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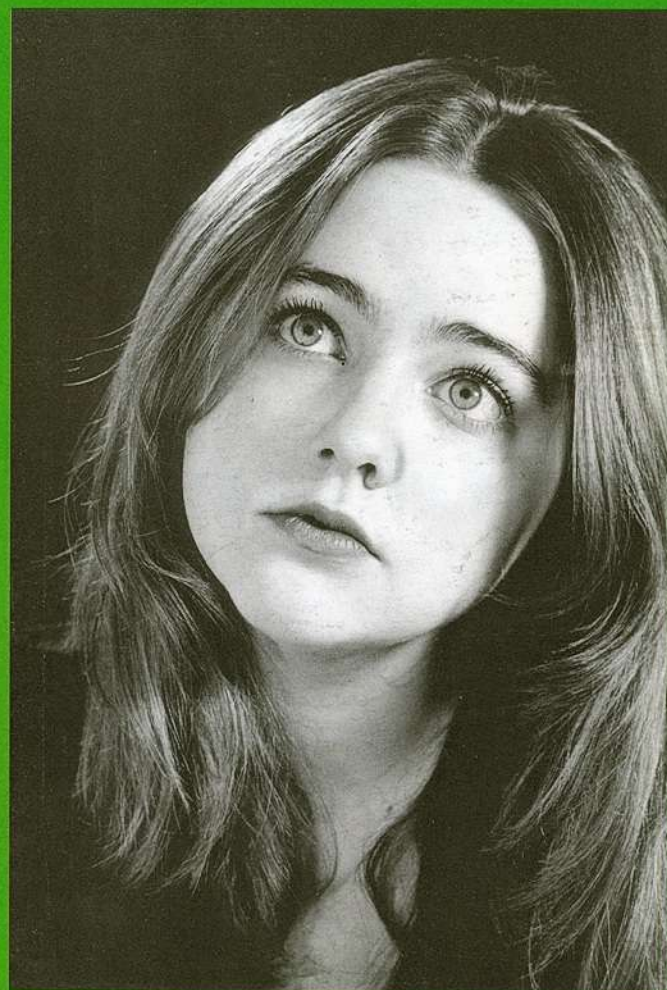
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The Official Magazine of
The United Postfolios of Great Britain

The Little Man



Spring 2002

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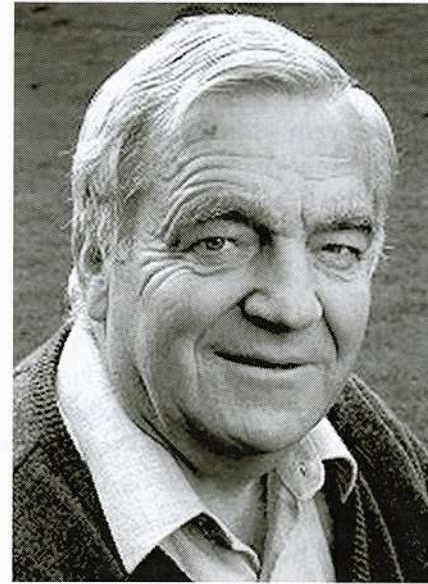
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Argoed is an attractive Victorian Guest House situated within the Snowdonia National Park. It has wonderful views over the Conwy Valley and has easy access to many local lakes, as well as wonderful forest and mountain scenery. A photographer's paradise! Good food and a warm welcome await you.

Argoed is non-smoking throughout.

PRESIDENT'S VIEWPOINT.



During my time in office to date, the one thing that has been moving at a fast pace is the Digital Image, with the conventional cameras being caught by the much improving Digital camera. As their prices start to spiral down one starts to wonder how long it will be before the old methods of wet prints start to dry up. It would appear that the large processing labs are finding it hard to arrange the necessary capital to make the change to cater for the new technology that is needed.

It will mean that trade-processed prints in clubs will become fewer as it becomes difficult to find a competitive price to get your images processed. I do however sense that being able to produce images under the new technology is more conducive to the modern ways of living. No more chemicals or printing in a cold loft where the temperature is not constant and the effort of setting up the equipment and then taking down becomes time consuming, added to this would be the amount of photographic paper one uses to get that final exhibition image. It's now just a flick of a switch and one is ready to go, at the same time we are able to hold the quality for a number of images.

With computers being used in schools at a very early age and with graphics and art also strongly featured, I feel sure that this can only benefit the club scene in the long term, but we must recruit a younger element if we are to keep the club scene alive. Contrast this with the old wet method, when you had either to be taught by an enthusiastic teacher outside the school curriculum or by a parent at home.

It's a great pity in many ways as I still like the wet method for mono prints and if one still wishes to use this method then now's the time to look for that really special enlarger as darkroom workers move to the digital image.

And don't forget in our midst we have Gilbert Hooper FRPS who produces those wonderful Bromoils, a technique I would have liked to have tackled, and which are always a delight to see. So even with this technology there is room for the old methods to produce an image that is greatly enjoyed by all and of exhibition standard.

Now for some news on the circle front. It was with sadness, I heard of the death of Dr Paul Wainwright who was founder member and secretary of Circle 34 when he joined UPP in 1957. Paul will be greatly missed by all who knew him, and our sympathies and condolences go to his family at this time.

Mervyn Williams who joined Circle 21 in 1959, and will be known to all for the great amount of work he put into the club over many years. He began as print competition secretary mainly hanging the exhibition exhibits by himself and then as our stationery officer, before taking over the Presidency in 1992-94. Mervyn was someone who was greatly missed when he stepped down from council. He has now decided to retire due to ill health and I would like to pass on our best wishes to Mervyn and hope he may still enjoy his hobby in a more leisurely way.

A short while ago it was nice to receive a letter from Thomas Hayes a member of Circle 35 some ten years ago, who now lives in Malta. Thomas still likes to keep in touch with the many old friends he has made throughout UPP, and enquired if there was a place for non-active membership. I was able to tell him that in September Circle 44 had been put in place solely for that purpose.

It's that time of the year when once again our committee are working hard to make your AGM/Convention an enjoyable weekend. With this in mind your Secretary Barry, has booked two well-known speakers Michael Busselle FRPS and Peter Cook to give us a full and interesting day on the Saturday.

The Friday evening lecture is being arranged by Circle 11. As we go to press the details and title of the evenings entertainment have yet to come to hand, but knowing Circle 11 I am sure we are in for an entertaining evening.

Those of you who went with Peter (Young) on the Sunday visit to the canals of Birmingham will again be in for a treat as Peter has arranged to

take us back in time. He plans to take us to the Black Country Living Museum, which is a short drive from Hillscourt. Peter tells me that you do not have to be a photographer to enjoy this one. You will find all the things that were in use at the end of the 19th, Century.

As the AGM Convention is almost upon us, to help our hard working secretary I would ask those members who will be booking meals and accommodation at Hillscourt to make sure they help Barry by returning their booking form as quickly as possible.

So, once again a well-planned weekend is in store for those attending the convention on the 20th-22nd September.

I very much look forward to seeing you then

John Bullen.

A Plea for Studio Portraiture

I have heard amateur photographers say that they "don't like" studio portraits How ridiculous! How can they "not like" what has always been a huge part of photography, to make an image of a human being in a room specially prepared for the purpose. Do they "not like" the work of Demarchelier, Bailey, Nick Knight, Rankin, Testino, the work they see in Vogue, Harpers Bazaar, Elle, etc etc? Most of such work is studio portraiture.

Surely a good studio portrait is good photography and worthy of admiration.

Advertisers promote equipment and film by describing it as "professional", and no doubt some people are persuaded to buy, because of their respect and sometimes envy of the professional, yet they say they "don't like" one of the most important ways a professional has to make a living.

