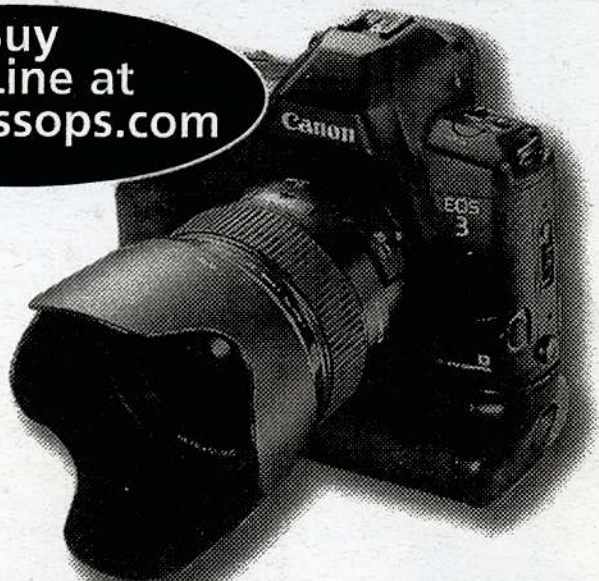


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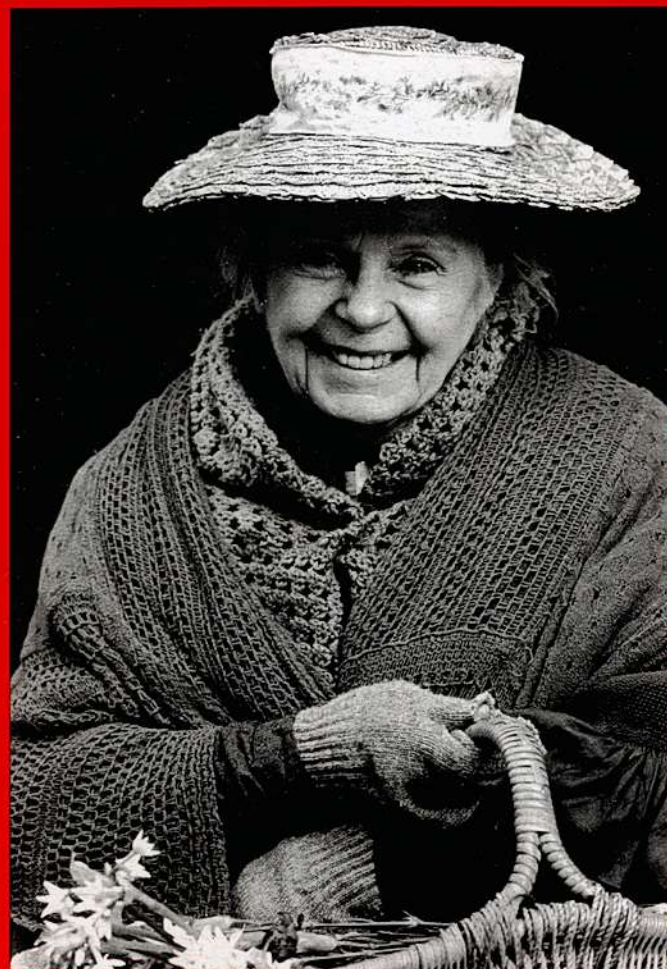
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The official Magazine of
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The Little Man



Autumn 2000

Presidents Message

Little did I realise when I joined the UPP in 1980, that the millennium year would see me taking over the highest office in the club. Given the UPP's heritage and the distinguished members, who have held this position in the past, I fully appreciate the great honour I have received. Len in particular, will be a tough act to follow.

For a number of years now, the question of membership numbers has been an issue. While we have managed to maintain a figure of around 400, my aim is to take this up where Len left off and try to increase this. Many of the older members at local clubs enjoy the social side of the club, but no longer play an active part, is this a source we can tap? I also believe that the advances in technology and particularly digital technology, will give us an opportunity to attract younger members and that we may actually begin to see an increase in numbers. While this is likely to be a challenge, I am fortunate in having an excellent committee to assist me throughout the year.

It has been all change in the Vice Presidents position, with Brian Davies and Liz Boud being appointed. Both have been hard working members of the Council and bring a great deal of expertise to the Vice President positions. In addition, Liz is the first lady in the club's history to hold this position. We also have a strong foundation with the continuing support of our General Secretary Barry Evans and Honorary Treasurer Francis Ouvry together with our long-standing membership secretary Stan Berg.

After a number of years of hard work, John Butler and Ron Boud are taking a well earned break from their posts of Competition secretaries for the prints and slides. I think I speak for all our members when I say that our thanks go to them for improving the presentation over the years. I'm pleased to say that we have two hard-working members to take to their place in the form of Ken Payne and Phil Davies who I feel sure will continue to maintain the standards we have come to expect. As those of you who were at Hillscourt will know, we were just one



short of a full Council with a vacancy of Publicity Secretary, which I hope to have filled by our first Council meeting.

Given the recent fuel crisis, it was encouraging to see so many of our members making the effort to attend our first Convention style AGM and my thanks go to Barry for his lecture on Friday night and to Peter Young for the walk he arranged for Sunday morning. (Sorry I could not make it Peter).

I would also like to thank Ken and Roy Moore for the splendid Millennium CD they produced of images displayed at the AGM. To our "First Lady", Liz, my thanks for the hard sales pitch she used to sell all of the available CD's that were at the AGM. As you can see, we really do have some hard workers on council.

I very much look forward to the challenges and opportunities in the coming months and hope to see the club move forward in my term of office.

John Bullen.

Editor's Notes

Here is the second issue of 'The Little Man' and I hope that you will think it an improvement.

The spring edition contained too many errors, a fact that has been impressed on me on several occasions and several times. Apologies are due to all those who suffered and especially to Philip Antrobus, victim of an attack of amnesia.

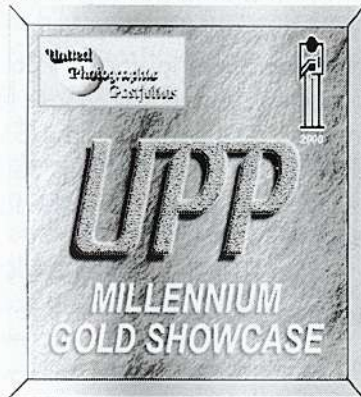
This issue is the first one that contains photographs in colour. I hope you will like what has been produced. As the cost of colour spreads is several times that of mono, colour has been confined to 4 pages, which can be printed as a double sided A4 sheet of paper. I must record the splendid help I have had from authors, circle secretaries and digitisers Ken and Liz, all of whom have had to put up with short notices of the deadline.

I have been happily surprised by the amount of printed matter sent in. This has relieved me from the fear of having to write the thing myself! The one department which is short of copy is 'Letters'. I would like to think that valiant efforts by Council have produced a state of euphoria amongst member, but I don't really believe that. So if you have a moan relieve the agony by abreacting it on paper to me.

One area which tends to induce phobias in editors is the date of issue. One would think that a production period of about one month would fit easily into the itinerary of a retiree, but it is not so. It is amazing how even small delays in posting the magazine impinges on previously planned events.

The last date for copy for the next issue is 1st April 2001.

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What they say about it:

What a super job 'the boys' made of producing the CD. It really is excellent - can see it will give me many hours of pleasure, and will make up in no small way for having had to miss out getting down to the Convention.

I think making the CD was a super idea, and hope this isn't going to be a one off.

(I'm dying to get some visitors, so I can show off UPPs great pictures!)

Lavina Molnar

"Ken you are to be commended on your hard work, a first class job and very professional".

From John and Doreen Smith DI 3

"Congratulations to all involved, we think it is superb".

From Gordon Smith C3 A/A C14

Great Brits - 1 by Ian Platt, MFIAP,FRPS,HonEFIAP

Now that we have entered a new century, it is worth looking back over the previous one to evaluate the state of British camera manufacturing, especially with emphasis on the more popular formats as we think of them today.

There was a time when we led the world in quality camera making, but it was a long time ago – probably only the first two decades of the 20th Century. In the large formats the "Rolls-Royce" of cameras was undoubtedly the Adams Minex SLR, closely followed by models from Gandolfi, Lancaster, Newman & Guardia, Sanderson & Thornton Pickard. With roll-film folding cameras there was probably not a lot to choose between the best Brits and other makes, until that is, the Zeiss Super Ikonta came along in 1934 from which point the balance subtly shifted away from the UK.

