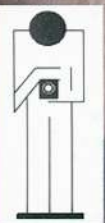
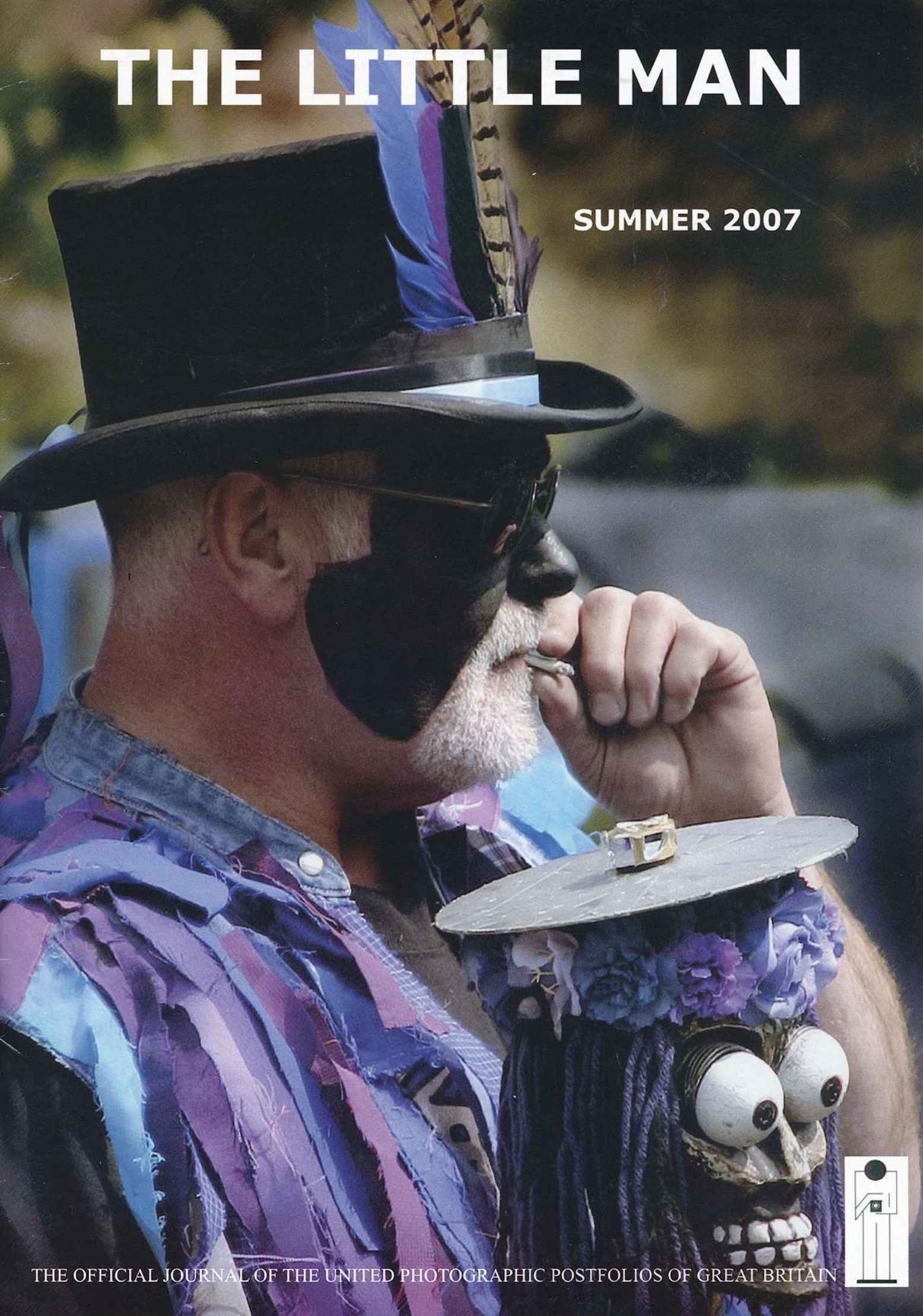


THE LITTLE MAN

SUMMER 2007





King Penguin and Chicks
Ray Grace ARPS DPAGB



Stopped for a Rest
Rob Lloyd FRPS DPAGB



Spirits of the Woods
Geraint James ARPS AWPf



Peregrine Falcon
Ron Boud



The Pack
Norman Robson ARPS DPAGB



Bruce
Eric Bower ARPS

PRESIDENT'S PIECE



I had thought that I had written my last letter to you all for the Little Man but then I was wrong again. Shirley is always telling me that I am wrong!.

