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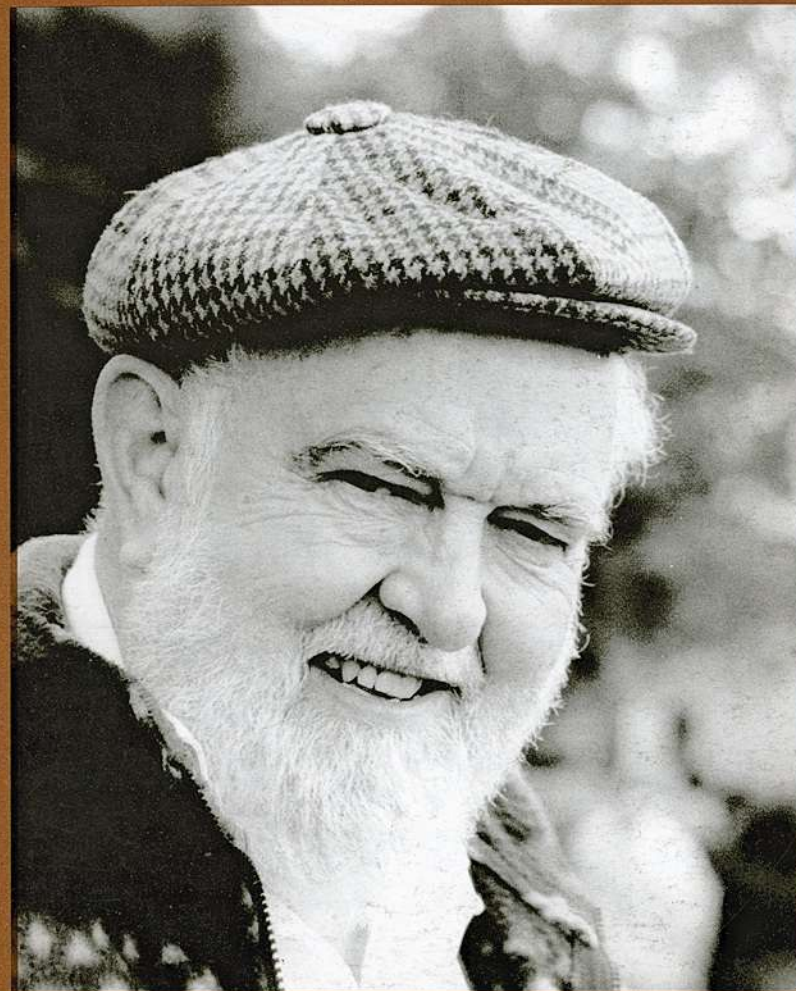
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The Little Man



Spring 2001

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Little Man

Autumn Edition 2001 Number 117

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We wish to thank all our advertisers. Without their support we would have no magazine

Cover Picture

'Ron, The Plumber' by Gwilym Davies FRPS

Presidents Viewpoint

Though early in my term of office it has been a very busy period for the club, with three long service circle secretaries retiring from their posts. Fred Hearne APAGB, John Grainger ARPS, and Brian Hirschfield ARPS have all retired, though in Brian's case, he will still be running circle 29. I would like to thank them for their invaluable support to the club over the years and wish them well as they step back to enjoy their hobby more fully.

We have three new circle secretaries who I would like to welcome. They are Howard Fisher of circle 21, Dennis Apple of circle 9 and David Bennett of circle 35. The club is still looking for a secretary in a large print circle, where we have a caretaker at the present time, so if there is a member who would be willing to take on this position or would like to know more about what it entails, perhaps they would contact Liz Boud or Pablow who will be able to give them more information.

There has also been a move in Council itself where Stanley Berg has passed the Membership Secretary over to Liz Boud and Stanley has taken a step back. We thank him for all the work he has done both for the club and Council over many years, and I have no intention of letting you go just yet Stanley, as I find it nice to have an elder statesman on the Council, so to speak.

It was encouraging to see UPP as one of the twenty-four clubs entered in the Surrey Salon for the "Surrey Advertiser Rose Bowl Challenge" with a panel of slides. Our thanks go to Liz Boud for the hard work of arranging the panel and to those members; Alan James, Ian Boulton, Jackie Thompson, John Fairbank and David Eaves who gave their

images. Once again these images will be produced in colour in the following pages of the magazine for all to see. I hope we as a club can build on this and be able to enter more exhibitions and competitions in the future. I see this as an opportunity for those members of the club who only have UPP, or are unable to attend their local club due to various commitments, to take advantage of this and



exhibit their images.

I indicated in my last message that our only vacancy on Council was publicity and I am pleased to say that Ann Swearman who has really settled into the publicity role and is working hard to get UPP noticed has now filled this position.

While on publicity I must give personal thanks to Roy Moore for the work he has done in bringing our publicity into the twenty-first century with a CD on the club's activities. This has unfortunately been hampered by those members who will not let their images be displayed on a club CD. While I understand their reasons for this, it would be helpful for new members if all images from the circles were displayed, thereby giving a much truer picture of what UPP is in the photo image world. Remember it does not have to be your latest work.

It was with sadness, that I heard of the death of Cliff Steer. Though I did not know him as closely as his many friends, he was one of those faces that one came to recognise and chat to at the many AGMs one attended. It was fitting that he should be given the Gold Medal Award by Ian Platt, which had been won by Circle 36 in 1999, on his pending retirement from the circle. I know he treasured it greatly and our sympathies and condolences

President John Bullen presents Betty Underwood with
Leighton Herdson Slide Trophy and Plaque

go to his family at this time.

A new trophy will be awarded this year to the most creative image, be it print or slide and will be called the "Ralph Couchman Trophy", which has been donated by Ralph's family. Ralph was a past President of the club and Editor of the "Little Man" in addition to being a Council member for many years.

As the AGM/Convention is almost upon us those of you who attended last year will be aware that the then President, Len Holman, said he hoped to have Freeman Patterson giving the lecture this year. Well I'm pleased to announce that in fact Freeman will give both lectures on the Saturday, so we are in for a very interesting day. Our thanks go to the Northern Counties for letting us share in the lectures given by Freeman Patterson.

On the Friday evening the lecture will be given by one of our own members, Ken Payne, and on the Sunday morning, we will be taken over by Peter Young who will take us off to the canals of Birmingham and Gas Street Basin. Peter tells me that Gas Street is very near New Street station so for those of you who are travelling by train why not finish the weekend off by having a wander around the canals before making that final journey home

So, once again a well-planned weekend is in store for those attending the convention on the 14th – 16th September.

Here's hoping to see you in September

John Bullen.

Ralph Couchman Trophy

for

Most Creative Entry

At the Council Meeting held on the 24th February 2001 it was agreed to establish an award to commemorate Ralph Couchman, ARPS AFIAP, Past President and a member of UPP for almost 30 years.

The trophy will be awarded by the judges of the annual Competition.
The Council records its appreciation of the donation of the trophy by Mr Couchman's family

Editor's Notes

This is my third issue of the magazine and as I write it seems that as an improvement on the previous issues the last minute panics will be avoided. This should result in fewer errors.

Through a chain of events too complicated to relate. Don and Christine Langford, both LRPS, CPAGB have found themselves proofreading and for that many thanks. I am sure the publication is the better for it.

Some time ago I received a letter from Sir George Pollock in which he told me that he and his wife had resigned from UPP because of disagreement over what constituted a digital photograph. He asked me to publish his letter, but I have not done so because it would have given rise to an acrimonious debate and I do not think a publication appearing every 6 months is a suitable vehicle for that.

I much regret Sir George and Lady Pollock's resignations, especially as the point they insisted on is a valid one. The whole question was the subject of an article by Sir George in the Autumn 1997 edition of 'Little Man' entitled 'Digital Clarification'. The view expressed there was endorsed by our then President, Len Holman in the Autumn 1999 edition. The generally accepted limit is that the image must be produced by the action of light. That is now generally accepted, but the interpretation needs constant adjustment, which is where the arguments start. It is also necessary to maintain constant vigilance to see that the rule is adhered to. For instance, that was not the case in the recent competition where an image produced by drawing was accepted, inadvertently, I am sure.

On another matter, there has been a comment that there has been a lack of black and white pictures, compared to colour. I have to plead guilty, and will, in the next issue publish some of the b/w pictures shown at Hillscourt.

As you know, I am always on the look out for copy, especially on issues you feel have been neglected. It is no use bottling up your feelings, much better to ventilate them.

Closing date for the Autumn edition is 31 August 2001, except for reports on the AGM.

Walter Steiner

Can Photography still be an Art form ?

Browsing through my copy of Margaret Harker's *The Linked Ring* the other day I was immediately struck by the low key intensity of many of the illustrations, but on closer inspection this was obviously the clear intention of the photographers concerned. The lack of sparkle as we understand it today was also apparent and the use of light for its own sake appeared not to have been a necessary requirement for these old masters of the past. Perhaps the photographic emulsions available to them were more light sensitive than today and my guess is that the diminution of silver halides in modern papers has created the better medium for the necessary contrast to make pictures come alive. Specialised developers nowadays can also create the illusion of visual impact.