Fast-forwarding through the 1930's when the ubiquitous twin-lens reflex was king among amateur enthusiasts of the roll-film, and there was already a serious interest in 35mm cameras, it is sad to think that UK manufacturers had no answer to the Rolleiflex – at top of the price range – nor to the less costly Rolleicord, Zeiss Ikonflex, Voigtlander Superb and several other makes. The Japanese had jumped onto this particular band-wagon quickly enough and there were several models available, even if not exported, notable among which was the early version of the (later most successful) Minolta Autocord. It was not until 1952 that the only British-made models appeared in the form of the MPP Microcord and later the excellent Microflex.

My primary area of interest both in terms of camera history, as well as image-making with modern cameras, is with the 35mm format, and here the story is even more bleak. If I 'walk you' through that most famous of all camera dealers catalogues, Wallace Heatons Blue Book for 1939, we will see the well established Leicas and Zeiss Contaxes up at the top of the price range, plus other Zeiss exotica in the form of the Super Nettel, Nettax and Tenax II as well as the one-and-only SLR the Kine Exakta. In addition there was a wonderful variety of modest folders from Kodak (Germany) with their Retina, the Voigtlander Vito as well as others from Agfa, Balda, Dollina, Robot (not a folder) and Welta etc. even if we discount the idiosyncratic Zeiss Contaflex 35mm TLR that cost about as much as a Model T Ford car!!! Not a single Brit camera in the book for the simple reason none were made, and I doubt if even one was at the design stage.

After WW2 things took a turn for the better (for a sadly all-too-brief period), and it is the story of these British-built 35mm cameras that I wish to share with you, both from their historical as well as from their picture-taking point of view. I have used all six makes, and continue to give them an outing from time to time.

From about 1950 onwards it is clear that photography really surged forward as a leisure-time activity once again, and the camera club movement was at its strongest in terms of numbers of members and clubs. If you were new to this more serious aspect of picture taking, advancing from the simple holiday memento type of photograph, the 35mm camera had great attractions. Its' 20 or 36 frames per roll, and film production having evolved from purely cine-derived stock to specialist emulsions for the stills

Photographer made them serious contenders for quality image-making. But the cost of a good camera was pretty steep at the quality end of the market, with prices of second-hand pre-war Leicas & Contaxes running into 40 or 50 times the average weekly wage of the day. In order to protect whatever British camera manufacturing base remained, the Board of Trade imposed an embargo on the importation of new cameras for amateur use above the value of £25. Thus the only post-war quality cameras available were those brought back and sold by members of the armed forces. Rare as hens' teeth and priced through the roof. You could buy new a modest specification Braun Paxette, which offered the choice of lenses of different focal lengths (35,50,90 & 135mm) and other fixed lens imports such as the Zeiss Contina (my very first camera) and Kodak Retinette. And it was into this milieu that the British-made 35mm camera was 'born'.

The six different makes that came along fall neatly into three different categories that I propose dealing with separately. These are 1. The inexpensive modest specification camera, 2. Reflex or semi-reflex cameras, and 3. The quality rangefinder camera.

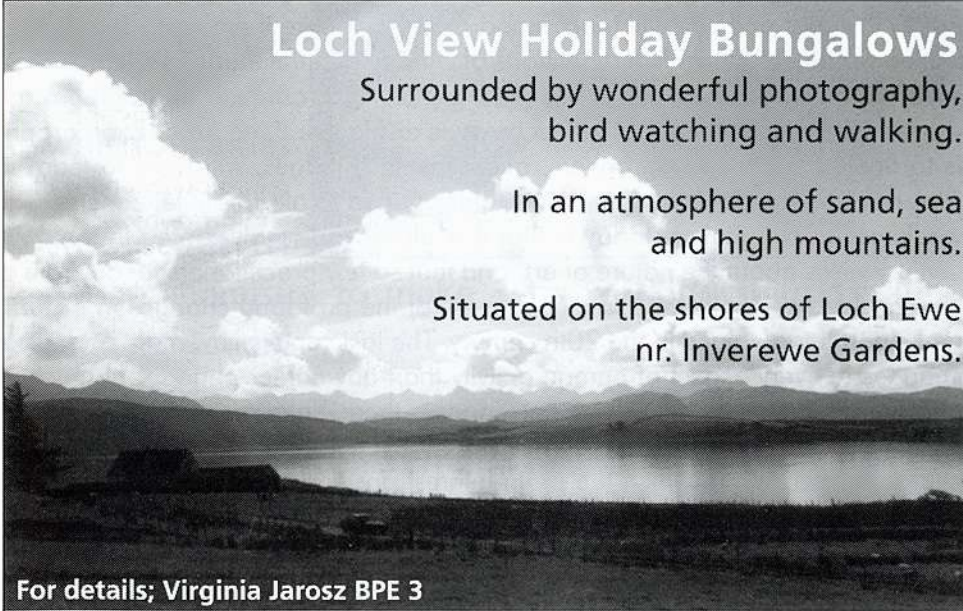
Aeronautical & General Instruments (AGI) does not necessarily spring to mind as a logical starting point for a 35mm camera, but as we will see later, it was the type of platform for another make also. AGI had been drafted into war work with producing a camera for military photography, and they 'borrowed' the idea for a roll-film SLR from Kochmann whose Reflex Korelle was a popular and well-made camera in the 1930's. Agilux, the camera manufacturing subsidiary of AGI, marketed this camera for sale to the public in the form of the Agiflex after WW2. This did not conflict with its German ancestry because the Dresden factory had been bombed to extinction! They also made a pleasant 120 rollfilm folder, the Agifold, and then AGI produced a most ingenious 35mm model called the Agimatic (later the Agima).

The Agimatic had a most interesting specification. Interchangeable lenses (only two focal lengths actually made), built-in exposure meter, uncoupled rangefinder and rapid film-transport mechanism. The camera is an extremely neat and compact design measuring only 110 x 70mm in size, and the shutter release/ film wind-on is remarkable for its innovative design. A lever, located

concentric with the lens housing, falls nicely beneath the thumb or forefinger of the right hand and operates both the above functions. If the shutter is cocked, the first 5 millimetres travel of the lever will fire the shutter, and continuing its movement to the bottom of its travel (about 90 degrees of arc) will wind on the next frame. Used with vigour this can result in about 2 frames per second. The exposure meter is of the extinction type, and whilst being reasonably accurate if you were familiar with them, prolonged viewing into the stygian gloom to read made the headlines as the official camera of both the 1951 reconnaissance expedition to Everest and also the successful summit attempt in 1953 when both Edmund Hillary and Sherpa Tensing used the camera. The lens is of top-notch quality as I show in my talk to Clubs. Late in its production run the Dallmeyer lens was replaced by a similar focal length of Wray lens probably due to short supply of the former. It sold for £25 in the 1950's, and is frequently on sale at collectors fairs today, although actual production numbers seem shrouded in mystery.

To those of you who remember the range of Ilford Sportsman cameras, I have to exclude these from this review because they were made by Dacora in Germany - but I expect you knew that already!

In the next episode of this gripping yarn, I propose exploring the history of the reflex and semi-reflex cameras.



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Exhibition Review

It's a true saying 'Where there's a will there's a way'. Despite all the escalating problems, due to the petrol blockade, that beset this year's AGM, John Butler, amply aided by his band of helpers, managed to produce the largest and most attractive exhibition we have seen, despite the late assembly of the superb new screens. Well done to everyone concerned.

This year the screens were dispersed in a slightly different configuration resulting in a more even illumination over the panels. The continued use of the well designed panel lists made print identification extremely easy.

Gold Star Circle 3 times in 4 years It must be a record! Yet again Circle 29, under the continuing leadership of Brian Hirschfield proved that 'size is not everything'! Colin Westgate took the circle certificate (CC) with a delightful if unusual coloured seascape entitled 'Afterglow at Mono Lake'. This also won the 'Best small print'. Highly commended (HC) were few and far between this year, but C29 managed to gain two. Adrian Bouwd's 'Bright and Breezy', an IR interpretation of two deckchairs was one and a superb traditional woodland scene by Andrew Rothery called 'Winter Walking' was the other. Congratulations to C29 members for their winning panel of 'little gems'.