With the new ideas from Howard, which have been approved by the Council, we are now having two Newsletters a year and one printed Little Man, which will be the report of the convention and incorporate all of the trophy winners. The Newsletters will be keeping you all up to date with the latest thoughts from Council and other happenings in UPP and photography. Hence the reason why there is an added report from me.

Photography is changing and UPP has to change with it. It is not so many years ago that we were having discussions about the introduction of digital and now the discussion is around the growth of digital and the slow death of slides. This year we have not had a member joining the club who wished to join a slide circle, they are all interested in prints or digital. We now have two audiovisual circles operating and those attending the convention will be able to see their work on the Friday night. We also now have a circle where the images are posted around on a CD, i.e. what is now becoming the alternative to slides with many national competitions having a projected image competition accepting both slides and digital images in one section. UPP is changing with the modern trends and we are also gaining extra members.

In the last Newsletter I said that we had booked Sandy Cleland and Duncan McEwan for the AGM weekend Saturday lectures. Again I was wrong as both unfortunately have other commitments on that weekend but both have agreed to come the following year.

We have now booked Gavin Hoey to give us a lecture on digital techniques. You may know his name as he writes each month in Digital Photography and I understand that he gives a very interesting presentation. The Saturday morning lecture is to be given by John Wells FRPS, who is a Permajet sponsored lecturer from Lincolnshire. I have seen one of his talks, as he is from my area, N&EMPF, and it was excellent, but I understand that he alters the lecture virtually every week as he produces more material. I can assure you that we will be entertained with an excellent print presentation.

Sunday morning we are going back to visit a local spot where you will all be able to use your cameras. You never know we may be able to photograph the new MG's coming off the plant just down the road.

Your Council is very conscious that we are in a fast changing hobby and now at the end of our 75th year we have to continually change to keep up with the trade and participants' requirements. But then that has been happening from the early days of UPP, when magic lantern slides were the common projected image; they died to be replaced by slides, which are now declining. On the print side 75 years ago it was virtually all black and white and now colour wet printed images are being replaced by digital printing. Changes over the 75 years have been relatively slow until the last few years when it has all moved into the fast lane. You can be assured that UPP will be keeping up with the changes so that you all can enjoy your hobby within UPP using the latest techniques.

What gives me concern is that whilst we are now all taking more and storing the images on CD, will we be able to read then in twenty years time and how will future generations be able to look back in 100 years to see how we all lived in 2007? I have several thousand old glass negatives and magic lantern slides, which are 100 years old, and I can still get an image from them. What of the future?

All the best to you all in photography.

Brian.

THE LITTLE MAN

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Email: hf773@btinternet.com

Deadline for the Autumn issue is 1 October 2007

CONTRIBUTIONS

All contributions are welcomed, please send to the Editor. Email, CD or typed are acceptable but 'Word' format is preferred.

Images may be sent by email, or CD with a resolution of 360 dpi. Prints up to A4 can be sent for scanning but please enclose return p&p.

EDITOR'S COMMENT

I hope that this issue of our Journal is to a much higher print standard than the last issue. Unfortunately there were unavoidable delays in getting the last issue out and I felt it more important to have a newsletter in your hands than be too concerned with its presentation. In order for this to happen I had to have the printing done by our local secondary school's print room because they could do the job in a couple of days rather than the couple or so weeks which our regular printer needs. As a result I was quite prepared for a deluge of complaints but most pleasantly surprised that only one was received. It is only right that members' views are aired and I therefore print the email of complaint with the full permission of the member concerned, who is a very good friend of mine! At an RPS function another member told me that receiving the newsletter was 'a bit of a shock', but that it was acceptable, and I have received several phone calls and emails from members telling me that they liked the A4 format and layout of the newsletter.