Margaret makes the point that, in the latter half of the nineteenth century, prompted no doubt by improving equipment, people were only interested in photographs depicting factual images, whether of people, objects or scenery. Being a new science, the regrettably much maligned Victorians in their customary inventive manner were not slow to grasp the use of photographic images for such diverse applications as the creation of family albums and the decoration of jewelry and buttons of all things. However, the dilemma facing our Victorian ancestors, and it is with us to this day, was to determine whether this wonderful new process was in fact only another science, or at the other extreme a newly emerging art form.

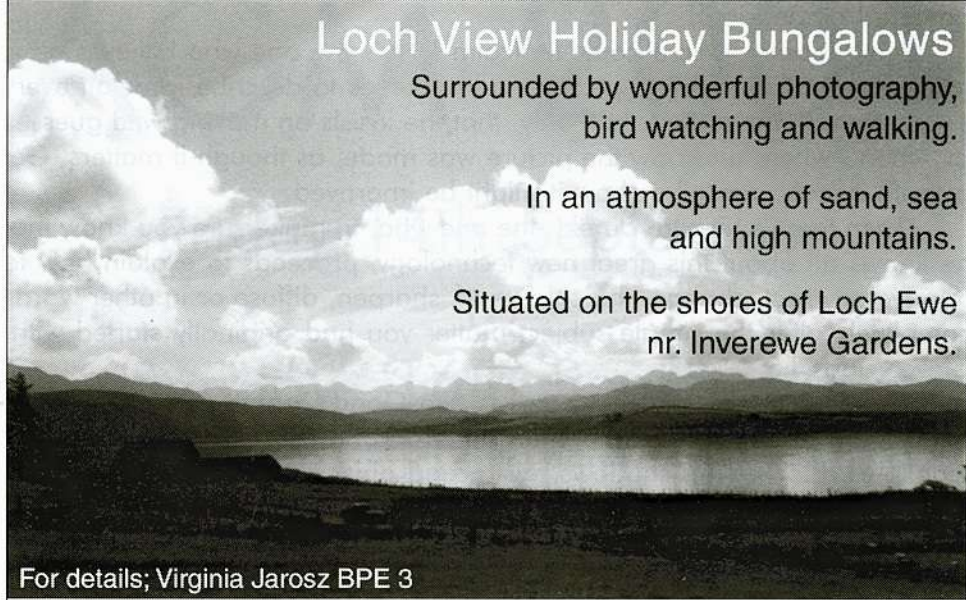
The illustrations in Margaret Harker's book clearly show that many photographers of that time were attempting to adopt artistic approaches to their photography and whilst non-photographic artists might well have been rather snooty about the new illustrative process there were those no doubt who thought that it would sound the death knell for painting ! In fact of course it was this very progress towards pictorial photography which brought about the formation of *The Linked Ring Brotherhood*. The very name gives the impression of a closed society with Wagnerian overtones but the Links were a dedicated band of photographers who were not even adverse to the inclusion of women in their ranks! They had much influence on contemporary photography through the displays of their annual Photographic Salon, which helped considerably to advance photography to an Art form.

For me the most interesting aspect of reading *The Linked Ring* again is the realization that our hobby today seems to be moving back to the nineteenth century requirement that photography should be purely illustrative with little

thought given to the pictorial aspect which the Links tried so hard to bring to the fore. The craft of digital imagery is at present in its infancy and many of the examples we see indicate that it is still a learning process for most of us. However I am positive that, given time, we shall begin to see images with greater pictorial merit. I am not suggesting that we return to dark, soft focus images as per *The Linked Ring* but there is a place for artistic interpretation and the computer is quite capable of producing such work provided the inputter has the flair and imagination for such a task.

Perhaps the successors of *The Brotherhood - The London Salon of Pictorial Photography* could give us a lead in this direction by putting us on the trail of artistic interpretation to put to rest, once and for all, the old belief that photography is not an Art form. Art for art's sake is not sufficient in itself but it could be the stimulus to revive pictorial picture making once again. Go to it, you know it makes sense!

Onlooker



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Judges

They're a funny lot, aren't they ? They have all the idiosyncracies of one sort or another, well perhaps not all. I know one who is absolutely perfect, but I won't talk about him !

Over the years I have classified them and given them nicknames. For example there is the 'Stamp Collector'. He's the one who wants to mask off so much of your image you'd never recognise it. If its a slide you'll have more foil than slide showing and if its a print, your 20 x 16 could be mistaken for a Polaroid.

Then there's the polariser freak. 'Storm Cloud Steve' I call him. Having recently acquired one of these filters himself, he wants every landscape to have skies that foretell a downpour with a vision of the ark appearing on the horizon. or a colour subject that needs sun glasses to look at.

You may have thought you were trying to a gentle sun set over a harvest gathering farming scene, but 'Storm Cloud Steve' had other ideas!

Then there's 'Telescope Terry'. He is the one who searches for the minutest light area and extols the danger of 'distractedness'. If the idiot had not drawn everyones attention to it in the first place, it would not have bothered us one iota!

How about 'Microscopic Malcolm'? He's the one who believes he is talking to a room of blind people and proceeds to describe in detail every single item in the picture. Not only that, he insists on making wild guesses at when , where and how the picture was made, as though it matters. Get on with it man, just tell us how it might be improved.

Then there's 'Digital Derek', the one who, to make sure you know that he knows all about this great new technology, proceeds to explain how to remove or inject, change the colours of, sharpen, diffuse or in other words completely alter the simple subject matter you had originally started with. Clever clogs !

One of my personal pet hates is 'Do Good Donald'. He spends five minutes on all the shortcomings of my pride and joy, blank sky, burnt out highlights, blocked up shadows, distracting objects, no centre of interest, someones back not face etc, etc, and then, just in case you might get the impression that he doesn't think much of your masterpiece, he has the gall to conclude with the meaningless phrase 'but it works well'.

Imagine this-a beautiful backlit vista, some nicely foliated birch trees in the background, through which, diagonally, runs a winding path into the rolling hills of the middle distance and hence to the hazy, majestic hills in the background. Just beyond the trees a solitary walker is making his way

along the path towards the hills. Satisfying ? Not for the judge, his comment? 'I wish we could see his face instead of his back !' I am still thinking of a publishable name for that one.

There are many others, of course, like 'Searchlight Sidney'. He waves his laser pointer about until you go crosseyed. There's 'Mumbling Marvin' who faces the easel or screen and literally talks to himself. It's especially annoying when he starts to chuckle to himself and you just can't imagine what he's found amusing !

The most irritating is the judge who awards top marks to the most incomprehensible entry in case anyone should think that he is not 'with it' whatever that may mean !

I won't go on- I'm eager to get out for my next judging engagement, just to get my own back !!

Stanley Berg

AGM 2001

Friday-14th September

to

Sunday- 16th September

Hillscourt Conference Centre

Birmingham

Great Brits-2

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 the task of 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 the highest visible number, could easily result in false readings as one's eye became accustomed to the low light level. It had a ten speed shutter from 1 sec., to 1/350th, and even boasted a rapid lever-operated rewind.

The standard lens was a four-element 45mm f/2.8 objective – itself quite a bold move in an era when f/3.5 was a typical 'best' aperture in much of the opposition, and this could be interchanged with a modest tele f/5.5 of 85mm focal length. Unlike the Braun Paxette mentioned earlier,

which had a Leica screw-thread fitting for its lenses, the Agimatic was a one-off bayonet with a slightly crude peg-into-socket location mechanism. The lenses were good however and sourced from AGI's own subsidiary that made lenses for the Agiflex. It retailed for under £ 25 in 1956, with the 85mm lens an additional £14, and was undoubtedly excellent value for money, as well as being pleasant to use. The camera was later given a 'make-over', to its detriment I think, renamed the Agima it was less compact with a taller body, but now sported a bright-line finder. The extinction meter was removed, but the rangefinder became a coupled version. Actual production numbers are not known, details having been lost with the passage of time. However to judge by its rarity these days, they probably were not made in large numbers. I have taken some good pictures with my Agimatic and am happy to show them to Clubs as a good example of that most rare of 'animals' the British made 35mm camera.

The second inexpensive British camera was the Ilford Advocate. Ilford never made cameras themselves, but like Kodak (who did) they found great value in terms of film sales by supporting the production of a camera that bore their name. Made by Kennedy Instruments, this camera was also remarkable, but not so much for its specification as its looks! We are so accustomed to leatherette & satin-chrome on cameras of all sizes and makes, that an unusual ivory or cream coloured stove-enamelled paint job was bound to catch the eye. It initially appeared in ca.1949 with a f/4.5 Dallmeyer lens of 35mm focal length, which was soon replaced by a f/3.5 objective from the same source. This was an ultra-simple camera with no frills. Shutter speeds covered an interesting range from B, 1/25, 1/100, 1/150 & 1/200th sec. No meter, no rangefinder, no rapid-wind, but despite apparently being aimed at the holiday snap-shot market, it 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!