C2/25. This panel contained some good landscapes, including effective use of IR. In particular the print 'Spotlight' by Maurice Booth, a rural village scene with a strong shaft of light pin pointing the church accentuated by coarse grain, was meaningful and impressive. Despite being a large print circle, two polaroid sized prints seem to gain the attention of the judges. 'Impressions of Purple Sweet Peas' won the Leighton Herdson Print Trophy and Plaque, as well as the CC. 'Quiet Corner' was highly commended. Both are by Rita Hobden.

C3. A good selection of subjects of excellent traditional mono print quality. Andrew Rothbury won the CC with his 'Pewter Jug', a low key window lit subject given substance by the lighting.

C4. G.Coppleman's 'Rosetta' a colour portrait with good flesh tones and cheeky expression compelled me to smile back! The CC was won by Peter Young with his mono print 'Morning Light', a classical mountain scene in colour. Two other pictures- a dynamic ski board action and a scratching ginger cat brought a welcome sense of 'life' to the exhibition.

C6. John King showed the way in this panel. He took the CC with 'Reclaimed by Nature' and a HC with 'Water Graffiti', a high key 'Reeds-in-Water' reproduction. I also enjoyed the mid air antics of the cricket batman by Colin Snelson.

C7. This small print circle showed a pleasing collection of subjects, portraits, landscapes and table top. Colin Westgate gained the CC with 'Desert Rhythm', but I personally much preferred his delicate seascape 'Seven Sisters from Burling Gap'.

C8. Toning was much in evidence in this mono panel, to good effect. Alan Dye took the CC with his 'Tree and Bridge' which had been effectively manipulated and toned. I felt that there were areas of overprinting and excessively blurred water that did not enhance the final effect.

C9. The general quality and varied subjects maintained the reputation of the small print circles. '@Bolton Abbey' by Alistair Gray gained the CC. I also liked the convincingly pert 'Rosina' by Frank Phillips.

C10. One always expects interesting mono prints in this panel and we were not disappointed, Bob Gray showed his supremacy this year, gaining the CC with 'Death Valley Sand Dunes 4' and the HC with the unoriginal title 'Death Valley Sand Dune 3'. No place for a pin-up picnic. Ken Beare used D.I. manipulation to good effect in his 'The Monument'. The same might be said of Nick Bodel's 'Combstone Tor' although the use of D.I. was less obvious.

C11. The mix of high and low key, basically mono work, was very attractive, especially where tints were used. Colin Westgate gained yet another CC with his keenly observed 'Sand Dune' and another Colin- this time Southgate received one of the meagre HC's for a most effective I.R. scene 'Paston'.

C12. Portraits and Architecture seemed to be popular but despite interesting subjects, I felt inadequate attention to lighting, both in direction and quality, failed to make the most of the situation. The CC went to Tom Ashcroft for 'Brecon Cathedral'.

C14. Vince Rooker used his fine technical ability and pictorial experience to use an unusually high viewpoint for his architectural interior study of 'St. Cuthbert's Cathedral' To gain the CC. One also had to admire the seascape with swirling water, misty water contrasting effectively with the sharp, beautifully lit rocks. Another print of a wide beach containing two empty deck chairs billowing in the wind, in beautiful colour, was an excellent example of pictorial simplicity. Digitalised Pablo ?. Who cares.

C17. I recall several excellent prints in this small print mono circle, delicate reeds at the water's edge, a low key traditional picture of old stone steps and timber door amongst others. P.Wall won the CC with 'Resting' but I found greater emotional appeal in his 'Thomas meets his fans' a view from behind of 3 young train spotters.

C18. The CC went to Alan Thompson for his 'Dawn on Ullswater'. The Title helps on to visualise a typical misty and moody view across the lake but the

insipid cream mounted print gave the impression that it may not have been a recent product. Brian Sanderson's 'Sports Day Chaos' presented the viewer with a host of lively expressions that I found enchanting. A perfectly exposed night shot by Lawrence Sheard revealed amazing detail.

C19. A good mix of colour, mono and tinted large prints resulted in David Coombes gaining the CC with his 'Winter Trees', a bleached and toned high key landscape reduced to a few trees in silhouette. Other memorable landscapes were 'View across Rydal Water' by Liz Boud an a beautifully lit, moody 'Sunrise Death Valley' by John Butler. The title says it all.

C20. This large panel was dominated by Peter Crook's outstanding wildlife pictures, yet his sweeping desert vista in early morning light captured the CC, 'Dawn Mist'. His 'Browsing Generuk', standing on his hind legs gracefully feeding from a tree earned a worthy HC. The high quality of other work must have presented the judges with a difficult task.

C21. This circle had it's customary variety of interesting work. Ian Boulton received received the CC with a sentimental print of an intimate group of children 'Where war once raged'. The image didn't quite conjure up the pathos the title implied, for me Brian Hirschfield's atmospheric evening view 'View of Derwent Water' raised more emotion.

C22. Chris Wilks gained the CC with 'Snowdon Horseshoe', a very pleasing landscape, but there seemed to be a tendency towards impact seeking pictures that I felt had gone somewhat O.T.T. for example a low key mono portrait of a girl with blood red painted lips and another with grain like confetti that almost obscured the image.

C26. One couldn't fault the quality of prints in this panel. John Berry received the CC with the natural history study 'Common Blue on Sea Holly'. This print revealed beautiful detail, but for the life of me I couldn't see a suggestion of blue! Jack Schofield's 'Bald Eagle' was terrifyingly lifelike with its pin sharp definition and perfect colour of it's feather texture. The piercing gleam in the eye completed the impression of evil.

A/A. As in previous years, this mixed mono/colour large print circle provided a pleasing variety of interesting pictures. Cliff Threadgold, now fully established in the antipodes gained the CC with 'Long since Passed', a much neglected grave stone cross. John Round's 'Smokey' struck a more emotional reaction for me without being quite so obvious.

We are seeing the benefit of 'experience' showing itself throughout the 4 digital circles. Gone are the garish colours and, with a few exceptions, so are the obvious gimmicks. Many of the prints on display wouldn't be questioned if displayed in a conventional circle. This is as it should be, I believe.

D.I.1. A good variety of multi varied techniques with just a couple being a bit heavy. Ray Moore's 'Fall' seemed a little obvious to me but not to the judges who awarded it the CC. Flowers also gained attention for Anne Swearman's 'White Simplicity', a delicate high key, slightly diffused arrangement which was HC.

D.I.2. Colin Turner used watercolour impression on an old fashioned shop front to good effect to gain the CC. The HC went to Alan Dye for his 'Larking about' an environmental setting of 3 children, with captivating expressions, spontaneous and convincing. How I wish we had more of this type of picture!

D.I.3. The panel was a fine example of the work now coming out of D.I., varied and skilful. Brian Gaylor's 'Dungeness' A hazy seascape was most attractive. I felt there were at least a couple of HCs here.

D.I.4. The latest of our D.I. circles and under the keen eye of a long standing (no, not old) and competent pictorial worker Anne Stobbs of C20 has made good progress in the new art form and is able to compete with the older circles. Rob Lloyd's Landscape 'Autumn Ferns', beautifully lit, was worthy of the CC, closely followed, in my opinion, by Walter Coultrup's 'Thames Barrier' whose interpretation equalled any non manipulated effort I have seen. The quality of the lighting and detail was superb.

Considering the high standard of work on display I consider it disappointing that from approximately 280 prints only 9 HCs could be found ! I feel that a different method of selection, rather than the current numerical voting system, needs to be introduced. I hope those involved will give this matter their attention.

The absence of any photographic distinctions was strictly for the sake of expediency. No disrespect was intended.