I've also heard it said that studio photography is "easy" because the photographer has everything under his control. Sorry, but that's what makes it so difficult. As the elements of a studio shot are under the photographer's control, he has to use his expertise in order to exercise that control for the best result. He must have the imagination to pre-visualise the result of his efforts, and the expertise to obtain that effect.

To do this he has to make choices about the angles, quality and technical management of his studio lights to suit the particular sub etc. He must get the right balance between the modelling, fill in, hair light or other effect lights. He must decide whether to use diffused soft lighting, or harsh contrasty lights, and at what power to set them, and to ensure that the aperture is correct for a complex lighting setup. He must decide on the background for a particular occasion. Above all he must like people and absolutely must be able to make them like him on first acquaintance.

For those who like to read of technical matters: my "studio" is an ex-bedroom with Colorama backgrounds hanging from rods across the room, and with four studio flash lights - two Bowens, one Portaflash and one Interfit. For monochrome work I use a Hasselblad and for colour Nikon cameras. I use Tri X 120 film developed in ID 11 1 + 1, and Fuji Provia or Sensia for transparencies, and for colour prints, 200 ISO Superia.

I enjoy all kinds of photography from open landscape to macro of insects and plants, but I get my greatest pleasure from studio portraiture. However, having everything under my control, makes it darned difficult!

Maurice Booth ARPS

Maurice Booth is the author of 'Nicola' on the cover of the magazine

On Resolution

Once upon a time you never heard anything about resolution. There was grain, in some cases lots of it, or very little in the case of Kodachrome and that was that.

Now that the digital revolution is well under way, it is hard to avoid the term and the attendant confusion about it. Of course every single digital photographer knows all about it, it is just that there is a lot of disagreement.

A quick look at any photographic magazine will confirm the importance

of resolution. Digital cameras are advertised almost exclusively by their resolution, normally expressed by the number of pixels they claim to record, the more the better is the message. This sends a nice clear message and, of course, more pixels means higher purchase prices. Another result is increased sales of computer equipment, because bigger storage will be required and as the poor old thing spends ever more time chuntering away calculating increasing amount of data, drastic and expensive measures will have to be taken to combat that, as no 'with it' person could tolerate such delays, could they ?

Of course, resolution is central to the whole question of successful digital photography and in particular, the ability to print your image successfully.

A wide range of scenarios is rapidly revealed. Your local printing shop will ask for 300dpi(dots per inch), Epson inkjets would like 240 dpi and my Minolta scanner is set up for 200 dpi. In the digital Stone Age Digital Gurus used to be content with 150 dpi. There are people who claim to be able to see a difference between printing at 150dpi and 200 dpi, but I have not yet met a person who successfully pinpointed resolutions higher than 200 dpi. No doubt you will correct me.

Having publicised figures such as these, it is not particularly helpful, that all the inkjet manufacturers gleefully tell you that their product prints at 2880dpi or similar. True though these figures are, they are part of the transformations that take place inside the printer, which, by the way, include changing your file from RGB to CMYK . All this has nothing to do with the input required by the printer to produce a satisfactory print. Many a good photographer has sunk without trace by not accepting this.

This figure of about 200 dpi easily converts into a file size ppi. Again there is confusion. The instruction book for Paintshop Pro, 20 million copies sold, states that 'for a printer that prints at 300 dpi use an image set at 72 to 120 ppi' (pixels per inch). This is in line with the widely quoted 'the image resolution should be about half the printer resolution.

Ah yes, you might say, but what about what I see on my monitor. Well, if you are an ordinary sort of person you will be looking at a 72 ppi screen. Doesn't look so bad, does it, in spite of being so 'primitive' in resolution.

The fact is that if the above propositions are accepted the resolution demanded from scanners and digital cameras are quite modest by what is available in the shops. 2500 ppi for a film scanner and a 2 Mb digital camera will let you make a pretty good A3 print.

Personally, I like to be on the safe side (provided I can afford it!) and so I use 200 ppi resolution in my images. This means that a 2 MB digital camera looks a bit tight for an A3 print. Here we come to another unproved proposition, that increasing resolution in the computer is at best useless and more often detrimental. If that were so it is difficult to understand why all the digital manipulation programmes have this feature incorporated at all. From the practical point of view I have never seen any detrimental effects when I regularly double the resolution of pictures from my digital camera. So what, you might say, the man has produced some pretty awful pictures, and if some of the comments I get are true, that is so. No one, however, has ever diagnosed low resolution.

In case you think the above is rather negative, I must confess to a great interest in our old friend *dmax*, the ratio darkest to lightest shade. My film scanner provides 3.2 and I would much like one producing 4.2. Whether that one has a higher resolution (which it probably will) is of no interest to me. That is where I find digital photography tends to lag behind the chemical darkroom.

A sceptical Digitiser

AGM 2002

**Friday 20th September to Sunday
22nd September**

**Hillscourt Conference Center
Birmingham**

Great Brits 3

For reasons already put forward in previous episodes of this gripping yarn, pre WW2 and the years immediately following, leading up through the 1950's, the 35mm rangefinder camera was 'king'. We have already seen that two British-made cameras fell into this category, the Periflex and the Agimatic, but both were built down to a budget price. What about the 'to hell with the expense' quality rangefinder camera?

In the early 50's **second hand** equipment in this area was incredibly expensive. I am presently looking at some adverts in the 24th June 1953 A.P. magazine. One retailer quotes a Contax IIA (pre-war model) for £159, and Leica IIIb (also pre-war) for £95. Whilst post-war versions of Leicas would set you back upwards of £130 depending on the model. You (the amateur photographer) couldn't buy a new Leica or Contax, so what about a brand-new British made absolutely top-notch quality model instead. Interested?

The two cameras were the **Reid** and the **Witness**. Both advertised in the same edition of the A.P. referred to above. The Reid with 2 inch f/2 Taylor, Taylor & Hobson (TTH) lens sold for £109, and the Witness was yours for £113 with 50mm f/1.9 Dallmeyer lens. What more could you ask for? They both used the Leica screw thread, thus any number of lenses were available second-hand.

Both cameras had origins that only went back to the late 1940's, but as we will see they were plagued with production difficulties that delayed their arrival in the shops many, many months after their original announcements. This may have had something to do with the loss of patience among potential customers.

The Reid came from Reid & Sigrist near Leicester, a company founded by Major Reid a first World-War aviator, that made aircraft and other military instruments (shades of AGI – see Great Brits 1). During WW2 they also turned their hands to aircraft repair. In common with other war-work oriented activities, there comes an awkward hiatus following the cessation of hostilities, when hard decisions had to be made concerning future output. When the British military visited the deserted Leitz works at Wetzlar in 1946,

they retrieved drawings and components of the Leica IIIb model and brought them back to the UK. The authorities then offered them to S&R to encourage them into making a British 35mm camera. Why the 1938 designed IIIb you may ask, when Leitz had already been making the c and f models? Despite the lack of a satisfactory answer to that question, S&R spent a long time converting everything to imperial measurements and then building a handful of prototypes to show the public at the 1947 Industries Fair. It has been stated that several of these early versions were damaged by rough handling at the Fair. Whether this had anything to do with the fact that, despite adverts in the BJ Almanacs of 1948 & 49, it was not until 1951 that the camera appeared in the shops, is open to conjecture. But it is known that R&S always maintained extremely high standards of production workmanship in everything they sold. Whatever the cause of the delay, it was well worth waiting for in my opinion because the production model was built to a standard that equalled, and many say superseded, that of Leitz. The production standard lens was a truly outstanding one from TTH, who had a great deal of experience designing fast lenses for the Hollywood cine industry.