The SLR camera of today is so commonplace, that we take for granted all its many features that make the model of our choice easy to use. However, even if we disregard the battery-operated features of modern versions such as autowind, autofocus and TTL metering, various user-friendly items such as the instant-return-mirror, pentaprism (or equivalent) and auto-diaphragm lenses were not present on the earliest models on sale. Thus, using a 35mm SLR in the pre WW2 days was not advised for the impatient photographer. With a rangefinder camera of the same vintage you would quickly set the aperture and shutter speed, raise the camera to the eye-level position, coincide the two images for precise focusing and take the picture. Total time taken, just a scant few seconds. With the SLR, you had to set the lens to full aperture in order to focus accurately. Then peering down onto a ground-glass screen the size of two of today's postage stamps (of the lower denomination non-commemorative type) you attempted to estimate when the important part of your intended picture was in focus. Even with a magnifier this was not a simple or rapid action. Having done that, you then re-set the lens to taking aperture, framed the picture and (if the subject had not disappeared out of sight by then) fired the shutter. By trial and error you would have become accustomed to the fact that your image, whilst being right-way-up in the horizontal format, was laterally reversed. But if by chance you were taking a vertical, imagine the mental contortions necessary for the brain to cope with an inverted image on the screen! So, as I said, not for the impatient.

Historically the Kine Exakta (see LM Spring 2000 issue for further details) was the first on sale, and although a Russian camera was made soon afterwards, it was not available outside that country. One other 35mm SLR made it to the retailer prior to WW2, and this was the Praktiflex that came out in 1939. It was exported to USA and on sale in Germany, but not the UK. Unusually, when compared to later models that followed from this manufacturer, it had a shutter release button on the top-plate instead of the front plate mounting of later Praktica cameras.

The one-and-only true SLR to come from the UK was the Wrayflex. The Wray company had been well-known for years as a lens-maker, but only occasionally ventured into camera manufacture. It made a Farvu camera in 1931 specifically for distance work using a 20 inch (500mm) lens and taking 6 x 9cm plates or cut film.

In 1948 Wray lodged a British Patent for a 35mm SLR that had a pentaprism (mounted on the baseplate!), spring motorwind, **AND TTL**

metering. Wow! What a specification. Certain to be a winner wouldn't you think? As far as anyone can determine not even a prototype was made. However, looking at the shape of the patent drawing, it does bear more than a passing resemblance to the later production model. The origins of the Wrayflex seem a little vague to say the least, but a fellow-collector who spoke personally to an ex-commercial manager of Wray confirmed that the early drawings had to be converted from metric into imperial measurements. This lends credence to the story that the design was brought into the UK from Europe after WW2. However the additional information that two German brothers named Goebbels may have been responsible for its design may bring a smile to your face! The production model was patented in 1950.

Whatever its antecedents, the indisputable fact remains that the first Wrayflex to appear on sale in 1951 was a very well made camera. Alas it did not sport a pentaprism, but used mirrors to provide the user with eye-level viewing. It had an upright but laterally reversed image, and suffered from similar problems already described when taking verticals. It was a most elegant looking design, with 10 shutter speeds from B to 1/1000th on a single dial on the top-plate that also contained the exposure counter, shutter release, and rewind knob. Film transport was achieved by a substantial D shaped ring located in the base-plate, that could be operated with the left hand and quite a decent rate of 'fire' could be achieved if desired. The lenses, all made by Wray of course, were a 50mm 5-element f/2 that was highly thought of at the time, or alternately a more modest spec. 50mm f/2.8. Additional lenses were a 35mm f/3.5 (of the same design that also appeared in later Ilford Advocates), a 90mm f/4 and a 135mm f/4.5. The aperture settings were all click-stops, and then later versions were made with a crude form of pre-setting device (peg and groove) to enable focusing apertures to be altered to taking stops with the camera still held to the eye.

Initially the Wrayflex took images sized 24 x 32mm with 40+ exposures per cassette, and some 850 cameras were made in this format. Then, perhaps bowing to pressure from vested interests (imagine how popular this size must have been with Kodak for example, when mounting slides), the more orthodox 24 x 36mm format was adopted. Even later (far too late if we are honest) a Mark II version appeared with a pentaprism. A total of about 2800 cameras were made over a nine year period, which is a clear indication of the lack of priority given to their manufacture, despite there being a crying demand for them, especially in the early years. This was entirely due to the fact that they were 'hand-built' by precision craftsmen

and the cost of tooling up for a more rapid production line was considered to be prohibitive at the time. The Wrayflex retailed for £107 including case in 1951, with the 35mm, 90mm & 135mm lenses priced at £ 29, £ 29 & £38 respectively. It is a lovely camera to handle and use, but its demise came about due to the lifting of sanctions on the importation of quality foreign equipment. The slow trickle, later to become a flood, of Japanese cameras, especially SLR's, from 1960 onwards, all of which were far more sophisticated, caused a switch in allegiance that affected the entire British camera manufacturing industry.

The semi-reflex camera is the Periflex. Its genesis and production is a truly remarkable story. In 1947 a young man named Kenneth Corfield, only 23 years old, but already a keen member of a camera club in Walsall, 'knocked-up' a prototype enlarging exposure meter in the garden shed. He called it the Lumimeter, and in a fit of expansiveness sent a few examples to a well-known retail outfit, R.G. Lewis in High Holborn, asking if they would be interested in selling such an item. The reply, ordering a batch of 250 Lumimeters, sent the entire Corfield family into panic-production overdrive, with Brother, Dad & also possibly Mum involved at some stage or another in meeting the order. This was the start of the Corfield business that quite soon entered camera manufacture. Kenneth was keen to make a good quality but inexpensive camera that could accommodate Leica screw-thread lenses, and as early as 1952 an artist's impression of the proposed camera appeared in the BJ Almanac. Apparently at the time it was not uncommon for a speculative venture to 'advertise' a product that did not yet exist (without actually admitting the fact), in order to assess interest. To cut a long story short, the production model made it to the shops in May 1953. The Periflex 1 looked quite opulent with its tan pig-skin covering and all-black paint job. It came with a choice of uncoated or coated 50mm f/3.5 lenses, and had a 7 speed shutter from B to 1/1000th and a viewfinder located in the accessory shoe on the top-plate. The Periflex was so-named because although not a true SLR it had the facility for reflex focusing via its periscope. This spring-loaded device could be manually lowered behind the lens to view a tiny portion of the scene, and permit accurate focusing – in theory at least! In practice, if you were taking a landscape photograph, it was nearly impossible to determine which few blades of grass you were looking at sometimes!! Although other more clearly defined subjects were not a problem. It had two other unusual features, a sprocketless film-transport that resulted in variable spacing between frames as exposed film 'accumulates' on the wide-diameter take up spool, and a glass pressure plate. The camera sold for £33 with coated lens.

Corfields ran into problems with the skin covering of these early cameras and had to change to black-grained leathercloth. Also it is rumoured that another UK lens-maker took objection to the lens (which was a very sharp 3 element design made by Corfield using glass supplied by a firm in Wolverhampton), stating that it infringed one of their patents. The lens situation was resolved, Corfield obtaining all future glass for their lenses from Enna, in West Germany. This liaison initially resulted in a 45mm f/1.9 lens that focused down to 9 inches. Several thousand Periflex 1's were sold, and they were hugely popular cameras at a remarkably affordable price.

In 1957 the Periflex 3 was introduced which had a taller body to incorporate the periscope and viewfinder internally. The periscope location system was now automated, so that cocking the shutter lowered the 'scope into position behind the lens, and this automatically retracted when the shutter was fired. The shutter speed range was extended to 10 speeds to 1/1000th, and the revised 3a model had a rapid lever film transport, in place of the knob wind, from 1959 onwards. Notable also was the fact that there was eventually an extensive range of lenses available, from 28mm f/3.5, to 240mm f/4.5 and finally a huge 400mm f/4.5, all at very reasonable prices. Various budget versions of these cameras were made (model 2 & Gold Star) as well as non- periscope models specifically to take Exakta or Pentax/Edixa lenses.

Although not as robustly made as the Wrayflex, here at last was a decent quality camera made in sufficient quantities to eventually meet demand. And at their very competitive prices small wonder that they were hugely popular. So much so that the factory had problems in expanding to meet the demand and eventually re-located from Wolverhampton to Belfast. No total production numbers have ever been quoted, but estimates in the order of over 30,000 Periflex's being built, do not seem unreasonable. Towards the end of their camera manufacture Corfields also introduced a 6x6cm SLR, but financial constraints plus the invasion of foreign imports finally ended production of all models in 1961. Against that sad note has to be offset the thought that Kenneth Corfield was a very astute businessman and had no trouble finding positions in various fields, finally becoming Chairman of I.C.I., and being knighted for his services to export in 1980.