Included with the mailing of this issue are the papers relating to our annual Conference in September. This is a special event in the calendar of UPP and greatly enjoyed by all who attend. The associated Exhibition of members' work and the showing of slides are a great way of being able to see the photographic talent within the UPP circles

and, of course, the images provide an excellent talking subject. Couple this with really high quality speakers, excellent food and, above all, really good chatter amongst friends and you have a recipe for a top class weekend. Do try and attend, you can be assured of pleasure and enjoyment.

The last issue contained a good list of new members and this issue continues with a welcome to our latest recruits. It is good to see people joining us and, I sincerely hope, deriving great pleasure from membership.

Also last time we reported on the formation of new circles. This issue mentions the possibility of another circle being formed. If you have an interest in Natural History and making prints please consider joining and, perhaps even more importantly, recruiting non-members to the circle and UPP. As photographic practice evolves UPP must change with it and, as these latest developments show, it is managing to do so.

Council is open to new ideas so please don't hesitate to make contact, either through your Circle Secretary who can raise issues at the AGM Circle Secretary's meeting, or through the Member's Representative on Council. Any Council member would also be quite happy to receive comments and suggestions. You can be sure that, whichever route is chosen, your ideas will not be simply lost, but will receive full and complete consideration.

I am sorry that so few of you have sent contributions to The Little Man. So few circles send in a report that a casual reader would be forgiven for thinking that UPP was a small organisation with few circles.

I appeal to Circle secretaries to send reports. There really is no excuse because I do email everyone a reminder as the deadline approaches.

Come on folks, help to make TLM a really lively MEMBERS' production by sending reports and articles.

ON MY HIGH HORSE

Why is it that amateur photographers have an obsession with technical quality out of all proportion to its importance in conveying a picture's meaning? As you will surmise, I have asked the question in order to provide the answer.

Responsibility for this distortion can be laid squarely on the shoulders of amateur judges. How does one become a photographic judge? This elevated status is achieved, not by mastering the criteria of effective artistic expression, but by pleasing existing judges with one's work. Thus the judges' laurels are passed on only to those who are servile enough to please the existing hierarchy and the existing hierarchy makes sure that only

those who please them are promoted. Thus we have a tight little circle impervious to change and innovation. It operates rather like the Apostolic Succession. Far from feeling outrage at this distortion of our artistic efforts, we should feel pity for our judges for, in the absence of any respectable artistic criteria for judging a print, they live in constant fear of being challenged to justify their evaluations. There are two strategies judges use to assuage this fear and put themselves on safe ground. Both can be readily observed in club competitions and print battles (is there anything more demeaning than making one's artistic

efforts the subject of a battle?). The first strategy is to ensure that the judging occasion gives no opportunity for open discussion and challenge. This is judging by fiat. The second strategy is to make one's judging criteria explicit but limit them to objective criteria i.e. they are public and can be agreed upon by all present. On the face of it this seems a more open position but its consequences for photography are catastrophic, for the only objective criteria that can be successfully applied to a photograph are technical ones. Thus, prints which have stunning technical quality, are pin sharp, show a full range of tones, have highlight and shadow detail, acutance and mid-tone contrast and are flawlessly mounted, all qualify for winning positions, irrespective of the triviality of their content. The presence of these qualities is incontrovertible (they can be measured scientifically) and the judge's decision is unassailable. But woe betides the judge who broaches the meaning of a print, its ethos, the emotion it generates and the value of its message. These qualities depend not only on the stimulus of the print but also on the personal response of the viewer. They are subjective.

Viewing this scene, we humbler photographers quickly conclude that the way to amateur fame lies in giving the judges what they demand and we flood the competition scene with stunningly presented trivia. If it is technical accomplishment that separates the men from the boys --- so be it. Few amateur photographers seem aware of the need to match their subject matter with an appropriate level of technical achievement. Amateur photographers would benefit from secularising the Biblical quotation "Seek ye first the kingdom of heaven and all these things shall be added unto you". We should seek first something worthwhile to say and then use appropriate technique to say it. Two good examples of this appropriate combination can be seen in the work of the Westons, father and son.