The first model was designated the Reid III, not because it was the third such design, but in view of its heritage. In common with the Leica IIIb, it was not (initially) synchronised for flash, but this omission was rectified from 1954 onwards. Some cameras were produced without the slow shutter speeds (Reid II), and some without the rangefinder mechanism mostly for military use, and designated Reid I's. The manufacture of this camera was undoubtedly a success story in terms of the quality of the product, and yet it is estimated that only ca.2500 were made during its 15 or so years on sale. And several of these, during the last few months, were probably hybrids made up of unassembled parts plus cannibalised Leitz components, after the contents of the camera-manufacturing side were remaindered out. It was inevitable that this would happen because from 1958 onwards you could purchase a new Leica IIIf when the import restrictions were lifted, and soon afterwards the M series Leica was on sale. Although they cost more money than the Reid, they had clearly evolved much further when compared to the British camera, whose origins were firmly rooted in pre-war years.

In contrast, the even better Witness camera was an original design. The product of two ex-German Jewish men who escaped to the UK in the 1930's and jointly set up a spectacle lens manufacturing business together

in Bolton. They had both worked for camera manufacturers in the past, one for Leitz and the other for Zeiss, and they designed and patented a most elegant camera, that had many very attractive features. For example, the rangefinder had a long 65mm baseline, which made for more accurate focusing when compared to the 40mm length of the Reid/Leica. It **looked** much more elegant too compared with the Reid for example, which had the Leica derived 'knobbiness'. The film-transport and rewind knobs are countersunk and partly hidden by the sloping 'shoulders' of the Witness' top-plate. The fast shutter speed dial was also flush with this plate, protruding slightly towards the user, and could be swiftly rotated by thumb action against the knurled edge, instead of the lift-twist-and-drop action of the Reid. This dial was non-rotating, and also permits intermediate speeds to be set.

Even the accessory shoe was flush with the top-plate! It has a spring-loaded cover that depressed to permit a flashgun or viewfinder to be inserted. Best of all was the lens mounting. It was an interrupted Leica screw-thread, that allowed specially made lenses to bayonet into position, and yet permitted other makes with the basic thread to screw fit into place. The camera back was fully removable to permit cleaning, unlike the Reid's Leica-derived method of dropping the film down into a black hole! Initially offered with a very modest specification f/2.9 lens designed by one of its originators, in fact the majority were sold with the previously mentioned Dallmeyer lens, that focussed normally down to 3 feet, and then continued on to a close-focussing (non rangefinder coupled) 18 inches. Again a cine derived lens, the Dallmeyer Super Six performed perfectly well despite probably not being re-computed for stills photography. This most solid, and elegant camera handled beautifully, and was a positive delight to use.

The designers approached Ilford and invited them to 'sponsor' its manufacture to which they agreed. Curiously, the camera, which bore the name Witness on the top and front-plate, did not have Ilford on it. Ilford's name did appear on the leather e.r.c, however. Harking back to the Advocate camera, this did have Ilford Limited on the plate round the lens, and the name given to the Witness, clearly showed a connection even if only to the person (presumably with legal training!) who chose them. As I mentioned in Part 1, Ilford did not make cameras themselves, and it was the difficulty in finding a company able to make such a precision instrument, plus the problems associated with its assembly, that resulted in its long delay in reaching the shops. Whilst 'Minicam', writing in the A.P., in 1951, was

eulogising over the camera, the potential customer couldn't find one to buy. Obviously some did get to the shops, but it was pitifully few and not until late 1952/early '53. Quality control problems continued to plague its production, and Ilford pulled the plug on their sponsorship by the time only about 350 had been made. Informed opinion is that it was a 'lost leader', costing more to produce than could sensibly be charged. And sadly so ended what should have been a huge success-story.

I now have a confession to make! Right at the start of this trilogy I said that only six different British 35mm cameras were ever made. This is not strictly true, but I hope you will forgive the misinformation when you read about the 'other two'. The first was the KI (Kennedy Instruments) Monobar, a mind-boggling 35mm format monorail camera designed specifically for scientific use, and the second was a model never designed with the 'serious' amateur in mind; the Kodak Colorsnap. The latter had a lens of very modest specification and quality, but the revised version called the Auto Colorsnap did offer a built-in exposure meter, and retailing for £ 17 or so, would have been popular for taking holiday/family snapshots in the late 50's and early 60's. This was the era when Dad would have sent the finally exposed film away for processing, only to find on its return that it also contained images from the previous years' holiday!

If you see, say in a car-boot sale, any of the 'mainstream' British cameras that I have described in these articles, don't turn your back on them. Give them a good home if you can, or failing that, salute their ingenuity of design. For these were really, for an all-too-brief period, Great Brits.

Ian Platt, MFIAP, FRPS, HonEFIAP, APAGB

**Closing Date for the Autumn edition of
this magazine is 1st September 2002**

Digitally printing Monochrome Images

By Clive Tanner FRPS Circle DI 2



The Chancel, Compton Parish Church

As digital imaging has gained popularity, the ability to print our images has also become essential and popular. With all the printing devices now available, the desire to print monochrome images is very strong. However, technology usually lags some way behind desire and monochrome printing is no exception. Together with many others I have strived to produce inkjet prints that have the same tones and 'depth' that can be achieved in the darkroom with relative ease. What follows is a method that I find achieves results which match the mental visual image I have at the taking stage and also whilst sitting at the computer.



Foreign and Colonial Office, London

When I started to make monochrome prints my printer was an Epson Photo EX, using standard Epson inks and the results were awful. Prints were dull and had pronounced colour casts, different casts in many areas of the print. The results were discouraging so I chatted with one or two friends and read various books and articles on the subject. One of the important elements to grasp is that each individual pixel should have a balanced colour makeup; ie. the percentages of cyan, magenta and yellow need to be equal. It is also essential that the intensity of each ink drop for the colours is the same for

equal percentages. This requirement is not achieved by the software currently available so ways of minimizing the problem areas have to be found.

The first method is to use only black ink; this would appear to offer the simplest solution but tests show that it is difficult to produce an even gradation of tone from 0 to 100%. There always seems to be at least two areas where significant steps can be seen. Using resolutions of 1440 and 2880 dpi. there is a coarseness of tone which is not visually pleasing unless a pronounced grain is wanted. When printing in colour, the other three colours 'fill in' the gaps, giving an illusion of continuous tones.

There have also been attempts to write software that will allow the inkjet machine to use black and three different dilutions of grey ink; this could be compared with litho printing with black and three greys as has been used for the Ansel Adams Camera/ Negative/Print series of books. So far there has been little success with this system and in any case there are not the supplies of controlled Pantone matching inks for popular inkjet printers as are



Candles, Lincoln Cathedral

available for the litho printing industry.

The third method and the one that I have been trying is to use the Lyson Small Gamut inkset. This method uses three roughly equal strength 'grey' inks and black; however, the grey inks have small amounts of cyan, magenta or yellow inks added to enable the user to minimise the effect of light/dye colour change (known as metamerism) which occurs with differing viewing lights. This facility gives the consequent benefit of being able to subtly 'tone' the print; overall, in specified areas or split toning, the range is only limited by imagination. I have been advised and helped greatly by John Reed the Managing Director of Marrutt Ltd. who are the main distributor of Lyson products, he is always willing to talk to those who ring or visit him at the photographic trade shows.