In the final episode I will discuss the two quality 35mm rangefinder cameras, the Reid and Witness.

**Ian Platt FRPS,
HonEFiap, MFIAP, APAGB**

Pity the poor Judges

To those who experience increasing despair at the sterility of so much of amateur photography in general and the competitive emphasis of postal portfolios in particular, Sir George's article on 'The Future of Pictorialism' in the Autumn issue of *The Little Man* comes like a breath of fresh air. It seems that we have become so obsessed with the question 'Is print A better than print B' that we are unable to address the question of whether either is any good.

There is little doubt that our present lack of photographic vision stems from our system of appointing judges who do not have even the most elementary of qualifications for the task we ask them to undertake. Even worse, we all adopt the characteristics of their incompetence and apply these characteristics ourselves in our own assessments. Now this is harsh criticism, but I do not feel it is unjustified. Let me try and explain.

We should have some sympathy for judges. For the most part they become judges by producing work that has gained the approval of other judges who are equally lacking in the necessary qualifications. Faced with a situation in which they have to make artistic evaluations, and lacking any theoretical background in the nature of art or of the creative process, they are easy prey to an audience demanding a justification for the choices that have been made. The inevitable reaction of a judge in such a situation is to regress to objective criteria which cannot be challenged by an audience e.g. Is the main subject on a third? Is the print sharp? Is there a full range of tones? Is there a main subject? To venture outside these criteria (many of them don't need a human judge, they could be assessed by instruments!) is to court disaster, for neither the judge nor his audience has any knowledge of or authority in this enlarged field. Such a situation favours only those who can shout loud. Furthermore, these objective criteria I have mentioned are the least important aspects of a picture's worth. They are merely the servants of something infinitely more important, namely the meaning of the picture.

I do not believe that our difficulties will be solved by replacing an outdated set of rules with a more recent set of rules. To replace the rule requiring a single centre of interest with a rule allowing a 'mobile optical centre of interest' just moves us from one restrictive rut into another. It is this whole belief that pictures can be evaluated by applying a set of clearly defined objective criteria that is so damaging to our art. This is the operation

of the Procrustean Bed principle. It is one thing to lay bare the deficiencies of our present system (that's easy enough) but quite a different matter to suggest something better to go in its place. For some time I have been trying to work out an approach to picture evaluation, dependent not on the application of specific rules, but on general principles which could be applied over a wide range of material and which would include, not only those who produce pictures, but also those who view them. The result described below is the best I can do at the moment. I am still feeling my way forward and have only a tentative grasp of some of the implications. The theory, at present, is vulnerable - a fact which, no doubt, will give a lot of pleasure to those who don't want to change. I feel, however, that the present state of the idea is sufficiently well formulated for it to benefit from constructive criticism and it is in this spirit that I humbly submit it.

We start from the premise that the purpose of a picture is to communicate meaning. Meaning, of course has both breadth and depth and it is assumed that we would want to explore both these dimensions fully with our photography. This sounds good as a start, but doesn't really say very much because we need to know what is meant by "meaning". What is the meaning of meaning? I have tried to adapt the theory of an American psychologist, Ausubel, to the particular case of photographic meaning. Ausubel maintained that a meaningful communication has two essential characteristics.

(1) It has to have substantiveness. This means that it ought to be possible to devise several different wordings of the communication to give the same message. For example:- 'a boy's sister is his father's daughter' or 'depth of field is in-focus range'. To put it another way, the message should be capable of being evoked by a rich range of different statements. But how can this be applied to pictures? We can't go on creating different pictures which all have the same message. A single picture is, however, a rich source of information, far richer than a single phrase or sentence. When looking at a picture we never utilise all the information provided, we select. Thus a picture of value has many different combinations of content, each of which is capable of evoking a similar reaction in the viewer. This puts a premium on pictures with rich evocative powers. Notice that this says absolutely nothing about the rules of thirds or other specific characteristics, it is a general quality of the picture. We can see why this quality is necessary. The audience for a picture is varied and to communicate with them the print must have within itself a correspondingly varied way of presenting its message.

(2) The second characteristic of meaningfulness is non-arbitrariness. This means that there must be something in the communication that can be linked with something in the experience of the recipient. This is rather like establishing an Internet connection. To make the connection there must be a 'hand shake' - a point of contact at which the two ends understand each other. Once established, a rich transfer can develop from this initial common point, but without it there is no understanding and the communication appears as nonsense.

It seems to me that these two requirements define the responsibilities of both the photographer and the viewer. Photographers have to take pictures that have a rich capacity to evoke a message - a sort of directed, multifaceted ambiguity. Viewers, on the other hand need to search deeply and widely within their experience to find elements which can link with what is on offer. At present so many viewers of photographs sit before the offering like a bit of cold pudding on a plate and say 'All right - convince me if you can' (excuse the mixed metaphor!). Evaluating a picture is hard work. It requires a marriage between the fruits of self-examination and what has been offered externally.

It would be wrong to think that picture evaluation is a quest for THE meaning in the offering. Often a sensitive and perceptive viewer will draw a meaning from a picture that was never conceived by the photographer. This is fine, and is to the credit of both the photographer and the viewer. The former has created a picture with the potential for various meanings and the latter has capitalised on this potential. The praise should be shared. Instead of viewers asking 'Is this print good enough?' Perhaps they should be asking 'Am I good enough for this print?'

I believe that what I have described could elevate us all, both judges and judged, from the rut into which we have been sinking. It offers a set of general criteria for picture assessment centred around the idea of generating rich associations and wide meanings. It doesn't require judges or viewers who are steeped in theory, but it does require them to be sensitive, rich in photographic experience and willing to search deeply for associations and meanings in a picture. Of course judges will be just as vulnerable as before under such a system, for there can be no ultimate authority in picture evaluation. The role of judges, however, would be changed from 'disposers supreme to educators, opening themselves to what a picture offers and leading an exploration of how photographic meaning can be developed. They would, indeed, be a new breed - ———— -! O brave new world that has such creatures in it'

Eric G. Hall Circle 11



Gwilym Davies, FRPS, whose profile appears on page 25 shown with his pilot and aircraft. Gwilym is on the right, being uncharacteristically modest..



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Rosebowl Challenge Competition

The above competition, sponsored by the Surrey Advertiser, took place on the 24th February 2001. For the first time in many years 5 UPP members took part. Congratulations to them.

Irene Froy, FRPS, AFIAP, APAGB BPE* judged entries from 24 clubs.

The winner was Moseley Photographic Club. Malden Camera Club, Kingston Camera Club and Cheam were runners up.

Individual slide winners were:

Roger Reynolds FRPS, Moseley	Winter afternoon Hayden Valley
Ted Moon, Seaford,	The Cottage
Liesl Stuart, Cheam,	Ranunculus Insigna
Rae McLeod, Malden,	After the Storm
Rosemary Williams ARPS, Epton,	Grass Trio
Bob Brewer ARPS, Kingstoln,	Autumn Impressions

So far 14 members of UPP, who either do not belong to a camera club or whose club does not compete, have shown interest in competing in external competitions through our affiliation to PAGB via the Surrey Association. Anyone, whether print or slide worker, using any method, is welcome.

I hope to find other print or slide competitions to enter and look forward to UPP members gaining awards. In any case this is a wonderful way to promote UPP.

If you are interested please contact me by letter, phone or email. Details are on page 46 of this publication.

The authors have given permission to reproduce the slides.

Liz Boud

External Competition Representative

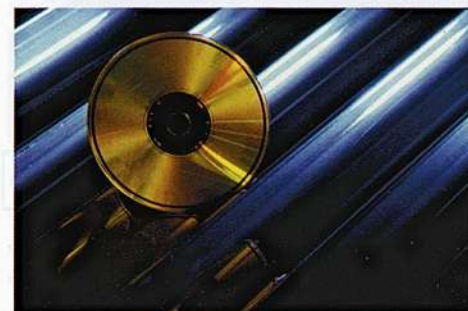
AGM 2001

The lecture on the evening of Friday, 14th September will be by Kenneth Payne entitled

'Darkroom versus Light Room'



Sky Circles by David Eaves



Symphony in Gold by Alan James



Group of Mycena Species by John Fairbanks

Rosebowl Competition



Slashed by Ian Boulton



In the Alhambra by David Eaves



Caernarfon Castle

Pictures by Gwilym Davies FRPS



Britannia Bridge-Menai Straights

Profile

I was born in 1923 in Liverpool where my father was an engineer with the Yeoward Line. Both my parents were Welsh and in 1926 our family moved back to Wales, to South Beach, Pwllheli. Following the death of my mother I was taken to my grandmother in Efailnewydd and started school at Troed yr Allt. When subsequently my father remarried and left the Merchant Navy our family moved to Paisley, Scotland, where I attended Paisley Grammar School. I studied dentistry at Victoria University, Manchester, gaining my L.D.S. and R.D.S. Later I joined the Dental Branch of the R.A.F., and it was while I was serving with the R.A.F. that I became interested in photography and by 1948 had started developing and printing my own black and white work.