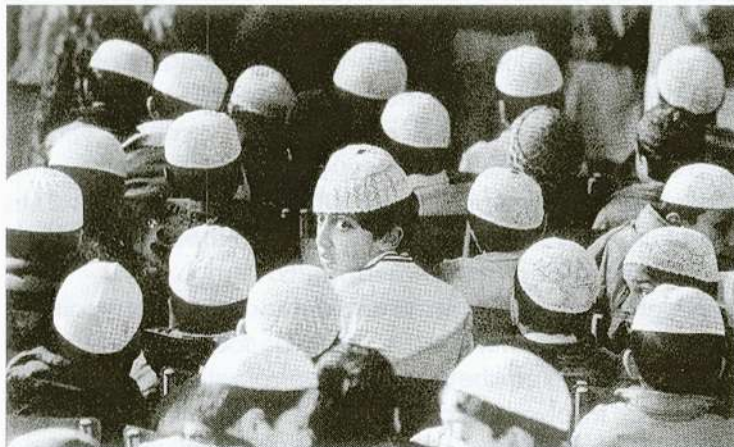
Stanley Berg

AGM 2000- notes by a bystander

This year's AGM was advertised as a "convention" - meaning it started on Friday afternoon and went on (for some) until Sunday noon. The lobby of Hillscourt Conference Centre became busy soon after lunch, familiar faces appeared, greetings and news were exchanged. Council members and helpers, easily recognised by their rolled up sleeves, got busy mounting this year's exhibition under John Butler's direction. A chance to get a first view of the best work produced by all the different circles during the past year - and for a good gossip as well. Ron Boud and Ken Payne later undertook the preparations necessary for the smooth running of the evening entertainment, a slide talk by W.Barry Evans FRPS, APAGB, which he called "Lakeland Miscellany". This proved not only that

Barry is an enthusiastic walker but also that it is still possible to find original images in this much photographed part of the country, and was much enjoyed by all.

The Saturday morning lecture was given by Denis Thorpe, MA FRPS FBIPP, who in over 50 years of photojournalism has captured people, events, landscapes and places all over the world in his mainly black and white pictures. He started as a 16 year old in 1948 in the photography department of the Mansfield Reporter, later joined among others the Daily Mail, then the Guardian, and his approach won numerous awards, including a Worlds Press Photo Gold Medal in 1979 and Ilford Photographer of the Year in 1988. Denis Thorpe's images always tell a story, be it a portrait of Rudolf Nureyev, a night shot of the Strangeways Prison riot or a scene at Calcutta Station taken



Muslim schoolboys,
Dewsbury, Yorkshire,
1989

from above.. He did not give us a "lecture", he just talked to us and we did not want it to finish and asked him to go on a bit longer even when it was time for lunch.

The afternoon's AGM proper was the last chaired by Len Holman until he handed the chain of office over to the new President John Bullen. A vote of thanks to Len for his years of hard work not only as president but also as editor of the "Little Man" was proposed by Alan Holmes APAGB. The new President also thanked Len's wife Jean for all her help and support in UPP matters and she was presented with a basket arrangement of flowers. After a short interval for refreshments there followed the projection of Gold Label transparencies and the presentation of awards.

The afternoon's entertainment, another slide talk, was ably provided at short notice by Ian Platt, MFIAP, FRPS, HonEFIAP, as the advertised speaker, William Cheung, FRPS, was unable to attend. And then it was time for dinner, much enjoyed, and later drinks in the bar. Rumour has it that some photographic chatter there was going on until long after midnight.....

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Judges Comments

On Saturday August 12th Paul Foley FRPS, MPAGB, BPE3* and I got together at Crawley Down to judge this year's Gold Label Prints and Slides ready for their display at your AGM. It was a most enjoyable occasion - being welcomed with a Ploughman's Lunch before settling down to assess the prints.

We judged the small prints first, making sure that we had a close look at them before viewing them on the easel. Having made some difficult decisions to find the best print in each circle, we were then asked to select the best of the best. The best Small Print selection was whittled down to two, and finally to 'Mono Lake' because of its delicate colours.

We then moved on to the large prints where we were very impressed with the Polaroid transfers that we had seen in two of the circles. We finally chose one of these as our winner 'Impressions of Purple Sweat Peas', which was actually smaller than the small print, but it was so lovely and skilfully done that we couldn't resist it. Obviously for the box it was presented on quite a small mount, but Paul and I agreed that it would be fabulous on a large white mount. This print is without doubt of exhibition standard and I would be very happy to see it entered for the London Salon next year!

The Landscape Trophy was next and we were in no doubt that it should go to 'Death Valley', so much emotion is contained in this print and again the delicacy of the colour and gentle lines within the image appealed to both of us. Well done to all the trophy and certificate winners. The overall standard of some of the circles was very good indeed.

After a break for tea and biscuits and a breath of fresh air while the projector was set up, we were ready to do it all again for the slides. Again choosing the winner for each circle was quite difficult with several ties having to be reviewed for a decision. But when we came to selecting the best of the best again the decision was definitely agreed on a lovely landscape. Such excellent use of light and arrangement of the elements in the format made it an easy choice for us. The slide of an 'Oleander Hawkmoth' stood out from the other entries, making our choice for the Natural History Trophy winner an easy one. The moth showing a sense of design in the composition with the leaves above echoing the shape of the moth's wings and restricting of the colours in the background to shades of green which complimented the colouring of the moth itself.

With our work done the competition secretaries had to continue their task while Paul and I retired to the tent in the garden and some welcome refreshment. It was a hot day and especially difficult for the slide judging as blackout tends to limit the airflow in the room. The evening meal (again served in the garden)

was delightful, what a lot of work the ladies put in to ensure that everyone was well fed and happy.

We would like to thank Liz and Ron Boud for their hospitality and all the other committee members for their hard work and assistance during the judging. It all went very smoothly indeed, making our task so much easier. Many thanks to you all.

Irene Froy FRPS, AFIAP, APAGB, BPE 3*

A Walk in the Woods

After most of the goodbyes had been said on Sunday morning the weekend still was not quite over. Jill and Peter Young who live in the area, had volunteered to show those who like walking some of the Lickey Hills surrounding the Hillscourt Centre. Some who had shown interest when this was announced at the AGM were put off by the early morning drizzle on Sunday. Only 6 of us turned up in the car park at 10.30a.m., armed with cameras and even some tripods.



Having sat for many hours and having concentrated on a multitude of images on prints, slides and screen the many shades of green in those ancient woods were very restful to our eyes and the stretching of limbs, including the initial climb, most welcome. There were good views of parts of Birmingham. The odd shaft of sunlight would have been welcome - but it did remain dry. Not many photographs were taken except of the two wood sculptures our guides led us to. We walked for just over one hour from a quite rough, non managed part of the wood with old trees and large ferns where wild animals would not have been out of place, to a more family friendly area with grass, a variety of beautiful trees, large playground and visitor centre. A record shot of "little men on a large bench" was taken amid much jollity and we ended up in front of the visitors centre consuming ice creams and coffee, talking about - well, for the most part not about photography.. Thank you Jill and Peter - and may I make a plea for making this final item of the conference into a regular event?

Gisela Steiner

"A wonderful thing is man" by Onlooker

On a recent trip to Edinburgh I had the opportunity of visiting several excellent photographic exhibitions which were quite different in content but nevertheless had much to offer the discerning viewer. The city was in the middle of its annual Festival and there was much to enjoy with a plethora of exhibitions including Stanley Spencer's tribute to the wartime shipbuilders of the Port Glasgow. This was in the form of large panels depicting in a very graphic and highly personal manner the numerous trades necessary for the building of modern warships. As an extreme of artistic expression there was also an exhibition of paintings by Salvador Dali which demonstrated his hallucinatory imagination to the full.

However, my main objective was to see examples of the photographic art with the first of these being a retrospective display of black and white journalistic prints from a variety of photographers including Bert Hardy, David Octavius Hill, Robert Adamson, Humphrey Spender, Roger Mayne etc etc. The pictures had been brought together "to lay bare aspects of other's lives that might otherwise have remained hidden from us". They were taken in the early seventies and depicted life in the Gorbals area of Glasgow with all its run down streets. There were the expected shots of children happily playing in all the dirt and squalor but what impressed me was how well dressed they all were. Here were not the rags and patched clothing to be seen in pictures taken in the twenties but neat and tidy clothes which seemed to contrast so markedly with the surroundings. One shot in particular stands out in my memory in which a pack of very young children were swarming over a lorry, some helping even younger kids up onto the top of the cab and all obviously enjoying themselves to the full. There were others inside pubs and public washhouses with pictures of the building of the QE2 seemingly right at the end of the road. The exhibition was a lively and poignant record of the social history of this country.

The second exhibition showed the work of Lord Snowdon. To my way of thinking he is one of the very best photographers and I always enjoy seeing his work. Clearly his pictures were entirely different to the above mentioned exhibition with elegant portraits of well known people but nevertheless they were important for their future historic value.