War Memorial, Beverley Minster
Industrial Rape, Peak District National Park



Having decided on the method of making monochrome prints (in my case via Lyson SG Inks) my chosen work flow is as follows:

- A Digitize the image using a home scanner, or use an image from PhotoCD or an image from a digital camera
- B Convert image to monochrome using one of the image editing software packages available
- C Make such changes that you consider necessary to contrast, brightness, sharpness; remove blemishes or unwanted subject matter or montage various elements. In short prepare the image as you wish to see it in print.
- D Convert the monochrome image to RGB
- E As my chosen software is Photoshop I can only refer to that but I am sure that other software has a similar facility to 'channel mixer', by which colour can be introduced. One could also tweak images for colour using 'curves' Using the software the toning of the final print can be adjusted, borders can be put in and the required 'image size' and 'canvas size' be finalised
- F The resultant file can then be saved and printed following the guidance notes that are supplied with the inkset.

The workflow may seem laborious at first but my experience has been that using it gives monochrome prints that are consistent in tone and hue, which can be produced regularly and which have stability over time.

Further information on digital printing and related topics can be obtained from the following web sites

www.lyson.com
www.marrutt.com
www.rgbnet.co.uk
www.digitaldog.net
www.photoexpert.co.uk

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Vacancies

Anyone who would like to start another B/W darkroom circle ?

Feel the urge to run a Natural History Circle ?

Please contact Liz Boud our Membership Secretary whose address and contact details are on page 49 and 50

WANTED NEW MEMBERS INTERESTED IN CREATIVE PHOTOGRAPHY

Circle 24 a Slide Circle is looking for new members interested in creative techniques of Photography.

Recently we started accepting prints as well as slides.

It is not too onerous to be in this Circle which is a non voting Circle. The folio aims at circulating four times a year.

If you would like to know more contact Jim Marsden on 01225-791728 or send him an E-Mail to JIMMARSDEN@atworth43.freemove.co.uk

Volunteer Wanted

The Council has decided to appoint a curator in order to establish an integrated record of the history of the UPP.

In general, it is envisaged that entries would be saved on computer, and organised using Microsoft Access . Archival records would be on CD or some time in the near future, on DVD.

Council is anxious not to discourage anyone thinking of applying and the above information is only indicative and all aspects of the work will be agreed with the appointee.

If you are interested please communicate with our secretary Barry Evans FRPS, APAGB, Tel No 01900 82 24 79 email barryevans@onetel.net.uk

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Close to Lake District, Yorkshire Dales and the Eden Valley and so stunning photographic opportunities abound. The hills immediately surrounding the village are topped by limestone pavement with a fascinating range of plants and gnarled windswept trees.

The Spelling Chequer,

Eye have a spelling chequer, it came with my pea sea
It plainly marks for my revue miss steaks eye cannot see.

Each thime when I have struct the quays eye weight four it two say
If watt eye wrote is wrong or rite it shows me straight a weigh.

As soon as a mist ache is maid it nose bee fore to late
And eye can put the error rite; eye really fined it grate.

I've run this poem threw it, I'm sure your policed to no
It's letter perfect in its weigh- my chequer tolled me sew.

Anon

(From the South West Area News – Autumn 2000)

Freeman Patterson

As readers will know Freeman Patterson gave lectures and A/V shows at the 2001 AGM, which were much enjoyed. Time did not permit publication of any of Freeman's pictures in the last issue of this magazine, an omission which we are now able to correct

The pictures reproduced on the next page are from the book 'Photo Impressions' which he co-authored with Andre Gallant. They and the extracts from the book, published below are by kind permission of the author and the publishers Key Porter Books.

Swans in a garden

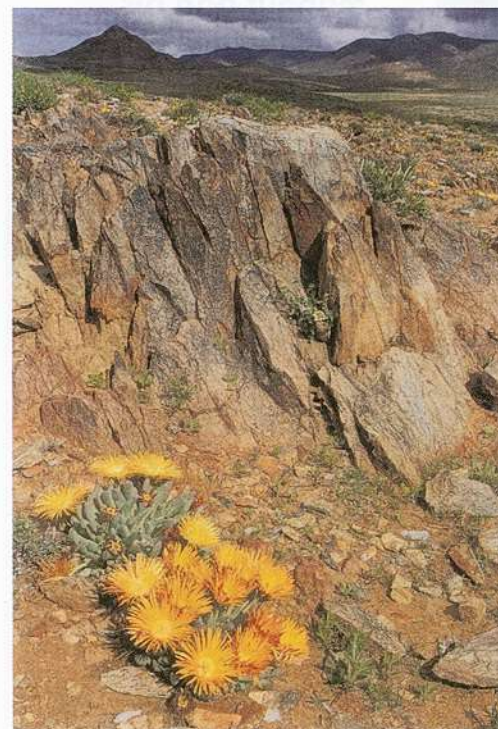
On my very first photography assignment I was commissioned to produce images for an article on Spanish gardens. I decided to experiment with Kodak black-and-white infrared film, which is extremely sensitive to radiation emitted by foliage. Later, in Portugal I took photography a step further by hand colouring this image of the swans. I added colour to the Ilford Gallery matte paper using Marshall oils. I started with the larger areas, working from top to bottom, and then did the detailing with toothpicks and cotton swabs. As the oils take some time to dry, you can fine tune the colours to your satisfaction over several days. I feel hand colouring allowed me a greater degree of self-expression.

Desert Flower

For me, the little clump of flowers huddled in a vast, forbidding landscape symbolises a common perception of the human situation. As we concentrate increasingly in cities and suburbs, removing ourselves to an unparalleled degree from natural things, we become insensitive to them and afraid of them. A person close to nature will realise that the rocks are protecting the plants from strong winds and storing the sun's heat to warm the night. He or she will see the 'ominous' clouds as forecasting life-sustaining rain. And such a person will feel Earth's intimacy.

Swans in a Garden

From 'Photo Impressions'
by Freeman Patterson
and Andre Gallant



Desert Flowers



Countryman

T. Atkinson ARPS
DPAGB, BPE*

Mahout and his Charges



To Mark or not, that is the Question

I feel that I must make a few comments on John Thorpes "A Modest Proposal" in the autumn edition.

I entirely agree with him on his suggestion of abandonment of the present marking system used by most clubs. Some clubs where I have had the privilege to judge competitions have made the request that I give no marks, just select best work of the evening and any Certificates of Merit I thought fit.

This also gave me more time to consider the merits rather than doing mathematical exercises! It also resolves what Ian Platt has said previously, that one of our problems lie with the expectations of the photographers who hoping for high marks for their masterpieces are disillusioned when not receiving what they regard as their due reward.

My local club, like so many others devotes 35% of its yearly session to competitions and very little allowance for forums where experimental work can be shown and debated upon by all members.

On the question of selection of work for interleague battles and exhibitions, I have been able to introduce the idea for all members to submit pictures, which are then assessed by all and the top 20 or 25 passed to the clubs selection committee. It seems to work quite well and has resulted in better ratings inter leaguewise and real participation by all.

Don Pitman CPAGB Circle DI.2

The UPP Web Site is www.upp.org.uk

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 including the very latest state of the art digital imaging solutions.

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Joining fee	£ 2.60
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Meditation

T. Atkinson ARPS
DPAGB, BPE*

Song Thrush with Young





Terraced Paddy Fields



Harvest Mice

Profile

Ted Atkinson ARPS, DPAGB, BPE2*

Life started in Harringay, London in 1923, where my father was a railway worker. We moved to Tottenham, which makes me a 'Spurs' supporter, and I attended the local Technical College, where I was taught technical drawing and painting.

My career started when I joined a company which manufactured radio bits and pieces. I was employed as a tester, which sparked my interest in radio and later in television.

At the start of the war I was given a 120 size folding camera and films were in very short supply. Much of my spare time was spent searching for films at the local chemist shops, and during this period I started printing black and white with basic equipment.