In 1949 I returned to North Wales to set up in practice in Bethesda, and I have lived in that area ever since. While working as clinical assistant in oral surgery I became interested in Clinical Photography, working in still, cine, later video. Since 1973 I have been developing all my own colour stills. I joined UPP in 1985 and have been a member of Circle 19 ever since.

It is always interesting to find the reason behind any photographer taking pictures. My motivation stems back a long way to my grandmother who had a picture of a Sailing Ship in her hall at which I used to gaze for hours. I used to think it a pity that others could not see it. That was the start of my obsession of snapping anything that I felt should be seen by others. Of course that is particularly true of aerial photography as the view of the ground from an aircraft is wonderful and so different. From above it is another world.

Originally I had a great interest in railways which lapsed when they were dieselised, and also in ships, which are not very photogenic when photographed in dock, surrounded by cranes. So I was very pleased when asked by the Liverpool office of T. & J. Harrison whether it would be possible to photograph one of their ships at sea on the way to the Caribbean. Luckily my daughter was having flying lessons at the time so I was able to get in touch with Gwynfor, proud owner of a Cessna 174. He proved to be an excellent pilot but would only fly from the left hand seat, so I had to sit in the back. This enabled me to shoot from both sides of the plane, which I cannot do now that we use a Cessna 152. This is a bit like two men sitting in a pram but that is not important! I have also tried several other types of plane as the opportunity has arisen.

The big advantage with Cessnas is that you can open the windows. This greatly increases the contrast of the negatives by eliminating the scratched plastic window panes. The 152 is a high wing monoplane so you get a good view only obstructed by the strut connecting wing and fuselage.

Canon Professional Centres

The following EOS dealers all carry comprehensive stock and hire equipment. They have a specialist for each of the main product groups and are able to advise customers on the full range of our professional products and how the products can interact with each other.

Leeds Photovisual Ltd
London: 0171 833 1661
20-26 The Brunswick Centre,
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London, WC1N 1AE

Birmingham: 0121 327 2725
29 Bordesley Trading Estate,
Bordesley Green Road,
Birmingham, B8 1BZ.

Manchester: 0161 274 4455
Unit 4 Charlton Place,
Downing Street
Industrial Estate,
Manchester, M12 6AJ.

Leeds: 0113 275 9000
Unit D4,
Wyther Lane Industrial Estate,
Kirkstall, Leeds LS5 3BT.

Glasgow: 0141 353 1222
Unit 4 Block 4
Oakbank Industrial Estate
Glasgow, G20 7LU.

Newport: 01633 279 440
30 Lee Way, Lee Way Industrial
Estate, Newport.
Gwent. NP9 0TW.

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London, NW1 2HJ.

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Birmingham, B6 5TH.

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Westland Road, Off Dewsbury
Road, Beeston, Leeds, LS11 5XA.

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Cavendish House, Orrell Mount,
Hawthorne Road, Litherland,
Liverpool, L21 7PJ.

Glasgow: 0141 353 0875
Block 401
Oakbank Industrial Estate,
Glasgow, G20 7LU.

Aberdeen: 01224 576 222
Unit 6&7, Link Street,
Aberdeen, AB11 5EX.

Edinburgh: 0131 554 7648
3 Bonnington Business Centre,
Tennant Street, Leith,
Edinburgh, EH6 5HG.

Belfast: 01232 777 770
3 Loughside Industrial Park,
Dargan Crescent, Duncrue Road,
Belfast, BT3 9JP.

London Camera Exchange
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Southampton, SO14 2DH.

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Unit 2, Octavian Way, Dukesway,
Team Valley Trading Estate,
Gateshead NE11 0HZ.

Leeds: 0113 257 3378
Unit B2, St Catherine's Business
Complex, Broad Lane, Bramley,
Leeds LS13 2TD.

Manchester: 0161 272 8822
Unit 9, Piccadilly Trading Estate,
Adair Street, Ancoats,
Manchester, M1 2NP.

Edinburgh: 0131 313 2686
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Glasgow: 0141 951 1939
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Cherry Hinton Road,
Cambridge, CB1 4ZL.

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The other planes available to us are low wing Pipers, usually 4 seaters with a canopy that does not open. However there is a small opening in the front left hand side which with a bit of manoeuvring, can be used.

The first attempt (see picture page 26) of MV. Astronomer was quite successful. On this trip I had both a Mamiya RB 67 and a Minolta system on board. The picture shown was taken with the Minolta and is one of the best I have on file, but I soon found out that the 35 mm negative was too small for large enlargements and so I gradually re equipped with Mamiya 645's. I now have three bodies and 8 lenses, two of which are 55-100 and 105-210 zooms. I accepted the advice of a professional who used to work for Readers Digest and other publications, that Mamiya lenses can be used fully open. The best results are obtained with prime lenses at full aperture and fast shutter speeds, preferable 1/1000 sec. I now use Fuji 800 ASA negative film with excellent results, as you can see.

A limiting factor is the weather. Even when flying conditions are otherwise satisfactory, often there is still the problem of haze to contend with. Best results are obtained after a period of rain.

In due course Gwynfor sold his plane and although he had use of a machine, this was unsatisfactory in that too many good flying opportunities were missed.

The solution was found one sunny day when I discovered that one of my patients was an amateur pilot looking for a passenger. This was the start of a very satisfying association which has now lasted more than 15 years. He knows instinctively how to position the aircraft for the best shots. He never criticizes my photographs and I never look at his instruments. He used to fly Meteors in the RAF, not quite the same as Cessnas.

The only reservation I have about aerial photography is the business of getting up there and down again, but I have got used to that.

We go up about 12 times a year for 11/2 hours or so, during which I shoot 10-12 120 films.

I now have an extensive collection of pictures of North Wales from the air and can supply photographs on request.

For some time now I have been suffering from Parkinson's disease, a most unpleasant and debilitating condition. Nevertheless, with the support of my family I have been able to continue photography without losing quality.

Recently I gained my FRPS with a portfolio of aerial photographs, a few of which are reproduced here. All are from uncropped negative film, printed in the darkroom on Fuji paper.

Gwilym Davies FRPS



The Ferry Terminal at Holyhead



First Aerial
Picture

Pictures by
Gwilym Davies
FRPS



South Stack



Snowdon from Panygwryd

EDITORIAL RAMBLING

It was post Hogmanay lethargy and I was wondering what to be at. Often when I am at a loose end I go for a walk up Kinnoull Hill, a wild wooded area a few minutes walk away.. I might even take my camera, especially in winter or autumn. But then I remembered that I must congratulate Walter Steiner, our new Editor for turning out such a fine issue of LITTLE MAN, 47 pages of it, including eight beautiful coloured reproductions of colour slides. I was allowed coloured cover but the budget wouldn't stretch to colour inside.. That was before "desk top publishing". When I handed over to Len Holman he said something about getting some special "software" to do the job. I wasn't very sure what software was then. Maybe Len, and now Walter, do a lot more than the printer used to do. Maybe they put it all on a floppy disk and hand it to the printer and say "500 copies" please, I am really not with it!! But we are very pleased to see that the LM is bigger, better, quite professional and we can afford the extra postage.

I saw my first LM in 1950 and I think that I bought it!! Reading Brian Hirschfield's opus magnus, the History of UPP, (pardon the abbreviations) pretty well confirms it. I feel a dose of nostalgia coming on. I suggest that you put your feet up, open a can of beer or maybe something stronger.

The editor in those far off days was H.G.Russell who also edited Good Photography and used the nom-de-plume of Minicam. The LM was 7x5 inches and had 36 pages and was to remain like this for quite a few years. The size increased later but it also had a miserable spell as photo-copied A4 folded and stapled. During the Fifties Roland Jonas our Treasurer filled in as Editor from time to time as the holders of that post collapsed under the strain. He kept asking for volunteers.., Having been in the armed forces I should have known better but I wrote suggesting that several might share this "difficult" position, one chasing up copy, one getting adverts and another attending to the printing. The next weekend Roland appeared at my door from about 40 miles away with the "Lot". Escape was difficult and quickly became impossible. It was apparently easy and good fun!!

It was now 1969 and the LM was still in its post war style and size. I had to plan the Autumn issue. This is the easy one. the AGM almost fills it. I had to go to the annual judging of the Gold Label prints and slides at The Camera Club at Manchester Square. And write it up, go to the AGM and

write it up—all the bits. Ditto the Sunday outing that we had then. In those days the AGM was timed to match the RPS Annual or the London Salon, or maybe it was the other way round? That might warrant a short report too. For the following years I managed to recruit “volunteer” reporters under various nom-de-plumes, such as “Onlooker”. The painful part or maybe the more painful part, was typing it out on an ancient machine and with only one operational finger. I used gallons of “Tippex.” But surprise, surprise, to help me out Roland used to hand address the envelopes and post them to me.. Must have been a good Boy Scout too!!