Finally, I saw an international photographic exhibition with contributions from many distinguished names and it was a joy to see such fine work gathered together under one roof. Then it struck me. Where were the pictures of life as it is today? Where were the pictures which would enable posterity to compare their own living conditions with what life was like in the early part of the twenty-first century? They were not there! Yes, there were the ever present pictures of Indian children grinning out from windows but there were no shots of ordinary people

working or playing or going about their normal lives. The pictures I saw were often grotesque and obscure and would give a very wrong impression of humanity in the year 2000 to future generations.

Are we all missing out on recording this country's social advancement? As a photographic club we are concentrating too much on pretty, pretty landscapes; technical wonders; church interiors etc to the detriment of the more fascinating human interest themes? This is after all the age of The People, so we should respond accordingly.

Photographic exhibitions of current work seem to be emphasising the Surrealistic aspects of Art as opposed to the more down to earth Stanley Spencer approach. Salvador Dali expressed his outlook on the world with some fascinatingly weird images but looking back was life really like that?

Sophocles said "There are many wonderful things, and nothing is more wonderful than Man". Should we not be recording his (and her activities)?

Some More Thoughts on Printing in Monochrome with an Inkjet Printer

by Ian Platt, MFIAP,FRPS,Hon.EFIAP,APAGB

'Fake' Infra-Red effect. I have no doubt that there are several ways of producing a reasonable facsimile of an Infra-Red monochrome print via an Inkjet printer, that was originally **not** taken on this type of film. One I have found works well is as follows: You must start with an RGB image. Even if from a scan of a straight monochrome negative you must convert it to RGB (or scan it as a colour negative in the first place).

Using Photoshop, Choose **Window>Show Channels**. Up pops a box showing a combined RGB thumbnail image plus the individual Red, Green & Blue 'layers'. Place your arrow pointer against the 'eye' symbols and click off the Blue and combined RGB versions. Now click between the Red and the Green 'eyes' and watch on the screen to see which gives you 'whiter' or paler grass/foilage. Whichever of these seems the best leave on the screen and you can now dispose of the Channels box by clicking the x mark. Now go to **Select > Colour Range**. From the box that now pops up you should check the **Selection**

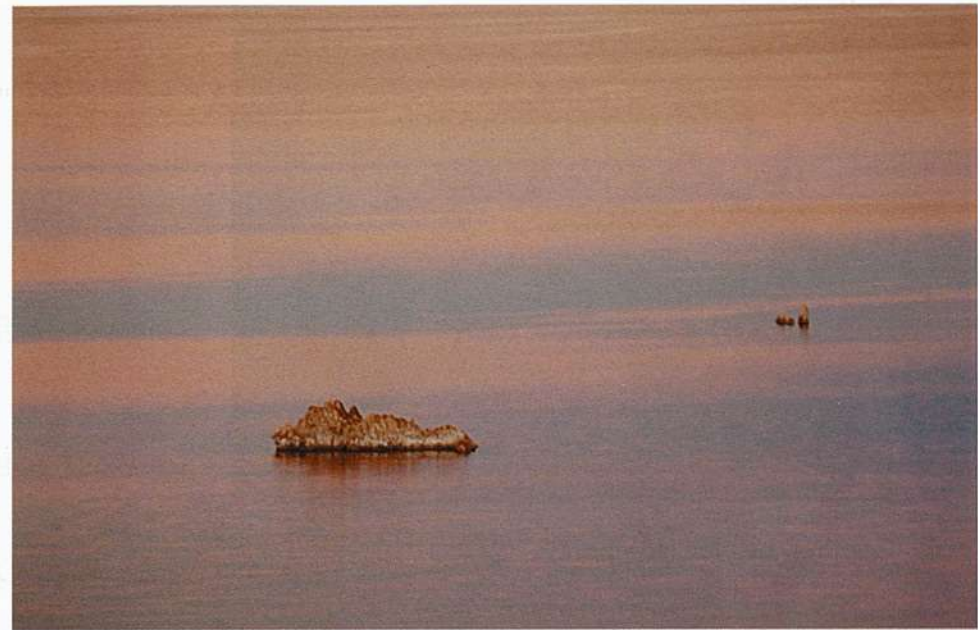
radio button ON, and the **Image** button OFF. In **Selection Preview** choose 'None'. In the **Select** box choose **Sampled Colours**. Next, underneath the **Save** command button, are three eye-dropper symbols. On the left is a plain one, in the middle it has a plus sign beneath the dropper, and on the right a minus sign. Click ON the eye-dropper with the plus sign. Now comes the tricky bit! The other variable in this box is called **Fuzziness**, and you usually need to set this by moving the slider between 15 & 100, say starting with 50 as a first try. You now need to locate your pointer (which has turned into a circle with a cross inside it) at some suitable point within the image and click on it. The picture inside the **Colour Range** box will now give you some idea of the areas you have 'chosen'. If you don't like the look of this, press the **Alt** key and the Cancel button becomes a Reset button. One click on Reset returns you to your selection start-point to try choosing a different area. Repeat this as often as you like until you appear to have 'chosen' the best areas of your image to give the treatment to. Once happy, click OK. The information box disappears and you have millions of 'marching ants' on the screen which represent your selected areas. To give a reasonable IR effect, you now need to introduce a halo-like effect, and you do this by going to **Select > Feather**, and setting a radius of between, say, 5 and 15 pixels according to taste. Click OK. You are now ready to fake the Infra-Red effect within the areas inside the selections (marching ants).

Go to **Edit > Fill**. In the **Use** box, set White from the choices available, and set **Opacity** to about 60%. Under **Mode** set to Normal. Now click OK. Finally go to **Select > None**. If the inserted White-looking foliage/grass effect doesn't look entirely to your satisfaction, then tinker with some of the variables I have discussed above. Sooner or later you get quite a passable Infra-Red look-alike effect, although you may need to tweak the Contrast/Brightness setting or use Curves to optimise it to the best printable output.

Fake Lith Printing IR effect. If you want to try your hand at producing a fake Lith-printing effect (usually with interesting pale Salmon coloured highlights), you need to go about things in a different way the those described above. This is entirely due to the fact that in the above example, you have been working with just one Channel, and you cannot colour just one Channel.

Returning to your original image in RGB mode, you can, of course, change to Duotones via Greyscale and produce quite a pleasant pink-highlighted image this way, but what it lacks is the starkness in the foliage of an Infra-Red version Lith printed. To achieve something reasonable, start with RGB and then go to **Image > Adjust > Desaturate** if not already in monochrome on the screen.

continued on page 28



'Afterglow, Mono Lake' by Colin Westgate FRPS, MFIAP, APAGB



'Veneziana' by E.Cartwright



'Comma' by Neil Humphreys



'For What We are about to receive'
By E. Atkinson

Annual Competition 2000

Judges Irene FRoy FRPS, AFIAP, APAGB, BPE3*
Paul Foley FRPS, MPAGB, BPE3*

Leighton Herdson Print Trophy & Plaque
Rita Hobden 'Impressions of Purple SweetPeas' Circle 2/25

Leighton Herdson Slide Trophy & Plaque
Betty Underwood 'Green Meadow' Circle 28

Roland Jonas Landscape Trophy & Plaque
Colin Westgate FRPS, MFIAP, APAGB 'Sand Dune' Circle 29

Glenn Vase Natural History Trophy & Plaque
Kath Bull ARPS, EFIAP, DPAGB 'Oleander Hawkmoth' Circle NHCC2
(Daphnis nerii)

Plaque for best Small Print
Colin Westgate FRPS, MFIAP, APAGB 'Afterglow Mono Lake' Circle 29

Gold Star Circle, Prints Circle 29

Gold Star Circle, Slides Circle 36

Certificates and Commendations

Small Print Circles

7	Colin Westgate FRPS, MFIAP, APAGB	'Desert Rythm'	Cert
9	Alistair Gray LRPS	'Bolton Abbey	Cert
17	P.Wall	'Resting'	Cert
21	Ian Boulton	'Where War Once Raged'	Cert
29	Colin Westgate FRPS, MFIAP, APAGB	'Afterglow, Mono Lake'	Cert
	K.Andrew Rothery	'Winter Walking'	H.C.
	Adrian Bowd LRPS	'Brighton Breezy'	H.C.