When called up for the army I was sent on an extensive course to Bradford Technical College to gain knowledge of all things regarding military radio equipment. Shortly after training I was sent together with a few others to East Africa to join the then Colonial Army. We were eventually sent to Sri Lanka (Ceylon as it was then) for jungle training as the East African Army.

It was at this time I missed the camera most, and during this period of a year I got to like Sri Lanka very much and vowed to return some day. However, I was then sent to India and finally ended up in Burma. The scenery was again wonderful and I missed my camera even more.

In 1947 when I was demobbed and returned to my old job amongst the radio components, television was starting up which interested me more; and I became a service engineer in the retail side of the business. My interest in photography began again, and I purchased a Microcord 2.1/4sq. Camera, getting my processing done at the chemist which did not please me.

I started my own television shop in Dalston, London so photography once again had to go on hold. In the early fifties I sold the business, and Marion and I moved to Peterborough, where I worked as a television engineer. Preferring to be independent I took another shop and started

again. Although I now had room to build a dark room I found it difficult to find the time for my photography.

Now everything changed when I joined Peterborough Photographic Society, which in those days was a very prolific club with a membership of over 100 members. I gradually picked up the differences in quality printing and it was not long before I started to win a few "gongs" and cups. I turned my attention to the RPS and distinctions, and gained my LRPS in 1977 with monochrome prints.

At this time I revisited Sri Lanka taking two cameras and several lenses with me. By now I had reduced my gear to Nikon cameras, lens and Fuji film. During the next three visits to Sri Lanka I took enough material to do an extensive slide show on the people and their life style. This also enabled me to gain my first 1st ARPS (Applied) for a colour print panel in 1981.

During this period we put together an Audio/Visual lecture with which we visited several Midland Camera Clubs, frequently travelling several evenings a week. Whilst I attended to the technicalities, Marion would give a short explanation.

Another phase came when I had a nice studio with Bowens lighting equipment and I concentrated on portraiture using a Mamiya 2.1/4 camera. I had some success at this, but by now I was gradually becoming interested in nature photography.

When I retired in 1988 and we moved to Blakeney on the North Norfolk coast I rebuilt my darkroom. I found I was surrounded by wildlife subjects, so put together the necessary equipment for natural history photography, a hide, long lenses etc. It was at this time that I completed another ARPS colour print panel, this time in Natural History, which passed in 1995.

Late in 1988 I joined the UPP circle 19, and later slide circle 33, and



Holy Man

I do enjoy receiving the boxes and commenting on the prints and slides. I admit, however, that sometimes I find this a little difficult!!

I was by now forever seeking new subjects for my cameras. It was suggested that I try a voyage on the Geest Banana cargo boats, working ships with minimal passengers sailing from Barry to the West Indies. A round trip of 28-30 days. The photographic opportunities on these trips were very extensive, especially whilst the vessel was loading bananas. I made several trips, culminating in another slide show and many, many pictures which have helped me gain my DPAGB and BPE 2* and have also been seen in circles 19 and 33.

With the arrival of Digital Imaging I have now closed my darkroom, smells and all, with great regret, and gone digital. I bought the best equipment I could afford and like many others turn out A3 size digital prints. I have found that my experience in the dark room over many years has contributed to the ease of changeover, and I am quite happy with my colour printing. I still use my Nikon SLR 35m cameras for the original image. I do not go in for manipulated work, as I so often cannot see the story behind the image.

I am now an active member of the North Norfolk Camera Club, and also North Walsham Camera Club. With two boxes from the UPP, plus entering national exhibitions, I am kept fairly well occupied.



Model Maker

An apology is due to Philip Antrobus whose distinction on page 26 of the autumn edition of this magazine were given as ARPS. He is an FRPS

Seven Go To Bucharest

It was a journey we all expected to remember for a long time to come – the first foray of Dumfries Camera Club into Eastern Europe. But it turned out to be even more memorable than any of us could ever have possibly imagined.

One of our members – Linda Barr – had been encouraging us for some time to consider a trip to Romania and was generous enough, if also a little foolhardy, to offer us accommodation in the flat she and her husband Jim own in Bucharest.



Visitors and the kids

“Honestly, you’ll love it. The mountains and the forests in autumn are just stunning. The people are amazing, and all you need is the money for your flight. Once you’re there everything is dirt cheap.”

The plan was to go in late summer or early autumn and we hoped to combine some photographic opportunities with some other visits.

The preparation meetings involved Linda teaching us some basic Romanian words and phrases (apologies if the spelling is incorrect) – pose va rog (pose please) and branza (cheese) – essentials for every photographer, as well as British cigarettes as an extra inducement. She explained about the money, which to say the least was a little odd i.e. don’t take travellers cheques. Instead we needed small, ‘perfect’ English sterling notes such as £10s or £20s. They had to be in pristine condition or they would be refused and Scottish notes were an absolute no-no! She suggested a range of places outwith Bucharest itself that we might also like to visit while we were there, ranging from Transylvania to the intriguing convent of the dwarf nuns. We were also warned about numerous things including the various con-tricks that

locals might try to pull –

- that Bucharest is full of stray dogs and therefore not surprisingly that we should be careful not to walk in the numerous canine deposits left behind by them. Worse still, there were reports of rabies;

- **never** to change money when there were strangers or people around in the street outside or we **would** get ripped off;

- to be wary of staring at some of the numerous gypsies, particularly in the city, as they took exception to it, and the evil eye was liable to be the least of our problems if they did.

For good measure she always ended these sessions having suitably wound us all up by saying, “Have fun, Romania is a wonderful place.”

And of course, the final indignity – not essential, but highly recommended – we each needed to have a tetanus and a hepatitis A injection. Having seen some slides of the hospital facilities available to us out there by then however, we felt it was a small price to pay.

When the day came we flew to Bucharest via Frankfurt from Edinburgh early one very memorable morning. To be precise it was September 11th. In fact we arrived in the country to be greeted by the news of bombings in New York, which we watched in horror like most of the world on TV. Unfortunately the CNN channel in our seventh floor communist block apartment had a signal we could pick up only intermittently for about 10 seconds before having to retune it and it was in Romanian, although we did have the benefit of English sub-titles.

The flat we shared wasdifferent! Although there were 2 toilets only one of them flushed, and by the end of our stay one of our company had earned the title of the three bucket man for reasons I will leave to your own imagination. We slept in a selection of beds and sleeping bags on camp beds. The first morning David woke up in our room he thought it was raining outside until he discovered it was merely excessive condensation from having so many bodies in such a confined space. The electricity supply was a little precarious in that anytime someone touched a plug or a socket they crackled and their hair was liable to stand on end. The front door to the flat was re-inforced and had several stout locks to deter break-ins to rob the wealthy foreigners residing within. Looking out any of the windows you could

see gaps between the buildings to fresh air on the other side. The dark and claustrophobic lift had a disconcerting habit of dropping about six inches immediately you stood in it at the seventh floor. Despite the extra effort we therefore often resorted to the stairs and the smell of boiled cabbage. All this is fairly common for most of the accommodation in



Peles Castle

it was frequently stopped because it was thought to be owned by a rich foreigner. Otherwise we travelled by taxi, tram or trolley bus. In fact if you ever want to go to Bucharest with me I can assure you of no problem getting a taxi as my fame there has spread far and wide as the crazy Scotsman who paid 300,000 lei for a normally 20,000 lei fare. Now I just snap my fingers and they queue up to take me. The exchange rate at the time in case you're wondering was 40,000 Romanian lei to the pound.