Every print reproduced then required a metal half tone block, News to me but the chap who organised the house magazine where I worked put me in the picture and the rep. who called on him added me to his customer list. Adverts arrived as metal blocks too. Copy was the big problem for the Spring issue. But if I was stuck or even before that I could always phone Ian Platt. Ian always had ready and enthusiastic pen with first class information. Just look at recent issues. He is still at it! The time came when I felt I had done my bit. Who did I hand it over to? Ian Platt.

I had barely retired back to Scotland when my “friend” Stanley Berg chased me up to see if I would be interested in another spell of editorship. Same salary as before, double if you like but the LM is in a bad way. Needs more than a tonic. Some bright spark thought it might be cheaper to produce out here in the heather. Stanley being President at the time I said “Yes Sir” but I must be allowed to make it look like a magazine again. An editorial outpost 450 miles from London might create problems. Too far to keep in touch with Council Meetings and AGMs. So I really did need “reporters” and copy producers and I got them with very little trouble. We have some helpful members around... But thinking that I was still on a tight budget, I typed the whole thing out in page formation using an electronic typewriter and my one good finger. No Tippex required. So I bundled the lot together, copy, photos, adverts and so on and gave them to the printer who probably re-photographed them and printed by off-set litho. The LM had a coloured cover but still had a DIY appearance, so I had a word with Brian Hirschfield, our Treasurer, to see if he was in a more generous mood. He was, so the next issue was set properly by the printer, the LM was more presentable and everyone seemed to be happy. Now I was having ideas about colour inside.. It was still desperately expensive. Would Kodak or Fuji sponsor it? But before I had sorted that one out, I gathered that technology was leaving me far behind. It was time to go ! I was a weak link!!

Len Holman was an enthusiastic volunteer and eager to go. He talked about software and things I may have heard about but didn't understand. Things like 'desk top publishing' where the editor does the hard work, puts the whole thing on to a floppy disc and hands it to the printer and says “500 copies please”. Anyway the LM smarted up considerably. Bigger and better. Walter Steiner has managed even more pages and, more wonderful still, excellent colour reproductions inside. I would have been shot for even incurring the present postage bill. The Council used to be asked in days when money was obviously tighter, if the LM was really necessary. They always felt it was and I am sure we all agree.

Sometimes we all get unexpected rewards and in surprising ways. Heinz Kloss an official of VDAV, the German equivalent of our Photographic Alliance acquired a copy of LM.. He contacted me and we swapped literature. I sent each LM. I should say that he spoke good English. Then one Sunday he phoned me. Would I care join the jury as the UK representative for a competition, “The Young Photographer of Europe”? Of course! A weekend in Germany followed. A year later the city of Nauss was having a major celebration of some sort including a world print portfolio competition for clubs. Would I join the jury?? Several UK clubs entered but the prize went to a Polish club. Some time later I received from Poland some entry forms for a competition, the subject being “Woman”. I passed a form to the late John Nicholson FRPS who was a member of my Circle 6. John produced superb quality female studies. John won!! The late John Murdoch, one time Secretary, used to write a series of very talented and entertaining articles for the LM. We always sent a copy of LM to the editor of the RPS Journal.. The RPS asked permission and published one of John's articles.

I have a film strip of the Print Annual Gold Label winners, taken in the “Fifties” probably By Roland Jonas. It was done for a few years but didn't catch on. I hope you have seen our wonderful CD Millennium Gold Showcase. Its more than wonderful. Its beyond me . All the Gold Label Winners and a selection of six musical backgrounds.. I suspect that our only visible record of some of our past winners would be those appearing in the LM. Who knows,as computers get even more prolific and books get fewer we might get the Little Man, the Gold Label winners, the lot on a CD Rom.. Instead of sending prints and slides by post an e-mail might serve the trick! The mind boggles as they say. Stop photography. I want to get off.

Bill Armstrong

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SEX

There, I thought that'd make you look. What I should have written of course, was Sec's!

UPP has had more than a little bother these last twelve months with Circle Sec's falling by the wayside, retiring, resigning, etc. The problem really centres not around Circle Secretaries as such, but around the subsequent events when they cease, for whatever reason, to function.

Ideally, there should always be a "volunteer someone else" in the Circle, ready to step into the breach. Regrettably, this is not always happening. I think, probably, because of a misuse or misunderstanding of terminology in the first place.

We tend to use the word Deputy Sec to indicate such a person. It is true that a full 'deputy' is a very good idea, if one can be arranged. I'm sure though, that there are many members who have been put off by the very idea of 'Succession', or even the notion of 'waiting'. I'm equally sure that there are members who would be only too happy to 'Sec' a Circle by succession, though not necessarily the circle/s that they currently belong to. After all, that's how I got one of my two!

So, I think we should really be considering two different kinds of Sec's and members, - those of us who would be prepared to stand up in 'Emergency', to gain a month or three, and those who would be interested in the longer term running of a Circle. Whether it be a Circle they already belong to, or whether they would like the challenge of a completely new bunch of mates is an entirely personal matter!

At the moment, for the most part, we have a desperate shortage of information about who, outside of those already involved, would have an interest in either the 'Emergency', or the full Deputy role. It would help enormously if any member with either such notion would stick their heads above the parapet and let Pablo know, in confidence if that is your preference.

Please note, you will **not**, under any circumstances, be 'Lumbered' with a Circle. You can certainly ask for a particular Circle, especially if you know that there is a problem in the offing, more usually, especially in the ideal situation of several prospective Sec's, you would be asked if you would like to take on a particular Circle, and would have a Circle run-

down of sorts, provided for you.

Taking on a Circle as Sec would normally, though not necessarily, involve a person to person hand-over of paperwork, archives, stores, gossip?

The 'Emergency' function would normally have you positioned on the Circle post rota either immediately in front of, or behind the current, Sec, with a stock of stationery to keep folios moving for a month or three while the furore of the emergency subsided and the Circle decided what it would want to do. Which statement raises a thought not often enough considered:

Circle Secretaries run Circles for, and on behalf of, all the Circle's Members. End of thought.

Anyone out there with a notion, please drop me a line, either e-mail or snail-mail, my addresses are at the back of the issue. If we are not already known to one another personally, and wish to help, please do not hesitate to make yourself known at the AGM. I will be one of those with a blue bum, making noises like: bzzzzzzzzzzzzzz!

Pablo
Circle Secretarie's Representative on Council

AGM 2001

The lectures on the 15th September are

"The World of Freeman-Patterson"

Mr Freeman-Patterson lives in New Brunswick, Canada and has given lectures and seminars all over the world. He is the author of several books and CD Roms on various aspects of photography.

You can get more details about him by visiting his web site

www.freeman-patterson.com

Round in Circles A/A

At the beginning of November 2000 A/A experienced a very difficult time.

On the 5th October Don Forbes died. Don was of the 'Oz' branch of the Circle, but had very strong links going back to the Orkneys and has made at least a couple of visits there and to Pablo over the last twenty years or so.

Don of the soft word and the magic 'eye'. Don, who could spot, in a crowd of 20,000 rooting spectators, the one girl, guy, child, who hadn't a moment's interest in what was going on, but was completely lost in something else. And then take, and subsequently print, a picture which told the entire story on a few square inches of paper with a wry humour that could only have originated way North of the Scottish mainland.

Don who knew all about computers, - but never made a computer print in his life, who didn't even have e-mail!

Our thoughts are with Frances, his wife, who also has strong family ties with this end of the world.

Less than two weeks later, on the 19th October, John Gordon the Australian A/A Secretary, followed Don to the great darkroom in the sky.

John (Taffy) Gordon originated in the Welsh valleys, and went to 'Oz' as a serviceman in the days when big bangs and things making swooshing noises were all the go at Woomera.

Eventually, free of the RAF, John returned to Oz for one of the best of reasons, (her name is Margaret). and the pair of them settled in Waikerie. Not known to many in this country, Waikerie is on the edge of the wine growing area of the Murray valley, about 80 miles East North East of Adelaide. It has an airport which has staged the World Gliding Championships before now, and is still renowned as a gliding centre!

John took on the Waikerie Travel Centre, which also housed the local 'pro' photographer, John himself, who covered all the events one would expect in a country town. He also led a very busy life playing in the local brass band, appearing as a magician at all the many local events, especially

at school concerts which gave him enormous pleasure, fishing for the local Murray Crayfish, a delicacy I'm reliably informed I should, even at this side of the world, drool over, and shooting, successfully at migratory duck. Subsequently spending much time over the hot kitchen stove, and at the table, including even, the local Rotary Table!

None of these activities ceased after his retirement, in spite of a triple by-pass, and so far as his letters to me show, continued up until only days before his untimely death. He even maintained the use of his old travel centre studio and darkroom facilities, courtesy of the new owners.