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Large Print Circles

2/25	Rita Hobden	'Impressions Purple Sweet Peas'	Cert
	Rita Hobden	'Quiet Corner'	H.C.
3	K. Andrew Rothery	'Pewter Jug'	Cert
4	P. Young CPAGB	'Morning Light'	Cert
6	John King ARPS	'Reclaimed by Nature'	Cert
	John King ARPS	'Water Graffiti'	H.C.
8	Alan Dye ARPS, DPAGB	'Tree and Bridge'	Cert
10	Bob Gray	'Death Valley Sand Dunes 4'	Cert
	Bob Gray	'Death Valley Sand Dunes 3'	Cert
11	Colin Westgate FRPS, MFIAP, APAGB	'Sand Dune'	Cert
	Colin Southgate	'Paston'	H.C.
12	Tom Ashcroft	'Brecon Cathedral'	Cert
14	Vince Rooker ARPS	'St Cuthberts Cathedral'	Cert
18	Alan Thompson ARPS	'Dawn on Ullswater'	Cert
19	David Coombes ARPS	'Winter Trees'	Cert
20	Peter Crook LRPS	'Dawn Mist'	Cert
20	Crook LRPS	'Browsing Generuck'	H.C.
22	Chris Wilkes ARPS	'Snowdon Horshoe'	Cert
26	John Berry ARPS	'Common Blue on Sea Holly'	Cert
A/A	Cliff Threadgold ARPS, APSNZ	'Long Since Passed'	Cert
DI 1	Roy Moore DPAGB	'Fall'	Cert
	Anne Swearman ARPS, DPAGB, APAGB	'White Simplicity'	H.C.
DI 2	Colin Turner	'The Dell'	Cert
	Alan Dye ARPS, DPAGB	'Larking About'	H.C.
DI 3	Brian Gaylor ARPS, AWPF	'Dungeness'	Cert
DI 4	Rob Lloyd FRPS	Autumn Ferns'	Cert

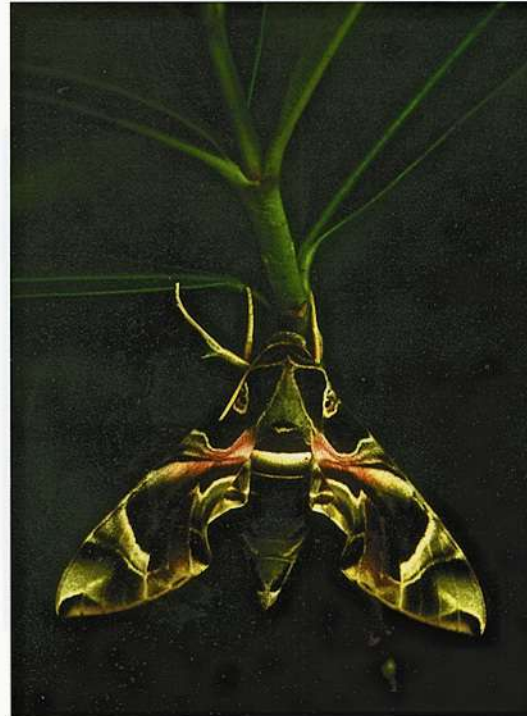
Slide Circles

23	Max Knowles BPE 2*	'Race for Cover'	Cert
27	Trevor Jones	'Atonement'	Cert
28	Betty Underwood	'Green Meadow'	Cert
31	Angela Rixon BA ARPS	'Camelthorn Tree at Dune 45'	Cert
	Christine Langford CPAGB, LRPS	'Sand and Shadows'	H.C.
32	Virginia Jarosz	'In Colour'	Cert
	Neil Humphries	'Pulsatilla'	H.C.

cont'd page 29



'Sand Dune' by Colin Westgate
FRPS, MFIAP, APAGB



'Oleander Hawkmoth'
by Kath Bull, ARPS, EFIAP, DPAGB



'Impressions of Purple Sweet Peas' by Rita Hobden



'Green Meadow' by Betty Underwood

You now go through the **Select > Colour Range** routine described above but using all three Channels. Now when you go to **Edit > Fill** you need to input some White as before but not to quite the same degree of Opacity. Try 30 to 40% at first. When applied, your IR White-foliage effect will not be quite as obvious as with the previously described version, but will allow you to colour it Pink (or any colour you choose) by repeating the **Edit > Fill** command using your chosen colour. To achieve this double click on the colour picker box, choose your colour as the new Foreground Colour, and then in the **Use** box change it to read **Foreground Colour**. An opacity equal to or just slightly more than you used for the White Fill, should give you quite a passable result. Click OK, and then **Select > None** and Voila!!! Tinkering with colour and Opacities will allow you to fine-tune this to best effect.

You may well consider this a bit of a 'fiddly' way to achieve the result you want and may try taking a different route. One that comes to mind would be producing the IR effect described at the higher Opacity during Fill stage, and then followed by **Image > Adjust > Hue/Saturation**. After ticking the Colourize box you can tinker to your hearts content with Saturation, Hue & Lightness trying to get just that right colour, but do remember that this is quite a coarse method of introducing colour. There must be other ways. Perhaps someone will write and tell me how they got on. Have fun.

History of the UPP

Researched and published by Brian Hirshfield

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Annual Competition 2000-Cont

	Neil Humphries	'Mating Grey Seals'	H.C.
33	E.A. Atkinson	'For What we are About to Receive'	Cert
34	Meg Jullien	'Beach Patterns'	Cert
35	Colin Douglas LRPS	'A Wet Day'	Cert
36	Jane Black ARPS, APAGB	'Beach Promenade'	Cert
	Ian Platt MFIAP, FRPS, Hon EFIAP	'Shaft of Light'	H.C.
NH 1	Peter Chad	'Robber Fly with Prey'	Cert
	Geoff Burdis DPAGB	'Red Deer with Young'	H.C.
		(Dytiscus marginalis)	
NH 2	Kath Bull ARPS, EFIAP, DPAGB	'Oleander Hawkmoth'	Cert
		(Daphnis nerii)	
	Michael Shirley ARPS	'Great Diving Beetle'	H.C.
	Philip Mugridge	'Long-billed Dowitcher'	H.C.

All the above pictures are reproduced on the Millenium Gold Disk, see advertisement on page 6



Kath Bull ARPS, EFIAP, APAGB receives The Glenn Vase from President John Pullen.

Kaths article on her slide appears on page 34

President John Pullen presents Colin Westgate FRPS, MFIAP, APAGB with the Roland Jonas Trophy and plaque



Colin also received the Plaque for Best Small



Ian Platt MFIAP, FRPS, HonEFIAP receives the Gold Circles, Slides award

“Looking at Pictures.”

When I look at a photograph, my approach is based almost entirely on one supreme point: what is the artist - photographer seeking to create and perhaps communicate ?

What do I hope to see in a photograph. As for subject, there is no preferred kind or type. I do hope for a sudden, quiet thrill of pleasure from the first impression. This is so important. Why? Because the artist is now speaking to me, showing his (her) interest, his view, his approach to handling his subject in feeling and technique. I can now share in his vision and his attempt to render a reaction he has had to what was before his lens. Already, as a viewer, I am privileged, because to share in the mystery of another person's aesthetic journey towards a final creation is a privileged experience, an intuition offered by the photographer for me to share.

Photographers like all other artists are often better practitioners than they realise, especially if judges (like the carping critics in Sheridan's great play “ The Critics ”) have denigrated their work. Any viewer should be positive, looking first (and always) at the spirit and feeling in a picture, then at the intrinsic elements which the author has exploited : composition of masses, tones etc. and technical achievements all these considered with “one” purpose in the viewers mind : does this image help me to share another's sensibility and feel glad for that?

I have been thrilled so often by images created by S.L.P.S members and the more exploratory creations to be found in the black boxes of the U.P.P. Circles. Firstly as I look for the photographer's intention, usually the image (the grandeur say, of a mountain towering over a landscape with calm lake) tells me at once the artist's reverence for Nature, his tribute to our wonderful physical world. Or again, it may be the excitement of sport (high action) or the stately calm of a cathedral nave. The elements are brilliantly made real: balanced forms of high mountain, placid lake, spurt of dust or rush of smoke so that you can hear the motorbike engine, the heavy, textured masonry transformed before your eyes into light, almost ascending columns as the nave speaks out its permanent homage to the Creator. This rendering of the essence of things: the “ cathedral-ness ” of a major church, the capture of earth and water in a way which makes them speak to our senses with pleasure this to me is the heart of photography.