No one doubts the artistic quality of Edward Weston's work. It leaps out at the viewer from the print, yet the technical quality is at best barely adequate and sometimes quite mediocre --- often due to limitations of equipment. Turning to the work of his son, Brett Weston, the artistry is equally profound but its nature demands, and receives, outstanding technical quality. Such quality never obtrudes; it is always a supportive partner in the service of the message.

There are those who maintain that the subtle technical qualities of a print are to be valued in their own right. Perhaps we could look at this claim from the viewpoint of a different artistic medium.

I am an avid listener to music. I have a sophisticated Quad amplifier and electrostatic speakers ("The closest approach to the original sound" is their claim). The quality of the reproduction is something to value "in its own right". I rejoice in the breadth and uniformity of its frequency range. The current dumping, push-pull output stage ensures a firm bass reproduction devoid of reverberation. The clear, pure tones of the oboe soar forth, unsullied by third harmonic distortion and the ring of the triangles stands out without colouration. All these are superlatives "in their own right". How wonderful is the Fourier analysis that can produce such waveforms. There is, however, a fly in the ointment. The purity of the medium is degraded by interference from the message. The mercurial quality of Berlioz overtures, the dark, haunting tranquillity of Sibelius' Swan of Tuonela, the profound spirituality of the Qui Toles from Bach's B Minor Mass, the sublime evocation of young love in Mozart's Marriage of Figaro and the noble compassion of Sarasto's 'O Isis & Osiris' in the Magic Flute; all this and much else is a nuisance. We would be much better with the medium "in its own right", uncluttered by the message -- or have I got the cart before the horse?

VOLUNTEERS

In the last issue I asked for volunteers to write an appraisal of the Annual Exhibition prints and slides.

Unfortunately, to date, I have had no offers and rally would be pleased if someone could undertake these tasks for the next issue of TLM. The task need not be onerous, nor take much time out of the weekend. It is, however, an important tradition that such appraisals are printed for the benefit of those members who were unable to attend. Please offer.

COMMENT

A recent circle notebook discussion arose out of a comment that an image, picture, photograph, call it what you will, could not show emotion or personal expression.

Opinions were divided, with some saying they could not understand how a picture could show such personal feelings, and others thinking it was possible.

Comment is invited from the readers of TLM. What do you think about this question?

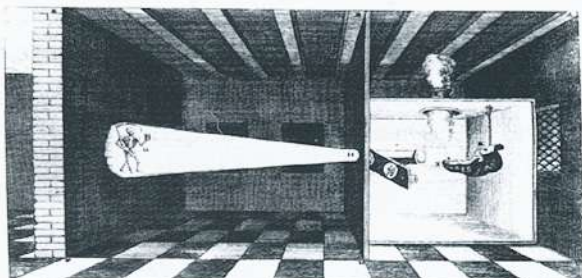
PROJECTION PART ONE

by BRIAN DAVIES LRPS

We all accept that we can take images that can be projected and seen by an audience or just for the family at home.

Until recently most of us owned a slide projector although this is now slowly being replaced with a digital projector, especially with camera clubs. Not many people realise that the slide projector is not new but has been around for nearly 600 years.

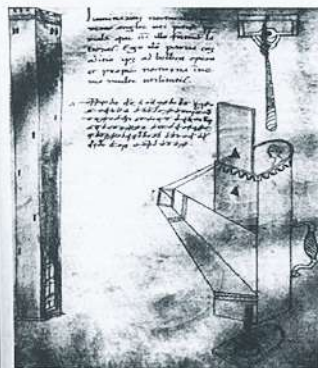
Yes, 600 years, as a drawing in a publication in 1420 appears to show the projection of a demonic figure.



Kircher's illustrations of the magic lantern, 1671

The publication was from Munich, but the originator was Italian. Obviously, illustrations were few and far between in those days, but further illustrations appear in the years 1646 and 1671 by Athanasius Kircher, initially published in Rome, showing first mirror projection, but by 1671 in an Amsterdam publication showing the light source and the image being projected onto a wall. This image also showed a long slide as being the source of the projected image. This is quite close to a modern slide projector in principal although the light source especially has considerably altered over the years.