Somehow, John took on the Oz secretaryship of A/A, then, as now, known down under as Circle 4 of APP. Indeed he was already a long standing Sec when John Round ARPS, our longest current serving member, joined back in the dim and distant yesteryear, never mind when I joined back in '78? Continuing until yesterday when it all came to an end.

John's own family are around, on Kangaroo island and locally in 'Riverland'. Indeed one of his granddaughters, Elizabeth, is making a name for herself in the valley for leaping over impossible objects on horseback, get this, even declining the use of a parachute whilst so doing! John must have been proud of her.

After knowing the man personally for over 20 years, I shall miss John, especially his e-mail letters, whack sat a nuw standerd in the ransmishun and develepont of Enlggish as she os spikken in Oz

Bert Elliott, one of the most successful ever Australian members of Circle Anglo/Australasian, was heard to comment that the 'Great Victoria Bush Ride', a 350 mile cycle ride, was a bit much this year.

Bert is 85 years old!

CIRCLE 21

Pablo

Circle 21 is a circle for monochrome prints on 7" by 5" mounts, or should I say 177 mm by 126 mm mounts? The circle goes back to the early days of UPP, having been founded in June 1-945 and now circulating its 663rd folio.

I became secretary towards the end of 2000 as replacement for Brian

Hirschfield who has had three separate periods in the post and who wished to pass it on. It has been most interesting to join a new circle and particularly as its secretary. Normally one joins a circle as an ordinary member and progress towards its secretary follows, if wished, after several years membership. It has been very interesting to be the newest member and, at the same time, its new secretary. I have to say all members have been exceptional in their acceptance and encouragement of me and I have been delighted and somewhat humbled by the warmth of my welcome and the strong desire to see the circle progress. Together we have worked out our future direction and each member has fully contributed to this discussion.

A close look at the future direction of the circle has been made by the members and this has resulted in a complete agreement to accept digitally produced images and make minor administrative changes. I believe some members had to think very hard about the digital aspect, although others were already doing it for use elsewhere. It has, however, been recognised that digital is here to stay and may well be the way most images are produced in the future, although there remains a firm place for traditionally produced images and the often beautiful products of the so called 'olde processes. Circle 21 has adopted the decision to move forward with the times and digital prints are now commented upon alongside traditionally produced ones, each being given the same respect and consideration and the subject matter remains quite similar.

Circle numbers had fallen as, apart from Brian, two others had recently departed but fortunately JJ Brady has been able to return to rota and a former member has returned to us.

Circle 21 would welcome new members and issues a challenge to anyone who would like to enjoy the peculiar difficulties of producing good small prints to give us a try. A very warm welcome awaits, as I can testify.

Circle 28

Howard Fisher,
Circle Secretary

A well-attended although wet week-end in North Wales (Capel Curig - the wettest place in the country 2 days previously) was enjoyed in May. Entertained by D.I. prints from John Wigley and Geraint James on the Friday evening and by slides on Saturday evening from Ray Smith and Francis Ouvry, there was a day of eventful outings and the following extract from the Llanberis Observer of Sunday 21st May is reproduced by kind permission of the Editor.

PHOTOGRAPHERS SAVED IN DRAMATIC RESCUE

Four people from a party of photographers enjoying a week-end in North Wales were involved in a rescue operation yesterday. Calling themselves Circle 28, and led by a Newcastle United supporter from East Anglia, the four had set out in poor conditions from Llanberis for a circular route climbing Dinorwic, one of the smaller peaks in the area. The group made good progress until they entered dense woodland at which point the paths on the ground appeared to differ from the 1827 map which their leader was using.

Meanwhile with commendable foresight another member of the party, a South Wales man known as D 2 N-HCC 1, had initiated the rescue operation. He led a convoy of two cars on a tortuous route up the mountain to a possible rendezvous point. When they arrived there was no sign of the missing climbers and several abortive attempts were made to contact them by mobile phone. Eventually they received the report "We have been lost but are now back on track and will be with you in a few minutes".

Some hours later (about 30 minutes) the dishevelled four arrived from an unexpected direction and in view of the worsening weather agreed to be rescued. They were conveyed in the rescue vehicles back to the valley and to a well-earned lunch in a local hostelry.



Undeterred by the adventures of the morning, most of the group ventured 3/4 mile inside the Electric Mountain in the afternoon where they put on yellow safety hats, generally many sizes too small for them, and enjoyed an eight-projector show of potential Gold Label winners. All returned safely from the cavernous interior of the mountain but then the organiser of the week-end, a Don from North Wales, was left high and dry (or wet) when his driver, Sunshine Ray from Ipswich, disappeared into the local gift shop. He was eventually discovered full of apologies buying some Welsh Rock (for the grand-children, of course).

Francis Ouvry LRPS

Circle 35

I have recently taken over as secretary of circle 35 from Aubrey Greenslade. Aubrey has been the secretary of circle 35 for the last 19 years & is still the secretary of circle 7 after 32 years, and intends to remain so! He will continue as a member of circle 35.

I know I speak for all the members of circle 35 when I congratulate Aubrey for the way he has run our circle over the years. He has organised things in an efficient but friendly manner, which is typical of the man that he is. Thank you Aubrey, from all the members, and your friends, in circle 35. A special thank you from me also for the way you organised the changeover from yourself to me. It was quite painless!

We are currently running with 13 members, a recent addition being Brian Hirschfield who joined us in December 2000 and needs no introduction to UPP members. Quite a few of our members have been on holiday, to exotic locations and we have had the benefit of seeing slides from these far away places.

Photographic subjects covered in the circle are many and varied with one or two members whose work is very creative. The notebook is very lively, D.I. is still mentioned, but only occasionally, now the initial novelty seems to be diminishing.

The boxes seem to be circulating quite well (Parcelforce allowing) and we currently have room for 2 more members, if anyone would like to join us. You would be made most welcome.

**Dave Bennett,
Circle Secretary**



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Obituaries Ted Meeke

By the very nature of circle activity, it is possible to be in contact with fellow members, perhaps over a period of many years, without knowing much about their background and their interests, except insofar as they share an interest in photography. When Ted Meeke died recently, I quickly found out more about him than I had managed to piece together in nearly a quarter of a century of reading his notebook entries and his perceptive comments on our slides and in meeting him once or twice a year at AGMs or circle reunions.

Ted was an accomplished photographer, who even in his eighties, was one of the first in our circle to respond to the challenge presented by developments in digital photography. Both he and his wife, who died shortly before him, were members of various local and national societies concerned with the preservation of historic buildings. They collected antique furniture and had lived in and restored a succession of old houses.

Ted had several publications to his name. In one he traced the history of Bakewell based on census records. In another, 'The Law in my Time', he gave an account of the changes he had experienced in a career which began when he followed his father into practice as a solicitor and ended serving as a county court judge and chairing industrial tribunals. When he died he had been working on an account of his experiences in World War 2, during which he served in North Africa and Italy.

It was a sad irony that Ted was already too ill in hospital to join the other circle members who forgathered for the annual reunion in Sheffield last July. He had undertaken to make the arrangements and had planned a programme of walks and visits in the Derbyshire Peak District which he so loved.

Circle 34 has lost one of its most popular, gifted and long-standing contributors, and there must be several more fellow members who, like me, are only now discovering how widely talented this modest man actually was. He will be much missed by us all.

**Leslie Upton
Circle 34 Secretary**

Cliff Steer

UPP in general and Circle 36 in particular mourns the passing of Cliff Steer, FRPS,EFIAP,APAGB. The letters after his name indicate that he was an accomplished photographer of many years standing, who in his time was one of the leading exhibitors in the UK. For several years Cliff specialised in derivative imagery, and he corresponded with the late George Bowley on such esoteric matters as Mackie line size on solarised slides! A small body of his work is included in a Photographic Alliance of GB recorded lecture. Cliff also lectured extensively all over the country only giving up this activity when he found night-driving difficult in later life. He was member of Nottingham and Notts for many years and of LTPP for 30 years before retiring 18 months ago.



Cliff won the Leighton Herdson Trophy on three separate occasions and the Circle Certificate a total of 7 times, although ironically his most successful exhibition slide titled "Spectre" only won a Highly Commended certificate. He was a lovely gentle man, and I will treasure the memory of the delight on his face when I presented him with the Gold Star Circle medal as a token of esteem at the 1999 AGM. His presence enriched our lives and we will miss him.

Ian Platt
FRPS, HonEFIAP, MFIAP, APAGB

David Lane

David Lane, a former stalwart member of Circle 14, retired to the big darkroom in the sky, on the 15th March, aged 80.

David, a Londoner, was buried in his adopted village of Dundonald in Ayrshire on the 20th, amidst a church full of friends.

He will be mourned by all who have known him.

I hope he remembered to take his Rollei with him.