Initially though 4 of us went on a trip to the Carpathian mountains in a mini-bus provided by local entrepreneur Karim, who despite his spiv suit resembled comedian Joe Pasquale. Amongst other things we visited Peles (pronounced *Pelesh*) Castle, the home of the last King and as a complete contrast Castle Bran where our old pal Vlad the Impaler of Dracula legend was said to have visited. If this latter castle appeared in a Disney film you would find it hardly credible. Like they say – truth is stranger than fiction. We stayed overnight in a marvellous Swiss chalet-like house which was somewhat a stranger to plumb lines and spirit levels. Our driver Theo and our interpreter Georgiana eventually took us to a most interesting restaurant with a well and a stream running through it. Access was by just about reversing over a rickety bridge with an alpine torrent flowing under it. We

Cringasi (pronounced *Kreen-gash*) or Sector 8 of Bucharest.

While in the city we took turns at being ferried around in the old battered green Nissan car with British plates that Linda drove. Despite pieces constantly falling off,

decided to pass on the tripe soup and deep fried brains, but we did eat traditional fare – tocatura or roasted meatballs and corn mush, while the two natives dined on pizzas.

On returning to Bucharest we had the opportunity to visit the orphanage Camin Spital Nr. 2 i.e. Orphanage Hospital No. 2. A very catchy and personal name I thought. This is a model orphanage and some really great work is slowly beginning to take place. The first impression, however, was of a very soulless building up a back street with barred windows and a nurse in a white coat riding shotgun at the front door. Once inside the kids ran to meet Linda and Jim and to ask after Mada and Decce, the two youngsters they had adopted from the orphanage. We played football with some of the boys and a few of us had a guided tour of some of the accommodation. Vivid pictures of 20 youngsters crammed into rooms bare of all stimulus except for a high mounted TV set and supervised usually by one or two staff will remain with me for a long time. Half of the beds were propped on end against the walls to allow space for them to move about. Memories of newsreels in the early 90's of Romanian orphanages came flooding back. Some gaunt figures came towards us eager for attention from a new face while others withdrew into the background. One boy was in makeshift restraints and had a gag clasped tightly around his face. Obviously the result of trying to either injure himself or others. Similarly, another very large lad, who turned out to be about 14, appeared to be naked in what could only be described as a cell. The next thing to shock the senses was the smell of urine and faeces. Conscious of the difficulties of moving and handling legislation back home, and conditions necessary for changing doubly incontinent disabled youngsters I asked how they coped here. The small bathroom where the staff coped with this was shown to me and they described how towels had to be used as nappies for the bigger youngsters. Our feelings at what we witnessed are hard to put into words, even though it was pretty much what I expected. Shock, disgust, anger, frustration and impotence to help, coupled with what can only be described as numbed resignation, were all mixed. It was difficult to feel too smug and sanctimonious, however, knowing that in the UK it is only within the past generation that we have stopped classifying more significantly disabled children as untrainable and even ineducable and placing them in sub-normality hospitals. How quickly we forget.

Some wonderful work was being done despite these difficulties, notably by the Educator who was affectionately referred to by the children as "Little Doll".

Cash had been collected by one of our group (Cathy) from staff at Dumfries & Galloway Royal Infirmary to take some of the kids out to McDonalds (of which there are 17 in the city) for a meal. On a previous occasion when such a trip had been suggested the then Director insisted on nurses in white coats accompanying the trip, complete with "medication" if required. This time a more forward-thinking Director allowed the Educator and another adult helper along with the crazy Scots people to take them. McDonalds provided a bus to take us to the local zoo which just beggared belief. They also provided a goody bag with sweets, toys, toothbrush and toothpaste for all the youngsters after their meal.

If you ever wondered whether anything we do in this country to help has any effect you only needed to see the sheer pleasure on the children at showing us the Christmas shoeboxes they had received from Scotland. It was a humbling experience to see how so little could be so valued.

The remainder of our stay was somewhat surreal in comparison though not without incident.

Walking back to the metro from the orphanage several large men in official looking suits tried to con me by asking for my passport but luckily we had been alerted to this dodge and they soon disappeared when they realised there were others with me.

Our trip to the monstrous insanity built by Nicolae Ceaucescu called the Palace of the People made us ponder over other visits even more deeply. He insisted that everything in this huge impersonal and clinical building was Romanian in origin, even down to the silk tapestries. Our tour guide informed us that at the time there was no silk industry so instead every schoolchild had to keep their own silkworms to generate the thread required. Even today meglomaniacs know no bounds.

We made a visit to a local cemetery where it transpired he was buried, initially in an unmarked grave, though now a small memorial exists. We were told that near the back of the graveyard were fascinating memorials and eventually a couple of us clambered through a hole in the fence to get to them. After wandering up a couple of rows it suddenly became clear that we had wandered into the military cemetery. This realisation was quickly

confirmed when a young soldier armed with a Kalashnikov escorted us off the premises as we pretended to be dumb foreigners looking for the final resting place of Ceaucescu..

Our last day was one of practising another Romanian word: narok (cheers), while we attempted to sample the various 18-25p per pint beers, the local moonshine and a rum by the name of Extasy. While the latter lived up to its name at the time, especially at 30p for a 100ml measure it was a bit like the Scottish national football squad, in that it didn't travel well. Hopefully though we will be able to completely verify this on our next trip.

John McVie DPAGB

Circle DI 1

15th October 2001

Dear Mr. Steiner,



Being unable to attend this year's UPP AGM I took recourse to the next best thing and obtained from Ken Payne a CD dealing with the event.

I feel I must put on record my admiration of the excellent manner in which the CD has been designed and put together. Whilst looking at a computer monitor can never replace seeing prints in real life, the very professional manner in which the prints were scanned and presented has given me a great deal of pleasure and a renewed sense of belonging to our 'United' organisation.

Yours sincerely,

T. B. Palmer, ABIPP

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Dr Paul Wainwright AFIAP 1926 - 2002

Many members of UPP will have fond memories of Paul Wainwright who died recently.

Until ill health forced him to give up the secretaryship of Circle 34 not long ago, Paul had earned the distinction of being the longest-serving circle secretary in UPP. He had been a founder member and secretary of the circle ever since it was set up in November 1961. Only other circle secretaries will really know how much commitment and sheer hard work this will have entailed. He was also, for a long time, a member of Circle 23.