I was very lucky a couple of years ago to see an exhibition entitled "Eyes, Lies and Illusions" at the Hayward Gallery in London, on one of my trips to an Executive meeting of UPP. I saw a copy of the book with the 1671 illustration in it, and it was open at that page. I was very surprised as to how large the book was, being larger than most modern publications.



1420. GIOVANNI DA FONTANA. Drawing from *Liber Instrumentorum*. Codex Monacensis Itinoge. (Stadtsbibliothek, Munich). Appears to show the projection of a demonic figure.

The technique of projection appears to have considerably accelerated as, by 1686, projectors were portable and self contained and there are many illustrations at that period showing people giving shows and close-ups of the instruments. Some of this must also be due to the increase in printing and publications generally. Before 1801 printing was rather crude and this would have had some effect on the amount of material still to be researched.

By 1737 the whole apparatus was more portable, when in a Paris publication, there is an illustration of a woman carrying a lantern on her back together with a portable organ. She was obviously a travelling entertainer. Itinerant travelling showmen were shown in several illustrations from 1770, so, by then, they must have been reasonably common travelling from village to village giving shows to earn a living.



In the early days, magicians and conjurors mainly used the lantern as an aid to their tricks and it must have been from thus use that the prefix of 'magic' has, over the years, been added to the lantern. It first appeared in print in France in the early part of the 17th century. Kircher used it for trickery as well as for projection.

All this was well before photography and all of the projected images will have been from images drawn on glass. Most of the early images that I use in my shows, and many more that I own, are painted onto glass using translucent oil based paints and mounted in a hardwood frame. Standardisation had not been invented at that time and the slides were often made by many small businesses, with no communication between them, so there was much variation in size. Like many of the early cameras, the lanterns were also made by local craftsmen, often to suit the images available.

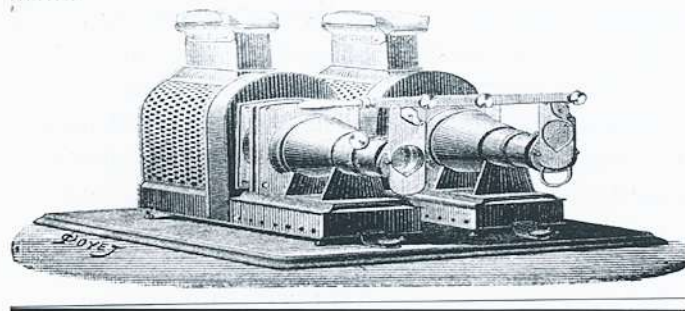
Standardisation started to come in with the increase in shops that were selling through catalogues and publications. The company of Berneman & Wilson, who were also dealers in Slides and apparatus, started the first monthly

Journal in 1874 for magic lantern work, in Philadelphia, USA, and a German magazine "Laterna Magica" of 1877 followed. The British Journal of Photography started a monthly supplement from October 1892, so by then the lantern had come of age. In these publications companies were advertising lanterns as well as sets of images so standardisation had also arrived.

Photographic slides for use in the magic lantern started appearing around 1850, initially using albumen on glass, and later using the wet collodian process. The use of photographic slides increased through the 1860s and often illustrations from books were copied onto lantern slides to be used in lectures. Many slides were also sold using images made on a film using a lithographic printing process. Many of the comic and story sets of slides which I have are lithographic slides. This process was still being used into the 1930s because I have some boxes of early Mickey Mouse sets, and he was not "born" until the 1930s.

By the 1890s the magic lantern had reached its zenith, they were being produced with the basic japanned steel case surrounded with a mahogany case, often with quite elaborate mouldings. Basic, simple lanterns with only the metal case were available from 16/- (sixteen shillings) to hardwood cased lecture lanterns costing 231/- (eleven pounds, eleven shillings or eleven guineas). Small tin plate lanterns were also available for children's slides which were only 1 5/8 inches tall.