Pablo

New Members

joining between 1st October 2000 and 31st March 2001

C6	Mrs V.J.Bates	8 Sherrifs Way Clacton-on-Sea, Essex, CO15 4ET	01255 47 43 50
NHCC1	L.H.Bland ARPS, BPE 2*	11 Riverside Drive, Wootton Hall, Wootton Waven Solihull, West Midlands, B95 6EN	01564 79 24 17
DI 4	E.T. Bower ARPS	18 Cairnmuir Road , Edinburgh Scotland, EH12 6LP	0131 33 43 09 5
C29	S.Bowyer	'Greenside' Owletts Lane, Wick, Pershore Worcestershire, WR10 3PB	01386 55 32 89
NHCC1	Mrs P.R.Carter LRPS	90 Elizabeth Road, Stamford, Lincolnshire, PE9 1HY	01780 76 67 91
C29	Mrs A.Q.Cooper	144 Higham Road, Tonbridge, Kent, TN10 4BP	01732 50 52 04
C3	H. Dhanoo	26 Queensway, Holland-on-Sea, Essex, CO15 5LX	01255 81 22 15
C22	M. Finley	Sandiford Cottage, The Square, Holmes Chapel Cheshire, CW4 7AH	01477 53 23 27
C22	T. Gellard	Flat 1,99 The Drive ,Hove, East Sussex, BN3 6GE	01273 62 44 32
C32	Mrs M. Hall	49 Calder Avenue, Brookmans Park Herfordshire, AL9 7AH	01707 65 58 66
C14	L. Harrison ARPS, DPAGB	20 Chichester Grove,Bedlington, Northumberland	01670 82 83 67
C7	Mrs J.Holmwood	22 Linden Chase, Uckfield, East Sussex, TN22 1EE	01825 76 50 53
C34	Mrs J.R .Mann	'Caprice' Rush Green Road, Clacton-on-Sea, Essex, CO16 7BG	01255 43 26 96
C18	K.F.Mann	'Caprice' Rush Green Road, Clapton-on-Sea Essex, CO16 7BG	01255 43 26 96
C3	P. McAllister	1 Belleisle Drive, Carrickstone, Cumbernauld North Lanarkshire, G68 0BW	01236 72 11 25
C29	F.G.Miller	16 Carew Views, Carew Road, Eastborne East Sussex BN21 2JC	01323 64 44 96
C9	Miss S.Parr	14 Milford Close, Wivenhoe, Colchester, Essex CO7 9RF	01206 82 28 17
NHCC1	R.W.Pinn ARPS,DPAGB,BPE 2*	19 Poplar Drive North, Wootton Hall,Wootton Waven Solihull, West Midlands B95 6EW	07967 41 13 25
C32	Mrs P.Porrett LRPS	25 Thorntree Drive, West Monkseaton, Whitley Bay Tyne and Wear NE25 9NN	0191 25 28 70 7

C2/25	R.E.Redman ARPS, CPAGB	52 Richmondfield Avenue, Barwick in Elmet Leeds, West Yorkshire LS15 4ET	0113 28 12 35 0
C31	Mrs E.Rees	The Birches, Lythe Bank, Shrewsbury Shropshire SY3 0BE	01743 87 35 09
DI 2	D. Roberts	1 Singleton Grove, West Houghton, Bolton Greater Manchester BL5 3HW	01942 81 11 16
DI 3	M.Sales ARPS, ABIPP	14 Langar Road, Bingham, Nottinghamshire, NG13 8EY	01949 83 88 69
C4	K.N.Smith LRPS	56 The Paddock, Stokesley, Middlesborough, T59 5PW	01642 71 36 73
C7	M.Vaughan-Chatfield	24 Pickers Way, Clacton, Essex CO15 5RT	01255 81 48 01
C8	D.Venables DPAGB, CPAGB, BPE 2*	10 Rushleigh Road, Shirley, Solihull West Midlands B90 1DH	0121 43 03 43 1
C9	D. Ward	35 Crestlands, Alresford, Nr Colchester Essex CO7 8AF	01206 82 46 98
C6	C.N.Field	176 Frinton Road, Holland on Sea, Clacton Essex CO15 5YB	01255 81 48 92
C12	Mrs L.Fishwick	The Cottage, Riverside, Long Drax, Selby North Yorkshire YO8 8NH	01757 61 89 66

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**C3	Ralph Bennett ARPS	43 Riverside Road, Newark, Notts, NG24 4RJ email ralph.eyesight@ntlworld.com	0163665 12 77
**C4	P.J.Davies	Chapel House, Oxwich Green, Gower, West Glamorgan, SA3 1LU email philip@light.softnet.co.uk	01792 39 10 33
**C6	C.Snelson	'Joan Lear', Middlesmoor, Pateley Bridge, N Yorkshire, HG3 5ST email colin@joan-lear.freereserve.co.uk	01423 75 56 91
*C7	A.H.Greenslade	6 Lullington Close, Seaford, East Sussex, BN25 4JH email a.greenslade@btinternet.com	01323 89 05 39
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*C9	D.Apple	38 Harrow Road, West Bridgford, Nottingham Nottinghamshire NG2 7DU email dennis.apple@ntlworld.com	01159 14 58 38
**C10	J.Butler ARPS, DPAGB, APAGB	26 Green Way, Tunbridge Wells, Kent, TN2 3HZ email john_butler26@email.com	01892 52 59 02
**C11	R.Poynter	232 Limes Avenue, Chigwell, Essex, IG7 5LZ	020 85 01 14 97
**C12	Dr A. Robson ARPS	66 Leeds Road, Selby, North Yorkshire, YO8 4JQ email arobson233@aol.com	01757 70 22 28
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*C17	H.C.Thompson	2 Ellesmere Rise, Great Grimsby, N E Lincolnshire, DN34 5PE email harold.thompson@ntlworld.com	01472 31 33 49
**C18	B.W.Sanderson FRPS	36 Ruskin Court, Elthorne Way, Green Park, Newport Pagnell, Bucks, MK16 0JL	01908 61 04 43
**C19	P.M.Antrobus FRPS	2 Grain Mill House, 'The Maltings', Lillington Avenue, Leamington Spa, Warwickshire, CV32 5FF	01926 33 42 28
**C20	A.J.Potter	4 Gillgarran Park, Distington, Workington, Cumbria, CA14 4RH	01946 83 01 30
*C21	H.Fisher LRPS	6 Carnaby Close, St James Park, Radcliffe on Trent Nottingham NG12 2LQ email hf@care4free.net	01159 33 35 08
**C22	P.Davies	Chapel House, Oxwich Green, Gower, West Glamorgan SA3 1LU email philip@light.softnet.co.uk	01792 39 10 33
***C23	M.P.Knowles BPE 2*	218 Browndge Road, Bamber Bridge, Preston, Lancs, PR5 6UX	01772 32 19 88

***C24	M.Addison FRPS	7 Bankside Close, Worcester, Worcestershire, WR3 7BG email martinanddoreen@compuserve.com	01905 45 85 37
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*C29	B.A.Hirschfield ARPS	12 Lyndley Chase, Bishops Cleeve, Cheltenham, Gloucestershire, GL52 7YZ	01242 67 35 26
***C31	C.S.Johnson	7 Wood Road, Tettenhall Wood, Wolverhampton, W. Midlands WV6 8NG email stanjohn@btinternet.com	01902 75 31 82
***C32	F.W.Hearne APAGB	74 Berkshire Road, Hackney Wick, London, E9 5LU	020 89 86 35 02
Post AGM	B.C.HALL	49 Calder Avenue, Brookmans Park, Hatfield Hertfordshire AL9 7AH	01707 65 58 66
***C33	Mrs L. Molnar	Upper Quoiggs, Greenloaning By Dunblane, FK15 0NB email lavina@lmolnar.fsnet.co.uk	01786 82 31 73
***C34	Cyril Hildreth	25, Keats Close, Stevenage, Herts, SG2 0JD email cyril.hildreth@btinternet.com	01438 31 26 25
***C35	D. Bennett	55, Highthorpe Crescent, Cleethorpes, N.E.Lincolnshire DN35 9PX email dave.highthorpe@btinternet.com	01472 20 04 63
***C36	I.W.Platt FRPS ESFIAP MFIAP APAGB	1, 'The Brambles', Goggs Lane, Redlynch, Salisbury, Wilts, SP5 2HP email ianwplatt@talk21.com	01725 51 16 85
**A/A	P.A.Blow	39 Cogdeane Road, West Canford Heath, Poole, Dorset, BH17 9AS email pabloid@bournemouth-net.co.uk	01202 60 32 79
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***NHCC2	Mrs K.Bull ARPS EFIAP DPAGB	'Segsbury' St John's Road, Crowborough, E. Sussex, TN6 1RT	01892 66 37 51
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****DI 2	Brian Davis	1 New Road, Wingerworth, Chesterfield, Derbyshire, S42 6TB email brian@thedavis.co.uk	01246 27 54 33
****DI 3	K. Payne	38 Lodge Crescent, Waltham Cross, Hertfordshire, EN8 8BS email kenneth.payne@ntlworld.com	01992 30 91 76
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