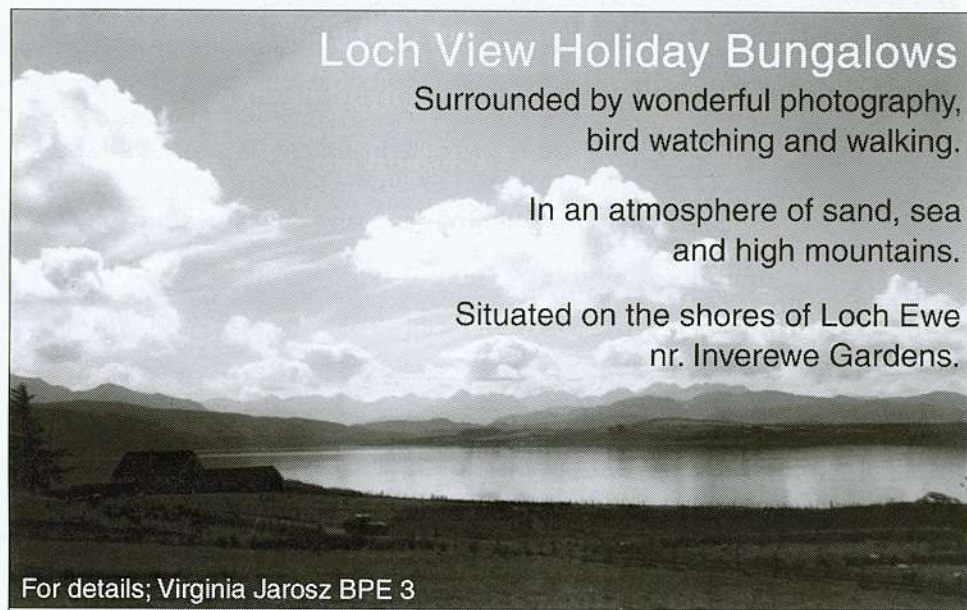


There was no mistaking the centres of Paul's activities and enthusiasms from the evidence of his photographs and of his entries - often deliberately controversial! - in the notebooks. He loved gardening. Hellebores and alpines were especial favourites and RHS shows were regular targets for visits. He was a keen birdwatcher and a frequent visitor to the reserve at Martin Mere. The garden of his Wigan home is scattered with bird-feeders and just before he died he took part, with the help of his wife, Jean, in the RSPB's Birdwatch project. As a keen walker he often followed in the footsteps of that other Wainwright on the fells and mountains of Lakeland. Many of his action shots revealed his regular Saturday attendance at home matches at Orrell rugby ground and earned him a certain amount of amicable teasing about his devotion to what some regarded as the misshapen ball. Pictures of historic houses and churches and membership of the National Trust reflected his keen interest in history.

Paul was a voracious reader and loved listening to music. His interest in television was largely limited to factual programmes that mirrored his other enthusiasms, and he claimed to be the oldest fan of Blue Peter. He greatly enjoyed radio and never failed to keep abreast of the goings-on at Ambridge. Photography was a lifelong passion. Only last year he won the annual award for best slide at his local club, Wigan Photographic Society.

He was devoted to his profession as a doctor. One of his daughters said of him: 'If hedidn't have a stethoscope round his neck, it was a camera.' By great good fortune, that daughter, Helen (Sayer), is still a member of Circle 34. For the rest of us, the circle without Paul will seem almost a contradiction in terms. We shall miss his slides with their very varied subject matter and his often provocative notebook comments on what was going on both inside and outside the circle, especially in his beloved garden. We will be among the many who send deepest condolences to his wife, Jean, his four children and five grandchildren.

**Our thanks go to Stanley Berg ARPS,
APAGB for proof reading this magazine**



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member of circles 32 and N.H.CC2

Round in Circles

In the account of the Circle 19 rally in the Autumn edition of 'The Little Man' an error occurred which altered the sense of the article. It is therefore reproduced below, in the correct version.

CIRCLE 19 RALLY 2001

Saturday/Sunday June 9th /10th



The 2001 Rally of Circle 19 began in a pleasant way on the evening of Saturday June 9th when several members attended the home of Lynne and Adrian Smithson in Yate near Bristol. There was much news to exchange and two new

members to meet. Brian Barnett has been a member for 1 year, but could not attend the 2000 rally. Paul Kessler has recently joined the circle, and both new members came to make themselves known to their fellow photographers. A good buffet supper was supplied, and of course wine and soft drink was in plentiful supply.

Sunday 10th June dawned bright and dry but not terribly warm. Members made their way from their respective accommodation to the home of David and Angela Coombes in nearby Wickwar. Members who could not attend the Saturday evening meeting, came along to meet up and exchange news. Absent friends were remembered, and after a superb hot buffet lunch, the formal AGM was held. The Alan Pickersgill Trophy for the best overall

performance in the year was presented to David Coombes after which Brian Singleton presented his recently successful Associateship Panel for everyone to examine and comment on. These formalities over, it was just left to members to talk among themselves, and make their way home whenever they felt it appropriate. The weekend was pronounced a resounding success, and all involved were duly thanked.

The 2002 rally is set to be held at the home of Liz and Ron Boud in West Sussex early in June.

Adrian Smithson , LRPS Circle 19

CIRCLE 21

The circle is now circulating five folios and, after a hiccup over the Christmas period, members now receive one a month. The presentation has been changed so that the notebook cover bears a reproduction of the GL print in the previous round and the first inside page has smaller reproductions of all the prints in the round. This means there is a permanent record of the images contained in the circle's history and I hope will be of interest to future members. Folios circulate in the envopaks quite satisfactorily and at less cost than the fibre boxes.

We have just decided that every member should have a print in our submission, rather than follow the highest scoring prints system. I certainly support this and if we have more than twelve members this will be spread over successive years. This will show the full range of the circle's work and, I believe, several other circles are taking, or have taken, this route for the AGM.

We have recently lost two members, J .J.Brady has been rather unwell and has needed to go off rota and Mervyn Williams has left us due to the pressure of family commitments. The two latest members, Richard Hall and John McCallum have integrated very well into the circle and we have a happy group, a lively notebook and some really excellent and challenging images to see in each folio. In common with most circles we are seeing some members moving into a full digital set up, but our wet workers remain a very strong influence, though, to be honest, it is often difficult to decide what medium has been used. Ultimately does it matter? Surely it's the final image which is all important.

Its was good for some of us to meet up at 'Focus' at the NEC, the Sally Ann coffee stall has become the centre for meeting friends from far and wide to have a 'brew' and a chin wag. This enhances the visit to the show.

In a way I'm rather surprised at how quickly I, as the new secretary, have developed a great fondness for the circle and 21 has come to mean a lot to me. This speaks volumes for the members and illustrates what a pleasant and friendly group we are. This is not to mean that comment on the prints is not constructive and, where required, direct, but it is always helpful and supportive.

Recent notebooks have been expressing a wish that we could find some female members to join us, to give a different perspective on our work. There's a challenge to any of you out there who are monochrome workers and would like a small print circle. That is not to be taken as meaning more male members would not be welcomed, they most certainly would.

During the past months, Howard Fisher and Roy Jamieson have achieved the CPAGB award, Tony Poole gained the LRPS and we were delighted to see John Long being given the Fenton Medal by the RPS for Meritorious Service and John has also been appointed to the LRPS Distinction Panel.

Howard Fisher, LRPS, CPAGB Circle Secretary.

Circle 35.

The circle gained a few members over the winter period and reached full capacity! We were pleased to welcome Sandra Hawkyard, LRPS, from Penrith and Michael Bennett, from Cleethorpes into the circle. (Yes, Michael is related, being my son, but he volunteered, honest!).

Unfortunately we also lost a member as Brian Hirschfield resigned from Circle 35 and intends to leave UPP altogether in the autumn which is a big loss, not only to Circle 35 but also to UPP in general.

Our winning slides for this year's exhibition are looking impressive and I am confident we shall put on a good show.

As we have one place left in the circle, if anyone would like to join then please contact Liz Boud or me and you will be made very welcome.

Dave Bennett, Circle Secretary

DI 1 and DI 4

If the success of a rally can be assessed with marks out of 10, the recent meeting of D.I 1 and D.I 4 at the Arundel Hotel in Cambridge would be a



full 10. The position of the hotel overlooking the River Cam, with a short pleasant walk to all the places of interest, coupled with luxury and superb food, made it an event to remember. All credit is due to the organisers, Ralph Bennett of D.I 1, and Howard Fisher of D.I 4, who would have noticed that the reluctance of members to leave for the homeward journey demonstrated the success, not only of the chosen venue, but also of the great enjoyment found in the company of fellow photographers.