But nothing is new in the presentation of images. Over the years we have been using twin projectors to create dissolves of one slide to another



Now we are using the same effect through a computer using programmes like Pictures-to-Exe or Pro Show Gold. Even this is not new as twin projectors were available in 1843 and were quite refined by 1863. Each lens had its own lighting unit which had to be separately controlled. Sets of pictures were sold so that the views could be dissolved from one to another. Quite often it would be scenes that dissolved from a summer view to a snow scene, or two that I have are of the Houses of Parliament showing it from across the river, one during the day and the other at night.



Dissolving view

Later on there were adaptations on the side of lanterns so that they could be used for cine.

The magic lantern was being used well into the 20th century and was still being used in Chesterfield as late as 1953, when the slide projector superseded it, just as the digital projector is now replacing the slide projector. The magic lantern had a longer life span than the slide projector, but it is interesting that the basic conception was the same, it was only in the mechanical and electrical components where development occurred. The idea of placing an image upside down between the light source and the lens has been unaltered in 600 years. This has now changed to placing the image on an electronic disc. Will this method of projection last as long as the slide projector? I know I will not be around to see if it lasts as long as the magic lantern.

This is a quick summary of the history of projection, the full history would take a whole book.

The light source for the projector? Well, that is another story

NEWS

HOYA - PENTAX

Those members using Pentax equipment may be relieved to learn that the future of the marque seems safer with the acquisition of Pentax by Hoya, due to be completed in June.

PATERSON - ACU

Wet darkroom workers who used, like your Editor, the Paterson Acu range of chemicals, may be interested to know that a German firm, Calbe, has started to manufacture the chemicals again. Details are on the Paterson web site.

UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

Minutes of the Annual General Meeting held at Hillscourt Conference Centre, Rednal, Birmingham on Saturday, 16th September 2006 commencing at 2.30pm.

The President opened the meeting with a warm welcome to all those attending. [Brian Davis's annual report may be seen in full in the Autumn 2006 edition of The Little Man.] He concluded his report by affirming that "We as an organisation must not stand still we must follow all trends so that we can encourage all people to join us. We have now accepted digital and with the formation of Circle 50, which will be the new audio visual circle, we are following current trends. AV is gaining ground as a way of presenting images and we must encourage new members to show their work through joining a circle."

Apologies. Hazel Bird, Bill Bird, Bill Burns Begg, Colin Snelson, Joan Snelson, Leo Rich, Ed Martin, Bill Armstrong (with his best wishes for a great weekend), John Hyde, Angela Ritson, Colin Sayer, Michael Willett, Terry Ridgley.

Roll Call. C2/25..3, C3..8, C4..4, C6..1, C7..2, C8..2, C9..2, C10..5, C11..11, C12..1, C14..7, C17..4, C18..2, C19..10, C20..2, C23/34..1, C24..1, C26..4, C28..7, C29..3, C30..5, C31..2, C32..6, C33..5, C35..1, C36..7, CAA..2, CNH1..3, CNH2..2, CDI..7, CDI2..6, CDI3..8, CDI4..2, CDI5..5, C44..1, C88..1.

Minutes of the last AGM – 17th September 2005. Approved by the meeting unanimously and signed by the Chairman.

Matters arising. None.

Treasurer's Report. The accounts, distributed to the meeting, were presented by the Treasurer – Francis Ouvry. He commenced by reporting "Mens sana in Corpore Argentum" or in other words "We are financially OK". A surplus in funds for the year had only been possible because of sales of the exhibition CD which is why an increase in the annual subscription was necessary. Compared with last year some regular expenses were down but others had risen but still well within budget. Because of the paucity of advertising material the costs of printing The Little Man were up but this reflected the current practice of photographic manufacturers ceasing to support smaller concerns. One interesting purchase for our archives was the attainment of the very first Leighton Herdson medal bought from the family of the original winner. Membership currently stood at 370. Just after the war it was over 400 and reached the dizzy heights of 500+ in the early 1950s. Currently the turnover of members remained fairly constant with total membership varying between 350 and 400 in recent years. No further increase in subscriptions would be applied for 2007/08. Reserves are being used for the special 75th Anniversary events so next year will almost certainly show a deficit but not a crippling one.

On a show of hands the accounts were adopted unanimously. The president proposed a hearty vote of thanks to Francis for all his hard work as Treasurer which was passed with acclamation.