There is a great deal more: for instance, the fact that most pictures are not in themselves inert and still; because there are commonly two significant features: a harmony of parts where one feature (say, a vibrant colour used for a garment) seems to call out to another feature (say, muted tones for a sheep in a field) creating a musical and unceasing, pleasing dialogue between them. Secondly,

the counterpart of this: tension suggested between areas / elements in a photograph, for instance, masses varying in volume and tonal treatment (say, contrasting sizes of buildings, one small, the rest large, where ideas of power and oppression may be conveyed).

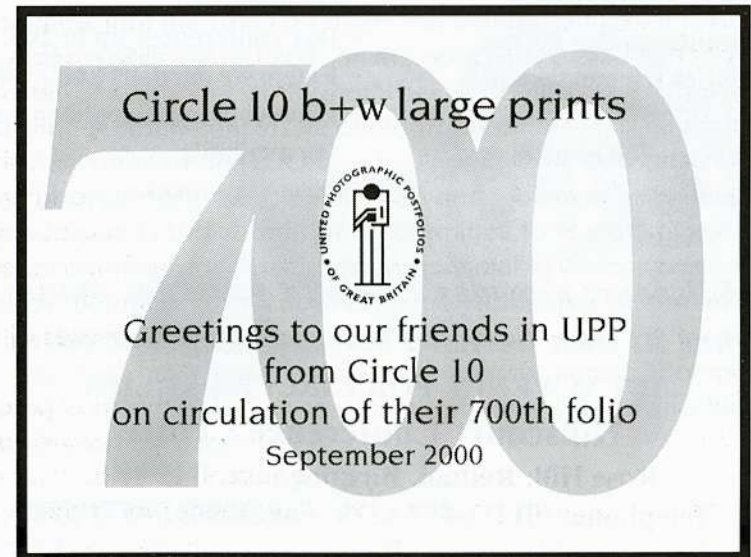
Curiously, while the artist creates his picture with his purposes and feelings as a guide, it is often - ironically - the case that he remains unaware of some features which may strike a viewer like me almost at once and which enhances my pleasure. It is a subtle matter. It represents the viewers real role in the creation; the picture is recreated like the Phoenix bird unceasingly in the soul of the viewer.

Beyond all this we enter the mysterious domain of the fine photograph where the artist is aware of all the “speaking” elements of his work, all carefully chosen but subtly - art concealing art - contributing to his pictorial music within the ever varied, ever echoing sensations offered by a seemingly “still” photographic image, the vibrant “ closed world ” of a unique creation.

Each photographer wishes to be artistically true to himself and seeks with delight and wonder the potential of the elements being brought together to create a personal image. This is what I like to see and share. I have been lucky and I am most grateful to photographers for their ever challenging, ever- captivating pictures which have given me so much pleasure and interest.

Tom Gilmore

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The Glenn Vase

Oleander Hawkmoth (*Daphnis nerii*)

The Hawkmoths (family Sphingidae) are some of the largest and most impressive of European moths, being colourful and distinctive in both the larval and adult stages. Within this group, I consider Oleander Hawkmoth to be one of the most beautiful. In the adult, the subtle colours of greens, browns, creams and a dash of pink are genetically blended to form a lovely striking specific design, clearly visible when the insect is at rest with its wings fully extended.

Although classed as a European species, the Oleander now extends from the Mediterranean to China. In the wild the moth larvae feed exclusively on Oleander and the pupae are very unlikely to survive the British winter. If you are fortunate enough to see this lovely insect in your garden, then it is likely that it has been reared by one of the many enthusiasts who breed them from eggs, larvae or pupae.

This individual was such a specimen, bred by a friend, from an egg, then photographed in the garden, resting on an Oleander shrub, in the late afternoon light. I used Fuji Velvia and Kodachrome 25, both fine grain films, in my Olympus cameras, with Olympus bellows and a Zuiko 80 mm macro lens, one of my favourite combinations for macro photography. The camera was supported on one of our original Benbo Mark 1 tripods. This image was a Velvia shot, it just had the edge over the Kodachrome.

I like to think that the Late Liz Glenn, the first recipient of this silver vase from her friends in NHCC2 in 1964, on the occasion of its fiftieth folio, would have approved of Oleander Hawkmoth being the trophy winner for 2000 (my second win). A competent insect photographer herself, Liz was a founder member and secretary of the circle.

I joined both UPP and NHCC2 in 1988 and took over as circle secretary in 1993. In addition to UPP I am firmly committed to the RPS Nature group, having been a committee member for ten years holding various posts including that of Group Chairman. Currently I organise residential field meetings and represent the Nature Group on the RPS Advisory Board. My local club is Tonbridge, where we have a fair number of enthusiastic nature photographers. Those of us who enjoy a passion for nature photography are fortunate, we are never ever short of subjects.

Kath Bull ARPS, EFIAP, DPAGB

OBITUARY

Edgar Cartwright,

Edgar died suddenly of a heart attack whilst on holiday in the Cotswolds

For many years Edgar was a member of the Whitehaven Camera Club in Cumbria, but in the eighties he joined Egremont Camera Club. He was also a keen member of the West Cumbria Video Club. After moving to Kendal, he became a member of Kendal Photographic Society and of Grange Camera club. In addition he also joined Morecambe Bay Movie Makers.

With the advent of digital photography, Edgar soon mastered the techniques of Photoshop and other aspects of digital photography. He was ever helpful in sharing his extensive knowledge of the subject.

Edgar was one of the founder members of D.I. 1 and was the first member to win the Gold Label Circle certificate with 'Gone Shopping'. He organized our first rally, held in Grasmere which was a huge success. When we had a battle with circle DI, 3 he was the only one to get maximum score. So you can see Edgar was our shining star. He had a warm sense of humour and a kind word for everyone in the circle. His notebook entry was the first page I would turn to. When reading his graphic account of a lady stuck in her car during a blizzard, I found myself laughing out loud. It was a great pleasure knowing him. He will be sorely missed. Our thoughts go out to his family.

Liz Boud Circle Secretary DI 1

P.S. Edgar's winning picture in the battle with DI 3, 'Venetiana', is reproduced on page 20



Long Service Awards

10 years Service on Council
10 years Service on Council
20 years membership of UPP
20 years as circle Secretary
25 years membership UPP
25 years membership UPP
25 years membership UPP
50 years membership UPP

Barrie Evans FRPS, APAGB
Ron Boud
Ray Smith LRPS
Brian Hirschfield ARPS
Walter Harrison ARPS
Brian Hall
Wally Watson
Gilbert Hooper FRPS

Round in Circles

Circle 6

The Mill Hotel in the City of Chester was the venue for the Circle 6 weekend at the end of April. We arrived on Friday evening and had a longlasting and very pleasant meal seated round one large table in the Mill's restaurant overlooking the canal which runs alongside the old flour mill (Ristorante Canaletto!)

Saturday dawned dull and rainy and after an ample and tasty breakfast we decided to hold our meeting, postponed from the previous evening, due to the lateness of the hour after dining, to pass the morning. We showed slides



and talked of the future. We decided, missing members agreeing, that we would have one gold label apiece next year; each person's best work representing us at

the AGM. There were no dissenting voices.

Saturday afternoon produced the sunshine promised by the forecasters for the whole day (!) and we went our separate ways to enjoy the centre of the old city, just five minutes walk from our hotel, alongside the canal and over the bridge into crowds of Bank Holiday shoppers. Chester is a really good centre for a weekend. There's lots of interest in the traffic free streets with their "Rows" of double decker shopping. There are walls to walk round, a large meandering river to sit by or indeed a nice park to sit in.

Saturday evening was spent on the canal in a long narrowboat gliding back and forth under bridges and through on of the locks, returning periodically to the Mill to pick up the next course from the restaurant. It was a quiet meal entirely without the dreaded muzak and calmed further by the very gentle rocking of the boat on the water. We had pleasant company, good service, excellent food and just a little wine for the stomach's sake! Before we fully disembarked Phillipa Buckley presented the "Print of the Year" Shield to Peter Bullock.

Sunday breakfast was enjoyed with sunshine streaming through the restaurant windows and glinting on the water just outside. A final meeting produced photos by the boat and then we were on our way having already talked of next year's gathering, tentatively planned for a water mill in Nidderdale.

Colin Snelson

Circle 11

The 17th annual rally was this year hosted by member Peter Yeo and his



wife Francis at their home in Lincolnshire.

