- a beautiful portrait
But now as she passes she won't speak-
Will somebody please teach me professional retouching ?

V.Kay

From 'The Little Man' November 1960

Our thanks go to Jessops for their generous offer to supply the club with a new projector at cost price, this latest contribution is a continuation of the sponsorship that we have received from them over many years.

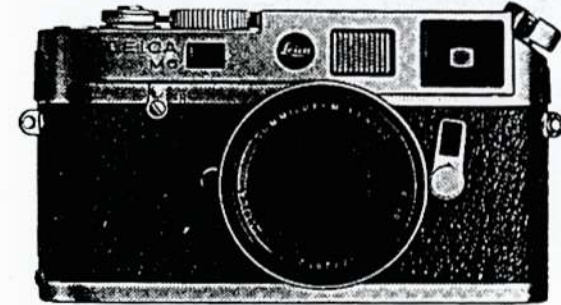
Thank you also to Ray Hadlow (circle 10) Chartered Designer, and Saunders & Williamson Printers Ltd, for their kind contribution of 1,000 plus UPP leaflets.

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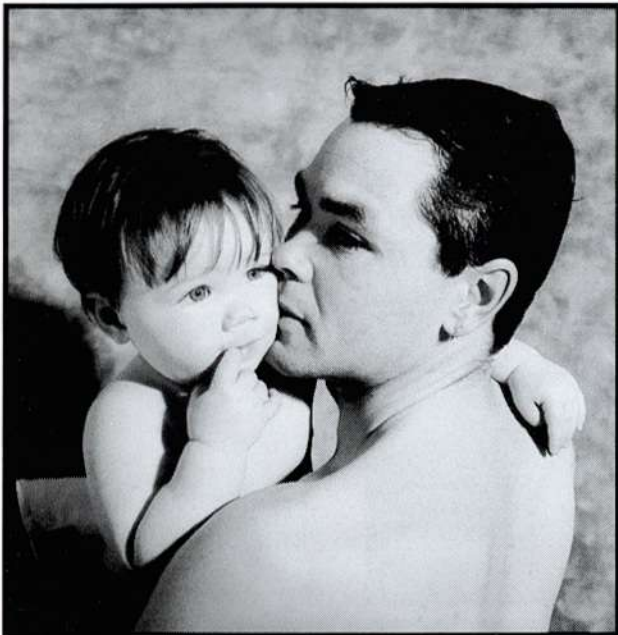
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praise these cameras enough; unsophisticated, very basic, occasionally dropped, they do not go wrong, in fact the older of the two has a recorded 18,000 exposures in the business alone. Sure, it rattles, is very slack, cannot be described as "mint", relying as it does on a certain amount of masking tape, and tends to space negs a bit unevenly on the film, but it still delivers the goods. No wonder Mamiya discontinued it, they last too long!



'The Future ' by Joan Rooker

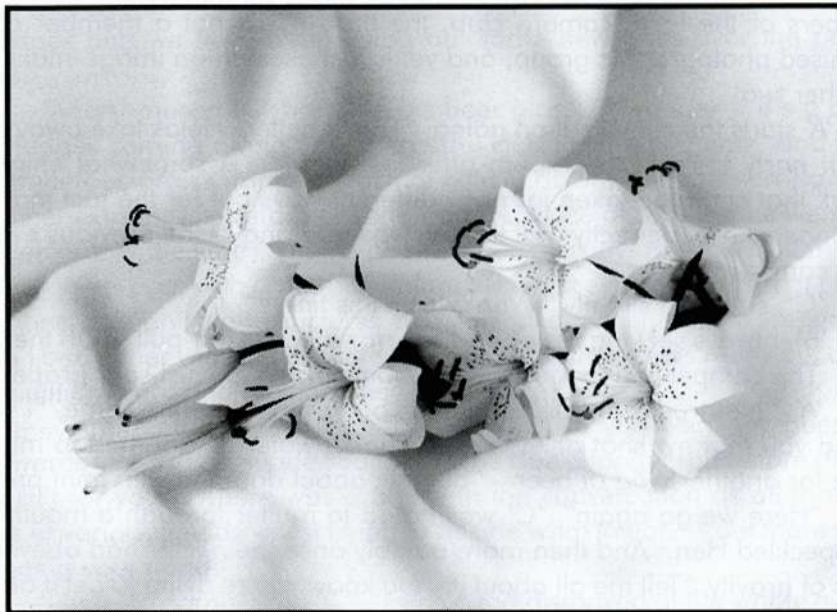
persuaded to lecture in the area. In recent years, Joan organised joint Circle Rallies at various places in the U.K., some with representation from five or more circles. In 1996 she was invited to join Circle 24, a contemporary slide circle, and since 1995 was a Circle Secretaries' Representative on the executive.

In 1995, we ran the first two day P.A.G.B. Awards for Photographic Merit at Gateshead, and both managed to gain Distinctions, Joan was given the Award for Meritorious Service (A.P.A.G.B), in 1998.

Over the last few years, the Pentax have been replaced with Nikons, an 801 and an F70 with 18-35mm Sigma, 35-70mm Nikkor and 70-210 Nikkor lenses, the latter changed for a 70-300 Sigma lens three months ago. After organising several digital workshops, we went digital ourselves in October 1997, using it, not to replace existing photography, but as a logical progression

We both worked in the Northern Counties Photographic Federation, serving on various committees, I was Chair of the Judges Sub Committee, and Joan ran the Courses for the Federation. We both lectured and judged within and outside the area, cars tended to wear out rapidly, 25000 miles / annum was a slack year. As course organiser, Joan ran various seminars and days of photography with a variety of people, Charlie Waite, Mike Harding, Denis Thorpe and Freddie Reed being some of the more prominent people

to existing work. As a consequence of this, I left Circle 8 in 1998 and joined Circle 14 to provide an outlet for my work now in various mediums. During the present year, I have become a founder member of the D.I. 4 circle. A slide circle? We already belong to a slide circle with a rival outfit – the 35 Postal



'Lilies' by Joan Rooker

Club – so could not consider one with UPP.

Currently, I am course organiser for the N.C.P.F., and will be for the next year at least. Officially now retired, I seem to have even less time for personal photography. Much as I would like to, I will never gain a Fellowship at the R.P.S., prefer to cast my net too wide, there are so many things to photograph! Like David Bailey, I am convinced that my best picture is in the camera, and cannot wait to see what it is. Joining the UPP, I think, was one of my more inspired decisions, there are so many friends that I would not know if it were not for the notebooks, rallies, and A.G.Ms attended. Photographically, the last 60 years have passed rather quickly, will the next 60 pass as fast?