Appointment of Accounts Examiner. Mr M H W Evans ACIB was re-appointed unanimously.

Results of Council Elections. The following were duly elected. President – Brian Davis, Vice Presidents – Liz Boud and Ralph Bennett, General Secretary – Barry Evans, Treasurer – Francis Ouvry, Publicity Secretary – Anne Swearman, Membership and Folio Secretary – Liz Boud, Editor of The Little Man – Howard Fisher (duly nominated and seconded at the meeting), Competition Secretary (Slides) – Ralph Bennett, Competition Secretary (Prints) – Ken Payne, Circle Secretaries' Representative – Pablo Blow, Ordinary Members' Representative – Alan Homes, Stationery Officer – Brian Davis, Archivist – Howard Fisher.

Changes to the Constitution and Rules. The required postal vote of members had ratified the published changes. The General Secretary commented on the extremely low turn-out – being less than 10 per cent of the total membership.

Presentations. Long Term Membership Certificates were presented to :

Kenneth J Hutley for 50 years of membership (not present)

Thomas Morton for 25 years of membership.

Dates of next AGM Convention at Hillscourt. 14/15/16 September 2007.

Any other business. Paul Damen reported that a public exhibition of the work of Circle 11 had been held recently at a local church in Norfolk which had realised the sum of £343 for church funds. Paul presented to Council for the Society's archives an illustrated book of the event. Brian Davis thanked Circle 11 and congratulated them on such a successful exhibition.

The meeting was closed by the President at 1505 hours with thanks to all those present and best wishes for an interesting and enjoyable weekend.

LETTERS

This is the place for members to air their views. Use it or lose it applies. The only caveat is that the letter should be constructive, not detrimental to any other member or person, and, of course, no strong language will be published. Opinions expressed are those of the writer and do not necessarily reflect those of the Editor or UPP Council.

Dear Mr President and Mr Editor,

Today I received my "Little Man" and to say I was most disappointed with it is an understatement. I read the bit about the lack of financial support from firms in the photography business and suppose that it is a sign of the times and we have to live with that. However, I feel that a document on A4 typing paper is hardly worth the bother of sending out and I would rather we had only an annual Little Man, produced in the old style, a quality magazine worth filing away for posterity. What I got today will be in the recycle bin when it is emptied by the Council next week.

Would it not be possible, in these electronic messaging days, to circulate urgent matters by e-mail to all members, and there can be very few who are not on e-mail, and issue a "real" Little Man annually after the AGM, with pictures etc as suggested will be the case anyway?

How about a UPP news letter on the web, where there is a chance that a lot of people, non-members as well as our members, will see it and may be moved to seek further information and think about joining. Or how about increasing the subs by a pound or three and issuing a decent magazine twice a year? If none of these ideas is possible, I for one would rather not receive the A4 document, one that I shall treat as waste paper and dispose of immediately, and thereby further reduce the costs to UPP by the price of six sheets of paper, an envelope and the stamp. I may be alone in these sentiments but I do feel strongly that we have just taken a large retrograde step. I will continue my membership of UPP as I have so many good friends in its ranks, but I can certainly live happily without the sort of newsletter the Execs see fit to have issued.

Yours sincerely,

Peter Yeo FRPS, DPAGB, APAGB.
Circle 11

ROUND IN CIRCLES

DI 4

The circle extends a warm welcome to our latest recruit, Wendy Ward, LRPS.

Sadly Eric Bower has had to drop off the rota, at least for a little while, due to family reasons. We sincerely hope that Eric will be able to rejoin us after not too long an interval. Eric's distinctive and most creative style of print making will be sorely missed. He was always willing to help and advise those with less experience and knowledge, something which is the very epitome of circle membership.

We have a member who has also been off rota for a few months but who we expect to be able to return to the fold this summer which will be a most welcome event. This will mean we have a full circle which is most encouraging.

Recently we had a discussion on how to present our Annual Exhibition entry and decided that we would put forward a print from twelve different members. Those who miss out in any year will have a guaranteed print in the following year's entry which means we shall all occasionally miss a year. To support the choice of print we also agreed, with one dissention, to return to marking out of 20. This simplifies the secretary's work!