Thirteen members and their partners enjoyed a very hot, sunny May Bank

Holiday weekend in and around the wolds in Lincolnshire. Each evening they dined at the Gainsborough Golf Club where the group photograph was taken.

All the members who have covered the lifetime of circle 11 as secretaries were at the rally. Colin Westgate was the first secretary followed by Jim Dolan and the current secretary is Richard Poynter.



Three Musketeers,
enjoying a well
earned rest.

Christine Damen

Circle 19

Sunday June 4th 2000 dawned bright and sunny for the 12th annual Rally of Circle 19, held this year at the home of Philip Antrobus, our Secretary.

Everyone made good times for their journeys, and were welcomed on arrival with coffee and a chance to meet our new member, Ray Grace, and his wife Anne.

When those attending had arrived, time was spent catching up on news over the last year, and then it was announced that lunch was to be served. A good spread was provided by Philip and other contributors, culminating in the traditional cake, this year provided by Angela Coombes. Absent friends were remembered, after which matters pertaining to the running of the circle were discussed. The Alan Pickersgill Trophy was then duly presented, this year to Ray Grace.



The usual group photograph was then taken, followed by yet more tea and cake. All too soon members regretfully had to start their journeys to their respective homes. The rally was considered a great success, as usual, and members can now look forward to

attending the 2001 rally, this time to be held at the home of David and Angela Coombes, in the Gloucestershire village of Wickwar.

Circle 31

Our rally this year was at Capel Curig in North Wales was an excellent trip. Many thanks to Christine Langford and her husband Don, an interloper from circle 9, for arranging such a good weekend. Seven members of the circle

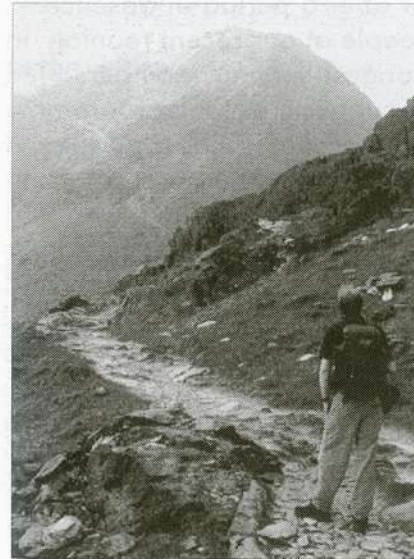


attended, with some members bringing husbands and wives along. Christine also arranged some excellent weather. Christine was at the same hotel the following weekend with Don's print circle and

based upon the weather in Derbyshire, it was probably very wet. Well done.

Shirley and I travelled over on the Friday morning and we met Jonathan Ratnage at Penrhyn Castle in the late morning and then went on to Dinorwic slate quarries in the afternoon. They are not quite as photogenic as Cynmorthyn but still photogenic and some film was wasted there. The light on the Friday was hazy bright but quite suitable for the grey slate of the quarry.

We met up with the group at the hotel, on the Friday evening. Then went for a short walk to the necessary trip to the pub with the best beer in the locality. Don had specially researched this out for us, on a previous visit. We then returned to our hotel to sit down to an excellent evening meal, with plenty of the red and white stuff. After the meal we all relaxed, as members showed snaps from their holidays and other adventures. On the Saturday the weather was quite good so we decided to go to the foot of Snowdon and start walking up the Watkin Pass which is near Lake Gwellyn. Mary Sparks with her husband decided to go to the Conway area as she decided walking up hills was not for her. We started walking, but got separated as the party was walking at different paces, and were diverting off to take snaps. Shirley, Jonathan and myself ended up in the front and walked all the way up to the top. The rest of the party turned back at various heights especially when the clouds rolled in. When we arrived at the top, it was in cloud so we saw very little. It cleared when we were on the way down after about twenty minutes. We carried on, as we considered that it was too late to go back onto the top again. (Ha'ha). Mainly the weather was bright



but very hazy so distant shots were very difficult. The evening meal at the hotel was up the previous nights high standard, and we finished just before the restaurant was invaded by a group of the local YFU who appeared to have two bottles of wine per person. More snaps were viewed through an alcoholic haze after the meal.

On Sunday after a large breakfast and, under a blazing hot sun the visit to the National Trust gardens at Bodnant was an excellent conclusion to the weekend. They was a lot of colour as the azaleas and rhododendrons were in full flower, with some lovely cameos as there was a stream running through the gardens, in a valley with pleasant bridges connecting the banks. A lot more film was run through the camera. The weekend broke up at lunch on Sunday.

The hotel was an old coaching inn on the main A5. I was initially concerned that we would get a lot of noise from the road but it was not too busy at the weekend as most traffic appears now to use the new A55 along the coast.

Brian Davis LRPS

CIRCLE 34

The last few months have been a period of mixed fortunes for our group. With the advancing years or with pressure of work, several long-standing members have been forced to withdraw either temporarily or permanently, and with the resulting shake-up in the posting rotas, you find yourself sending boxes and warning cards to or receiving them from members whose addresses you don't know by heart.

It's sad to see gaps appearing, for whatever reason, in the lists of names, but our new circle secretary, Cyril Hildreth, is sending a copy of each of his folio notebook entries on to those members who, for the time being, are unable to keep up regular contributions to the boxes. He hopes thereby to keep them in touch and hopefully make it easier for some of them to come back into active membership in the future.

This depletion in our numbers has, however, been counterbalanced by the welcome arrival of two new members, Judith Heyworth and Melvyn White and by the return of Howard Fisher after a period of absence.

It was encouraging to see so many people at our recent reunion in Sheffield. Originally it was one of our longest-serving members, Ted Meeke, who proposed this venue and made suggestions for a programme of local visits. Regrettably, Ted had to go into hospital just as the weekend approached and was unable to witness personally the success of the whole event. However, another Sheffield member, Meg Jullien, who had been helping with arrangements from the outset, was able to take over as the leader of the group consisting of the nine other members and eight companions who took part.

We were comfortably accommodated in Sheffield University's Earnshaw Hall of Residence, where the service was efficient and friendly and the food both plentiful and good. Our Saturday trip to the Derwent Dam area, widely known because of its associations with the Dam Buster experiments, was followed by a visit to Castleton and a drive back through beautiful moorland scenery. On Sunday morning we were privileged with VIP treatment when we visited the Sheffield Botanical Gardens. Meg Jullien is the official photographer there and on the

previous evening she had given us a slide lecture on the history of the gardens and on the restoration project which is currently going on there, part-funded by a £5.06 million grant from the Heritage Lottery Fund's Urban Parks Programme. As a bonus, Meg had persuaded the curator to give up his Sunday morning to take us on a guided tour of the 19 acre site. In short, this was a memorable weekend and the thanks of all of us go to both Ted and Meg for their work on our behalf.



This year it is Joe Edwards who has become the custodian of the Circle Shield, which

was presented to him in the course of the Sheffield weekend.

It is really encouraging to be able to report in such a positive vein on recent events in our circle and we are all hoping that this auspicious start to the new century is a good augury for the future.

Leslie Upton

Circle 36

Circle 36

Our three new members have all integrated into the Circle very well and are already making their presence felt with some excellent images. Now that voting has taken place on the subject, we will be adopting as a trial the Snelson/Damen system of awarding Gold Labels to the top 12 individual author's slides instead of our customary top-scoring 12 slides regardless of folio or author from the 2000/01 season onwards. This will be reviewed after two full years to decide whether to adopt it as a permanency. Meanwhile it was excellent news to hear that we had won the medal for the best slide Circle entry at the AGM, a most pleasant start to the new Century. This is the 13th occasion; twice in the 1970's, plus five times in both the 80's and 90's.

Ian Platt

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DI.4	K.V. Rowley	29 Manor House Park, Codsall, Wolverhampton, WV8 2SG	01902 84 79 58
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	P.Rees EFIAP, ARPS, MPAGB	The Birches, Lyth Bank, Shrewsbury, Salop SY3 0BW	01743 87 35 09

Apologies to Mrs V.Burdis and P.R.Smoothey whose names were misspelled in the Spring 2000 edition.

AGM 2001

Friday-14th September

to

Saturday - 16th September
 Hillscourt Conference Centre
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Circle Secretaries

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

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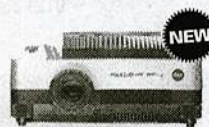
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