The photographic opportunities could not have been improved, the dreaming spires and spectacular architecture of Cambridge, the medieval splendour of nearby Ely, and the incongruity of business suited Japanese punting down the Cam, would help to keep Fuji shares high. Looking at pictures also provided

much interest, as recent pictures were passed around and techniques explained, followed by a light hearted print 'championship', when an anonymous picture from each member was voted on by all those present, and the results announced in reverse order as is the custom. In third place was our own 'Little Man' editor, Walter with an impressive picture of a castle, in second place Anne Swearman who produced 'Distant Lindisfarne' in the style of the artist Turner, while Howard Fisher was declared the undoubted champion with his delicate and outstanding study of some decaying tulips. The three pictures chosen displayed the amazing variety and opportunities afforded by digital imaging.

Anne Swearman ARPS, DPAGB, APAGB

New Members

Joining between 3rd October 2001 and 18th April 2002

19	J.W.Bellenie, LRPS, Rugg's Hall Cottage Bradmore Lane, Felmingham, Norfolk NR28 0LJ	01692 40 31 56
35	M. Bennett, 83 Middlethorpe Road Cleethorpe, North East Lincolnshire, DN35 9PP	01472 20 04 20
2/25	Mrs J.Burdon, 25 Garden Way, Pickering North Yorkshire, YO18 8BG	01751 47 21 10
19	Mrs Clark ARPS, 57 Devonshire Avenue Long Eaton, Nottingham, Nottinghamshire NG10 2EP	01159 73 10 77
8	R.Darby, 8 Villier's Road, Kenilworth Warwickshire, CV8 2JB	01926 85 49 87
DI 3	Mrs B. Dye, 9B Holland Road, Culcheth Warrington, Cheshire, WA3 5EG	01925 76 57 53
20	P. Garabedian, 'Halewood', Crookdake Wigton, Cumbria, CA7 3SH	
35	Mrs S.R.Hawkyard LRPS, Horse & Jockey House, Renwick Penrith, Cumbria, CA10 1JT	01768 89 85 79
2/25	S. Huggett, 76 Middle Street, Brockham Betchworth, Surrey, RH3 7HW	01737 84 29 67

He sets his model with great care
And trains a spotlight on her hair
A frontal light is then switched on
(That ugly shadow patch is gone)
A background light-a bank of floods-
(This really makes her look the Goods)
A Final check-'Just wet your lips!'
A moments pause, the shutter trips.

The negative is made with care
To get the texture in her hair
Grade of paper, surface too
Are chosen (strictly entre nous)
To make her look a perfect pearl,
In fact a front page glamour girl

His model sees the finished print
A lovely thing in Sepia tint
Does she like it? No, not she!
Just says, "IT'S NOT LIKE ME!"

G.A.Tootell in 'The Little Man' Spring 1951

Circle Secretaries

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

C2/25**	A.F.Elliott	14 Ewden Road, Barnsley, S. Yorks, S&E 0RG	01226 21 18 29
C3**	R.Bennett ARPS	43 Riverside Road, Newark, Notts, NG24 4RJ	01636 65 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', Middlesmoore, Harrowgate, N. Yorkshire HG3 5ST email colinorann@aol.com	01423 75 56 91
C7*	A.H.Greenslade	'Fairway', 6 Lullington Close, Seaford, East Sussex, BN25 4JH email a.greenslade@btinternet.com	01323 89 05 39
C8**	D.S.Maslen DPAGB BPE 2*	107 Oxstalls Way, Longlevens, Gloucester, GL2 9JU	01452 52 41 71
C9*	D.Apple	38 Harrow Road, West Bridgford, Nottingham, Nottinghamshire NG2 7DU email dennis.apple@nrtlworld.com	01159 14 58 38
C10**	J.Butler DPAGB APAGB	26, Green Way, Tunbridge Wells, TN2 3HZ email johnbutler@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 arobson@aol.com	01757 7 0 22 28
C14**	P.A.Blow	39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS email pabloid@bournemouth-net.co.uk	01202 60 32 79
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	36 Ruskin Court, Elthorne Way, Green Park, Newport Pagnell, Bucks, MK16 0JL	1908 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, Gillarran, Workington, Cumbria, CA14 4RA email tonypotter@hotmail.com	01946 83 01 30
C21*	H.Fisher ARPS DPAGB	6, Carnaby Close, St James Park, Radcliffe on Trent Notts, NG12 2LQ email hphoto@cs.com	01159 33 35 08
C22**	W.R.Duke	23 Berkerley Road, Cleethorpes, N.E. Lincolnshire DN35 0NU	01472 50 13 69

C23***	M.P.Knowles	218 Brownedge Road, Bamber Bridge, Preston, Lancs PR5 6UX	01772 32 19 88
C24***	J.Marsden FRPS AFIAP APAGB	22 Godwin's Close, Atworth nr Melkham, Wilts, SN12 8LD email jimmarsden@atworth43.freemove.co.uk	01225 79 17 28
C26**	P.M.Antrobus FRPS	2, Grain House, 'The Maltings', Lillington Avenue, Leamington Spa, Warwickshire, CV32 5FF	01926 33 42 28
C28*	J.W.Bullen	13 Luard Court, Warblington, Havant, Hants, PO9 2TN email johnbullen@iclway.co.uk	023 92 47 69 78
C29*	B.A.Hirschfield	12 Lyndley Chase, Bishops Cleeve, Cheltenham, Gloucestershire, GL52 2YZ	01242 67 35 26
C31*	B.Davis FRICS	1 New Road, Wingerworth, Chesterfield, Derbyshire, email brian@thedavis.co.uk	01246 27 54 33
C32*	B.C.Hall	49 Calder Avenue, Brookmans Park, Hatfield, Herts, AL9 7AH	01707 65 58 66
C33***	Mrs L.Molnar	Upper Quoiggs, Greenloaning by Dunblane, Perthshire FK15 0NB email lavina@lmolnar.fsnet.co.uk	01786 82 31 73
C34***	C.Hildreth	25, Keats Close, Stevenage, Herts, SG2 0JD email cyril.l.hildreth@btinternet.com	01438 31 26 25
C35***	D.Bennett	55, Highthorpe Crescent, Cleethorpe, South Humberside DN35 9PX email dave.highthorpe@btinternet.com	01472 20 04 63
C36***	I.W.Platt FRPS HON EFIAP MFIAP APAGB	1, 'The Brambles', Goggs Lane, Redlynch, Salisbury, Wilts, SP5 2HP email ianplatt@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
NHCC1***	P.T.Chadd	18 Sunnyside, Edenbridge, Kent, TN8 6HP	01732 86 35 89
NHCC2***	Mrs K.Bull ARPS EFIAP DPAGB	'Segsbury', St John's Road, Crowborough, E.Sussex, TN6 1RT	01892 66 37 51
DI1****	Mrs L.Boud	'Barnjet', Cuttinglye Road, Crawley Down, West Sussex, RH10 4LR email liz@bouddi.freemove.co.uk	01342 71 73 18
DI2****	B. Davis FRICS	1 New Road, Wingerworth, Chesterfield, Derbyshire, S42 6TB email brian@thedavis.co.uk	01246 27 54 33
DI3****	K.Payne	38, Lodge Crescent, Waltham Cross, Hertfordshire EN8 8BS email kenneth.payne1@ntlworld.com	01992 30 91 76
DI4****	Mrs A.Stobbs	36 Findhorn Place, Troon, Ayrshire, KA10 7DJ, email ajslimosa@cs.com	01292 31 72 25

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Editor, 'Little Man'	W.Steiner	Longlands, Quarry Heads Lane, Durham DH1 3DY	01913 86 46 62
Publicity Secretary	A. Swearman APRS DPAGB APAGB	30, St Lucia Close, Whitley Bay, Tyne & Wear NE26 3HT	01912 53 31 30
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Circle Secretaries Representative	P.A.Blow	39 Cogdeane Road, West Canford Heath Poole, Dorset, BH17 9AS	01202 60 32 79
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