Howard Fisher

DIGITAL AND A-V CIRCLES

C60, the new DPI (digitally projected image) circle, has

taken off and, after three months, has 14 members. AV circles 50 and 51 have 19 members between them, a quarter of which are new UPP members. The digital and AV circles are run along similar lines to any other UPP circle, except that images or the AVs are circulated on a CD or USB stick. The greatest advantage of these circles is the reduced postage costs as well as the ease with which photographers can enter various exhibitions and competitions without the expense of duplicating slides or printing, mounting and posting prints. Most clubs and organizations embrace DPI alongside slides, including the RPS which now has a new digital section for the 2007 International Projected Image Exhibition.

Pam Sherren

DI 1

We have had a busy year with new members joining us, Eddie, Roger and Edgar, bringing a variety of new work to our circle.

Members and partners will be going to Great Yarmouth for our annual rally in October which will be reported on with a happy snap next time.

Liz Boud

NEWS OF MEMBERS

It is with great sadness we report the passing away of John Bellenie, C19.

We extend a great welcome to new members:-

Christopher Aldred, CPAGB	C29
Tom Bailey	C3
Marian Child, LBIPP	C4
Shirley Davis	C60
June Harfield	C20
Diane Horsfield	C20
Dr. Rex Horton	C8
Ken and Irene Lillico	DI 2
Jacky Stevens	C20
Wendy Ward, LRPS	DI 4

NEW EMAIL ADDRESS

John Bullen: johnwbullen@btinternet.com

NEW ADDRESS

C10 secretary, Nick Bodle
4 Medrow, Polyphant, Launceston, Cornwall, PL15 7PS
Tel: 01566-86103
Same email address.

C14 and A/A secretary Pablo Blow
62, Corporation Street, Barnsley, South Yorkshire, S70
4PQ Tel: 01226-207127
Same email address.

CHANGE OF SECRETARY

C20 - Ken Payne
C17 Mike Taylor
38, Middlewood Close, Ecclestone, Chorley,
Lancashire, PR7 5QG Tel: 01257-452431
Email: mike.t@btinternet.com



Dominican Trader

Ken Payne



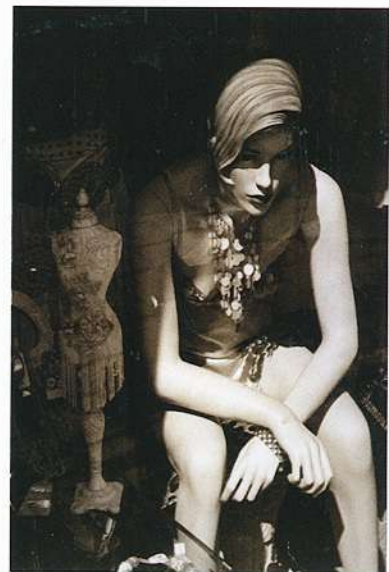
Boat House

Ray Grace ARPS DPAGB



Pink Gladioli

Gayle Kirton



Model Teenager

Colin Snelson LRPS



Peregrine Falcon

Ron Boud

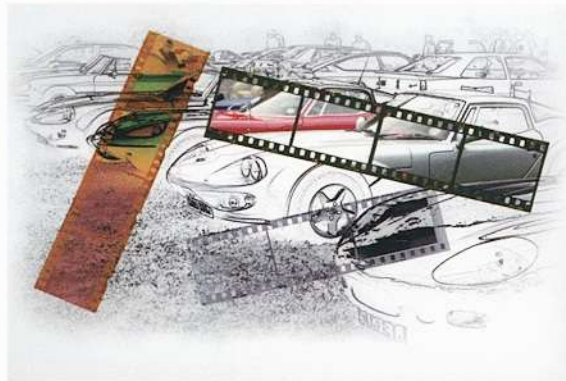


Autumn Mists

Don Maslen DPAGB

Going Home

Paula Davies FRPS AFIAP CPAGB



Film, I Remember It Well

Geraint James ARPS AWFP



Night Vision

Angela Rixon ARPS DPAGB



The Old Biker

Jim Marsden FRPS EFIAP APAGB